

## Spring 2016 - Course Description

### APDS Paris Design Studies

#### APDS 2011 Introduction to Design Studies Lecture

**Faculty:** F 03:20 PM - 04:40 PM **Credits:** 0 CRN 7247 Sec PC

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

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### GHIS Historical Studies

#### GHIS 5233 Gender, Politics and History

**Faculty:** Abelson, Elaine T 04:00 PM - 05:50 PM **Credits:** 3 CRN 6543 Sec A

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

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### GLIB Liberal Studies

#### GLIB 5146 Women in the Avant-Garde

**Faculty:** Gordon, Terri R 01:50 PM - 03:30 PM **Credits:** 3 CRN 6637 Sec A

"This course examines the pivotal role of women in the European avant-garde movements of the 20th century. Women are often seen as the models and muses of their male contemporaries in the groundbreaking movements of the 20th century. Yet they were also creators and pioneers in their own right. In this course, we study the multiple ways in which women contributed to the 20th-century vanguard, the personal and political stakes involved in forging new territory in art and culture, the pain and suffering that often attended their revolutionary efforts, and the artistic legacies they have left. Themes include the nexus of art and politics, sexuality and gender violence, war and madness, and suffering and creativity. We study Italian futurism, German expressionism, Dada, surrealism, and other movements at the vanguard of European culture, politics, and art. The course covers the literary genres of poetry, prose and drama and the artistic genres of painting, photography, collage and photomontage. We also read "founding" documents, such as manifestoes and political tracts. Writers and artists include Leonora Carrington, Mina Loy, Sophie Taeuber-Arp, Claude Cahun, Hannah Hoch, Frida Kahlo, and Unica Zurn. Theoretical texts by Andre Breton, F.T. Marinetti, Tristan Tzara, and Walter Benjamin."

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### GPPI Philosophy

#### GPPI 5406 Gender and its Discontents

**Faculty:** Cray, Alice T 04:00 PM - 05:50 PM **Credits:** 3 CRN 5513 Sec A

This is the required core course for the university-wide graduate certificate in Gender and Sexuality Studies. The starting point for the course is the acknowledgement that sex- and gender-based modes of social organization are pervasive and, further, that their prominence and persistence gets reflected in sex- and gender-conscious research across the humanities, the arts, the social sciences, design and fashion, and studies dedicated to social policies and innovative strategies for social intervention. The main aims of the course are two-fold: (1) to provide a maximally in-depth survey of influential theoretical approaches to sex and gender and, in addition, (2) to capture the significance of the different approaches by discussing them in reference to a range of historically salient and politically pertinent cases. This course will be offered for the first time in the spring of 2015. During its inaugural term, it will be specifically focused on crafting a narrative that explains the fundamental appeal of, while also bringing out disagreements among, many (or all) of the following theories of gender and sexuality: standpoint theory, object relations theory, theories of intersectionality, Marxian feminisms, French feminisms, poststructuralist theory, queer theory, gender skepticism, affect theory, analytic gender theory and transnational feminist theory. The syllabus will align theoretical approaches with illustrative cases taken from historical texts, works of art and visual or material culture and journalistic sources such as documentary films. Cases will include (but not be limited to) sexual harassment and assault, transgender experience, and issues of body image and fatness.

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**GPPI 5511 Gender and Domination****Faculty:** Bottici, Chiara W 06:00 PM - 07:50 PM **Credits:** 3 CRN 6624 Sec A

Why do people fight for their own servitude as if it were their own deliverance? This is a question that has been at the heart of political philosophy for a long time under the heading of voluntary servitude, ideology or, more recently, domination. The aim of this seminar is to explore how gender theories have proved capable of addressing such a problem in a way that challenged some of the most established tenets of the Western philosophical canon. We will proceed through a close analysis of key texts of Marxist feminism, anarchafeminism, psychoanalytic feminism, queer and postcolonial theory.

**GPOL Political Science****GPOL 5332 Gender, Politics and History****Faculty:** Abelson, Elaine T 04:00 PM - 05:50 PM **Credits:** 3 CRN 6961 Sec A

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

**LANT Anthropology****LANT 2041 Anthropology, Ethics and Controversies in Medicine****Faculty:** Ferryman, Kadija MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6771 Sec A

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

**LANT 2042 Designing Cultures****Faculty:** Brown, Scott MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6770 Sec A

According to Arjun Appadurai, design is the process by which future realities are made legible and credible. Design may also be thought of as the forms and aesthetics which give shape to culture. This course will examine the practices and products of design in order to understand the ways in which design contributes to the production of social and material worlds. This course will provide an introduction to anthropological approaches to the study of design. We will ask questions such as: How does design help to construct ideas of identity at the levels of self, community and nation? How are political ideologies encompassed in the forms of everyday objects? How does design work to represent culture, and what are the effects of such representations on how we understand and act in the world? What kinds of relationships exist between the practices of design and the forms in which they produce? This course will find answers to such questions through the examination of design objects and practices ranging from prisons, apartment complexes and fast fashion, humanitarian goods, computer systems, automobiles and sofas. We will also critically explore design cultures: the professional and quotidian practices which lend shape to everyday experience. This course will survey texts from anthropology and beyond, placing emphasis on the various methodological approaches employed in the study of design. Students will then adapt one or more of these methodological approaches in order to ethnographically explore a design, or design process, of their choice here in New York City. This course satisfies requirements in Doing.

**LANT 3017 Introduction to Capitalism Studies****Faculty:** Ott, Julia TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5342 Sec A

Under capitalism, private owners operate the means of production in the pursuit of profit. Competitive markets determine the prices and allocation of goods, services, and assets efficiently. Workers labor for a wage. All parties are driven by self-interest. How well does this model explain global capitalism? This course starts from the premise that capitalism must be explained, rather than assumed. Capitalism is a social process. Institutions, history, power relations, and cultural context shape the specific form that capitalism assumes in any given place at any particular moment. In this course, students will gain a basic literacy about the practices and institutions of capitalism. Readings, discussions, and assignments will interrogate capitalism from the perspective of multiple disciplines. The course will equip students to formulate their own critical perspective on capitalism. Major themes will include: primitive accumulation and the origins of capitalism, varieties of capitalism, debt, the material and visual culture of capitalism, the limits and boundaries of capitalism, the ecology of capitalism. This course satisfies requirements in Reading or Writing. Corresponds to Tiers 2 & 3.

**LANT 3017 Introduction to Capitalism Studies****Faculty:** Roitman, Janet TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5342 Sec A

Under capitalism, private owners operate the means of production in the pursuit of profit. Competitive markets determine the prices and allocation of goods, services, and assets efficiently. Workers labor for a wage. All parties are driven by self-interest. How well does this model explain global capitalism? This course starts from the premise that capitalism must be explained, rather than assumed. Capitalism is a social process. Institutions, history, power relations, and cultural context shape the specific form that capitalism assumes in any given place at any particular moment. In this course, students will gain a basic literacy about the practices and institutions of capitalism. Readings, discussions, and assignments will interrogate capitalism from the perspective of multiple disciplines. The course will equip students to formulate their own critical perspective on capitalism. Major themes will include: primitive accumulation and the origins of capitalism, varieties of capitalism, debt, the material and visual culture of capitalism, the limits and boundaries of capitalism, the ecology of capitalism. This course satisfies requirements in Reading or Writing. Corresponds to Tiers 2 & 3.

**LANT 3046 Cultural Politics of Religion and Secularism****Faculty:** Farman Farmaian, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6619 Sec A

The recent resurgence of religion and spirituality worldwide in private and public life has raised questions regarding secular analyses of religion, and the assumptions of secularism. What is religion in a modern, scientific world? What are the boundaries of religion and how have they been shaped? What are new emerging forms of religion, and what's this thing called 'spirituality' that suddenly seems to be everywhere? Through theory and ethnography, the course will consider the relation between religious and non-religious domains, and analyze the ways in which the separation between domains is managed and at times broken down. This course will satisfy requirements in Reading.

**LANT 3070 Myth and Mythologies****Faculty:** Panourgia, Neni TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6944 Sec A

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

## LCST Cultural Studies

### LCST 2064 Cinema and Its Double

**Faculty:** TBA, Faculty      F      09:00 AM - 11:40 AM      **Credits:** 3      CRN 7690      Sec A

\*Cinema and Its Double\* [Track S] What does it mean to be a double or a couple? The Portuguese filmmaker Miguel Gomes took the title of his 2012 film *Tabu* from F. W. Murnau's 1931 *Tabu* because, he explains, "I have the sensation that when I'm making films, there is the memory of other films." Moving beyond cinema as history, or corpus, this course will look at cinema as an intimate and uncanny zone of influence, conversation, and response by pairing two films together as though they were a couple. Considering things like influence, haunting, echo, return, repetition-compulsion, and cultural memory, we will look at what connects and bonds films in a deeper sense; how two movies can work together as an aesthetic or political couple ù or anti-couple. Students will read and present things in discursive, associative, and creative ways. [Track S]

### LCST 2120 Introduction to Cultural Studies

**Faculty:** Wark, Kenneth      MW      10:15 AM - 11:30 AM      **Credits:** 3      CRN 4276      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:** Fresko, David      TR      10:15 AM - 11:30 AM      **Credits:** 3      CRN 3695      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 2150 Intro to Cinematography

**Faculty:** Lugacy, Talia      T      09:00 AM - 11:40 AM      **Credits:** 3      CRN 5942      Sec A

\*Introduction to Cinematography\* [Track S] How a director decides where to place the camera, how to frame the image and who or what will be seen within the frame, the particulars of lighting a scene and whether or not the camera should move will all be explored and practiced in this mid-level directing course. It is a requirement for entry into the Senior Seminar in Directing. We will complete weekly camera exercises, as well as a final project that incorporates all of our semester's learning. [Track S] \*Senior Seminar: Screen\* [Track S] This course allows Culture & Media graduating Seniors in the Screen Track [S] to complete their Senior Capstone requirement in a class room environment. This is a Production course.[Track S]

### LCST 2150 Intro to Cinematography

**Faculty:** TBA, Faculty      W      12:10 PM - 02:50 PM      **Credits:** 3      CRN 7822      Sec B

\*Introduction to Cinematography\* [Track S] How a director decides where to place the camera, how to frame the image and who or what will be seen within the frame, the particulars of lighting a scene and whether or not the camera should move will all be explored and practiced in this mid-level directing course. It is a requirement for entry into the Senior Seminar in Directing. We will complete weekly camera exercises, as well as a final project that incorporates all of our semester's learning. [Track S] \*Senior Seminar: Screen\* [Track S] This course allows Culture & Media graduating Seniors in the Screen Track [S] to complete their Senior Capstone requirement in a class room environment. This is a Production course.[Track S]

### LCST 2160 Introduction to Editing

**Faculty:** Lugacy, Talia      T      12:10 PM - 02:50 PM      **Credits:** 3      CRN 5943      Sec A

\*The Art of Editing\* [Track S] 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. This is a production course. [Track S]

### LCST 2160 Introduction to Editing

**Faculty:** TBA, Faculty      R      07:00 PM - 09:40 PM      **Credits:** 3      CRN 7823      Sec B

\*The Art of Editing\* [Track S] 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. This is a production course. [Track S]

### LCST 2450 Introduction to Media Studies

**Faculty:** Levitt, Deborah      TR      10:15 AM - 11:30 AM      **Credits:** 3      CRN 3222      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 2787 Media Toolkit

**Faculty:** Beck, Michele      T      03:50 PM - 06:30 PM      **Credits:** 3      CRN 4286      Sec B

\*Media Toolkit\* [Track M, C, S] 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 re-present 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. [Track M, C, S]

**LCST 2790 Code Toolkit****Faculty:** TBA, Faculty F 09:00 AM - 11:40 AM **Credits:** 3 CRN 7825 Sec A

\*Code Toolkit\* [Track M, C, S] This course provides a basic introduction to programming for liberal arts students with no previous experience. It includes in introduction to basic principles of computation and programming, as well as some hands-one experience in writing your own code. By the end of the course you will have a basic familiarity with with coding and will have written some basic programs that will actually run. This course fulfills the same requirement in the Screen Studies and Culture & Media Majors as Media Toolkit. Access to your own laptop is very useful for the completion of class and course work. This is an Integrative course. [Track M, C, S]

**LCST 3025 Personal Documentary****Faculty:** Zahedi, Caveh T 12:10 PM - 02:50 PM **Credits:** 3 CRN 7117 Sec A

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

**LCST 3047 Heterodox Identities****Faculty:** Lee, Orville TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5090 Sec A

"\*Heterodox Identities\* [Track C] Racial passing is a ubiquitous and contentious feature of social and cultural life in the United States. Taking "passing" as an object of analysis, this course is organized around the question of whether social identity should be understood as a set of essential characteristics or as a type of "performance." Discussions centering on readings and films entertain topics such as the conceptualization of race; the dynamics and meaning of racial passing; the movement for the recognition of biracial identities; and the question of "authenticity" in relation to social identities and the politics of the self. [Track C]"

**LCST 3053 Photography and the Other****Faculty:** Chakravarty, Sumita W 12:10 PM - 02:50 PM **Credits:** 3 CRN 6958 Sec A

[Track C, M] Although the construction and representation of the alien, foreign, or Other predates photographic images, the medium of photography has been highly influential in our notions of various Others and their place in our world. In this course we will turn to the rich histories and theories of photography to contemplate the language of Otherness. What do photographs "capture," exactly, and how do they "speak" to us? When should we turn to photographs, and when should we turn away? Given the ubiquity of images in contemporary culture, and the pervasiveness of the "optical unconscious," how can we go beyond ideological readings of image-texts? Drawing on work in a wide range of fields û anthropology, history, journalism, museum studies, science and technology studies û we will review some of the key debates about visual practices and their social and political implications. Additionally, we will explore the tension between journalistic and artistic traditions in photography's encounters with the stranger. The impact of digital photography on such issues will be a recurring theme throughout the course. [Track C, M]

**LCST 3057 Film Criticism****Faculty:** Pinkerton, Nicholas TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7552 Sec A

History of Film Criticism\* [Tracks M & S] This course examines the history of film criticism from its beginnings until today. Students will have the opportunity to track critical developments both inside and outside the academy (e.g., formalism, psychoanalysis, feminism, auteur theory) while also following the careers of leading critics of the twentieth century. Finally, we will pay considerable attention to the state of film criticism today and the different forms it has taken, from blogging to internet journals and magazines. [Tracks M & S]

**LCST 3062 Narrative Strategies in Film and Television****Faculty:** Martin Jr., Alfred MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7178 Sec A

[Track C, M] This course is designed to help students understand and assess the basic principles of story structure and storytelling technique in American film and television. The course considers the pervasive presence of film and television narrative in American culture and examines a variety of fictional programming genres and formats. [Track C, M]

**LCST 3063 Film and Revolution****Faculty:** Fresko, David MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7176 Sec A

[Track S] This course examines how film envisions and participates in political struggle within revolutionary and proto-revolutionary settings from the 1920s to the present. Students will gain insights into critical debates regarding aesthetics and politics in different historical contexts, including the Soviet Union, the Popular Front in the U.S. and France, Third World Liberation, the African American freedom struggle, global New Left and student movements, and recent struggles such as Occupy and the Arab Spring. Seminar-style discussions will analyze filmmaking in its historical and theoretical complexity, touching on topics such as realism and modernism, documentary and fiction, montage and collage, theory and practice, and the semiotic, ideological, and epistemological dimensions of the cinematic apparatus. Readings and films will be varied and challenging, but engaging and thought provoking. Filmmakers will include Sergei Eisenstein, Dziga Vertov, Santiago Alvarez, Jean-Luc Godard, Gillo Pontecorvo, Emile de Antonio, Robert Kramer, Chris Marker, Dusan Makavejev, Lizzie Borden, Hito Steyerl, and Peter Snowdon, among others. [Track S]

**LCST 3071 Global Media Activism****Faculty:** Scholz, Robert TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5948 Sec A

\*Global Internet Activism\* [Track M] Beyond the common Internet euphoria, this course explores the role of art and digital media in the revolutionary wave of demonstrations, rallies, and strikes that swept through North Africa and the Middle East in late 2010 and 2011. We'll explore the ascend of Al-Jazeera, the rise of Facebook and Twitter, the spread of video-enabled mobile phones and the sinking costs of technology which contributed to the making of spaces for political debate, providing awareness of shared discontentment, making it harder to prolong the existence of autocratic regimes in Bahrain, Egypt, Libya, Syria, Tunisia and Yemen. Beyond the events of the past two years, the course offers historical examples of digital media activism in India, China, Iraq, Iran, and Israel/Palestine. Global Media Activism calls for more realism in evaluating media activism within the context of local and global, technological, economical, and cultural conditions. We'll discuss how the frames of reporting differ between mainstream media and citizen media sites like Global Voices Online. What are some obstacles for contentious collective actions, mobilized through social media? What is the role of digital media in political uprisings, specifically when it comes to the mobilization for oppositional politics in countries that censor and crush dissenting voices? Readings will include Evgeny Morozov, Jodi Dean, Rebecca MacKinnon, Gabriella Coleman, Zeynep Tufekci, David Graeber, Zixue Tai, and Ravi Sundaram. Screenings will include: Egypt is Burning, Revolution in Cairo, We Are Legion, and The Square. [Track M]

**LCST 3072 Mapping Time: Film & Video History and Theory****Faculty:** Perlin, Jenny F 09:00 AM - 11:40 AM **Credits:** 4 CRN 4753 Sec AX

\*Mapping Time - Histories and Theories of Film/Video Installation\* This seminar investigates histories, strategies, and concepts of film and video art. The presentation of projected images in a non-theatrical setting dates back to the early days of cinema. In this course we will look at film, video, and media works that use space, sound, site-specificity, multiple channels, loops, and absences as tools for communicating ideas. The course will address histories of projection performance, from the days of magic lantern slides through Dada, Fluxus, and Happenings to contemporary installation, multimedia performance & new technologies. Students will be expected to read from a variety of historical, theoretical, literary, and art historical texts, write papers, and give in-class presentations on historical and contemporary film and video artists. A component of the course will take place outside the classroom at museums, galleries, and performance spaces throughout New York. Students will have opportunities to meet with art historians, cultural critics, curators and contemporary artists about their practices at a range of workshops and events outside of class. [Tracks M and S] This four-credit course meets for fewer in-class hours than others but requires additional outside of class activities.

**LCST 3073 Participation Literacy****Faculty:** Scholz, Robert TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5949 Sec A

\*\*\*Participation Literacy\* [Track M] This course is about digital self-defense in the age of the real-time web; it will cut right through the hype and provide you with the skills and understanding of relevant concepts to make smart and selective use of select social media tools. The course is divided into six sections: 1) conversation, 2) sharing, 3) attention, 4) collaboration/cooperation, 5) power, and 6) alternatives. Focusing on both, theoretical discourse and practical insights, we'll debate data protection and privacy, governmental and commercial surveillance, media concentration and its long-term implications, refusal of or dis-identification from network cultures, copyright reform, and concepts like the Web 2.0 Ideology, and the "sharing economy." Participation Literacy will encourage you to thoughtfully, productively, and creatively participate online without wasting your time. You will experiment and learn about the social web by using web-native tools. You'll learn to judge and sort information, cope with obsolescence, and develop strategies for selective engagement. One assignment will call for twenty weekly tweets, tracked with a dedicated class hash tag. Readings will include Howard Rheingold's Net Smart: How to Thrive Online, Lawrence Liang, and Geert Lovink's Networks without a Cause.[Track M]

**LCST 3107 Intimate Film Cultures****Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7179 Sec A

\*Intimate Film Cultures\* [Track S, C & M] What's intimate about cinema? And what, if anything, is cinematic about intimacy? Within the framework of classical film theory, many of cinema's most intimate devices (the close-up, the kiss, the photographic trace, etc.) were invested with redemptive potential, even deemed revolutionary by some for their capacity to counter modern alienation and repression. More recently, however, cultural theorists have problematized such claims, analyzing how cinematic conventions work to structure intimate relations in accordance with normative ideologies, and suggesting that the aspiration for intimacy may itself be crucial to the operation of modern systems of power. Pairing classical and contemporary film theory with diverse contributions to the emerging field of "intimacy studies," this course explores such issues by considering how problems of intimacy have organized critical and theoretical discourse on a range of intimate film cultures, from Hollywood melodrama to queer cinema, French surrealism to Italian neorealism, and from underground film to contemporary diasporic cinema. [Track S, C & M]

**LCST 3129 Queer Media: Authorship And Reception****Faculty:** Martin Jr., Alfred T 12:10 PM - 02:50 PM **Credits:** 4 CRN 7182 Sec AX

This course examines how queer folks have historically produced and made meaning from media. The course examines the ways LGBTQ media makers have worked within broader media industries systems that often hold anti-gay sentiments to produce media. Second, the course engages with two modes of media reception: the production of queer media when explicit imagery did not exist; and the making of meaning from explicit LGBT imagery. This course counts toward the Gender Studies minor.

**LCST 3221 Oral Histories of LES****Faculty:** Griff-Sleven, Hanna TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 4289 Sec A

Oral Histories of The Lower East Side: New Paths to Old Stories\* [Track C & M] The Eldridge Street Synagogue was the first of its kind in America a grand structure built by the newly arriving Jewish immigrant community of Eastern Europe. I will work with New School students on creative ways to integrate new technologies such as digital documentation and digital stories into our historic site. Students will be trained in oral history interviewing techniques, transcription, and the evaluation of oral evidence. Each student will conduct an interview, transcribe and edit the material and analyze our current use of technology. The themes for this semester will be neighborhood life (past and present) of the Lower East Side. As a class students will create an exhibition/program/presentation using that technology integrating the history, aesthetics and spiritual qualities of our space. All classes except for the first one will be at the Museum at Eldridge Street.

**LCST 3618 Experimental Film: Sites and Spaces****Faculty:** Yue, Genevieve F 12:10 PM - 02:50 PM **Credits:** 4 CRN 5133 Sec AX

\*Experimental Film: Sites and Spaces\* [Track M & S] The history and scope of experimental or avant-garde cinema has been closely tied to, but also significantly separate from, the practices of the art world, on one hand, and commercial Hollywood filmmaking, on the other. Situated between these two poles, it has developed into many distinct and overlapping cultures characterized by artisanal modes of filmmaking, independent theatrical and distribution channels, auxiliary print and screening practices, and often highly charged debates concerning medium specificity, aesthetics, and politics. This course maps the multiple spaces in which experimental film has flourished, from the underground bohemia of downtown New York City and the rural isolation of Stan Brakhage's Colorado outpost, to the "minor" and "minority" cinemas that sprung up on the outskirts of Hollywood and the found footage experiments of contemporary artists in Vienna. Additionally the course examines notions of space as articulated in experimental film and media, including city symphonies, landscape film, expanded cinema, and modes of ethnographic encounter. In each of the course's many sites of articulation, we will pay close attention to the avant-garde's impulse to locate, in film, video, and digital media, spaces of political resistance, personal expression, and aesthetic possibility. [Track M & S]

**LCST 3704 Thinking With Television****Faculty:** Martin Jr., Alfred MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7177 Sec A

This course offers a critical exploration of both the history and theory of television, probing the underlying question as to how it has contributed and continues to contribute to the contemporary media landscape. Students acquaint themselves with the critical and theoretical writings on television while analyzing some of the groundbreaking broadcast and cable series of the past half century. [Count for Tracks M, C, S] Prereqs: at least two introductory courses (or at least one introductory course and one 2000-level course).

**LCST 3715 The Literary Object****Faculty:** Lee, Orville      MW 11:55 AM - 01:35 PM      **Credits:** 4      CRN 5791      Sec A

\*The Literary Object\* [Tracks C & M] This seminar explores literature as a cultural object that is susceptible to inquiry in cultural studies. Course readings and discussions focus on the conditions of existence for literary objects. Topics include the epistemological question of what is *it* and what is not *it* literature (i.e., literature as form); the relations of literature to society; the literary field; the production, distribution, and reception of the literary object; the politics of literature; and the knowledge claims of literature. [Tracks C & M]

**LCST 3782 Feminist and Queer Affect Studies****Faculty:** Rault, Jasmine      MW 01:50 PM - 03:30 PM      **Credits:** 4      CRN 4792      Sec A

\*Feminist and Queer Affect Studies\* [Track C] This course develops close studies of current issues in feminist and queer theory. Our readings revolve around contemporary feminist and queer studies of affect, or the politics of feeling *it* a central concern for feminist and queer research since the early 1990s, and a critical component to what has been referred to as 'the affective turn' in studies of social, cultural and political life (Clough and Halley 2007). Students will be introduced to the major texts, issues and debates in the field which explore questions such as: how are ostensibly private and individualized feelings related to very public and shared structures of power? How are feelings gendered, racialized, sexualized and classed? How do we mobilize private, anti-social feelings towards public, social, political and cultural change? [Track C]

**LCST 3888 Assisted Living: Crip Theory and Cyborg Culture****Faculty:** Conley, Tara      TR 08:00 AM - 09:40 AM      **Credits:** 4      CRN 5792      Sec A

"This course brings together feminist, queer, critical race and disability studies in an exploration of the emergent field of Crip Theory in conversation with various manifestations of cyborg politics and what Karen Barad calls the "'posthuman performative.'" We will begin by studying creative, theoretical and activist interventions into what Robert McRuer has framed as "'compulsory able-bodiedness'" and move through the various ways that cyborg theory and posthuman cultural criticism might be seen to, at points, both elaborate and diminish the politicization of disability. As the course proceeds we will consider the ways that all beings are 'assisted' in their capacity to live, even though normative constructions of ability/disability understand only "'the disabled'" as requiring assistance. Here, we re-think the condition of assistance. To this end, we will study interspecies assistances and co-operations, military/medical technologies that enhance "'ability'" in "'the disabled,'" and imagine together the possibilities and limitations of cyborg theory for a radical crip politics. This course counts toward the Gender Studies minor. [Track C]"

**LCST 3901 Radio/Podcasting: On Air****Faculty:** Montague, Sarah      F 12:10 PM - 02:50 PM      **Credits:** 3      CRN 2429      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 3901 Radio/Podcasting: On Air****Faculty:** Plourde, Joseph      F 12:10 PM - 02:50 PM      **Credits:** 3      CRN 2429      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 4022 Internet: Playground & Factory****Faculty:** Scholz, Robert      TR 10:00 AM - 11:40 AM      **Credits:** 4      CRN 7042      Sec A

\*The Internet as Playground and Factory \* [Tracks M & C] This course is an introduction to 21st century work, specifically the "sharing economy." What are the benefits and invisible social costs of emerging labor companies like Uber? One in three Americans is now a freelancer or independent contractor. For many of them, work has shifted to the Internet where companies like UpWork, CrowdFlower, Airbnb, or Uber function as digital bridge builders who insert themselves between those who are offering services and others who are looking for them. Utilizing the work of political scientists, media theorists, and legal scholars, this course explores urgent issues like technological unemployment, labor rights, universal basic income, cooperative alternatives, free software, and the myth of choice and flexibility. In this extractive economy, the benefits for consumers, owners, and stockholders are apparent but the value added for vulnerable workers is unclear at best. [Tracks M & C]

**LCST 4032 Queering Activism****Faculty:** Rault, Jasmine      MW 10:00 AM - 11:40 AM      **Credits:** 4      CRN 7044      Sec A

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

**LCST 4040 Advanced Seminar: Screening Affect****Faculty:** Levitt, Deborah T 12:10 PM - 02:50 PM **Credits:** 4 CRN 6949 Sec AX

"[Counts for Tracks M & S] Today, our most popular blockbusters are 3D effects extravaganzas, hyper-kinetic action/adventure flicks, horror films, and gross out comedies. Pornography is a mainstream phenomenon, and products are increasingly marketed as lifestyle experiences. This course interrogates how these powerful interfaces between bodily sensation and images work through surveying the domain of media theory focused on perception, sensation, and feeling. Students read works by both contemporary thinkers of affect and historical precursors, and screen films that function as case studies and as theoretical interventions. Course requirements include screening films on one's own, in-class presentations, student blog posts, and a major final essay. Readings are often challenging. [Counts for Tracks M & S] <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 Tracks M & S.</div>"

**LCST 4070 Symbolic Struggles: Culture Conflict and Consensus in the United States****Faculty:** Lee, Orville TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5121 Sec A

\*Symbolic Struggles: Culture Conflict and Consensus in the United States\* [Track C] This course explores the dynamics of culture and power that have shaped social conflict and social consensus in the United States over the last sixty years. Labels such as Liberal, Neoconservative, Feminist, Communitarian, Multiculturalism, and Identity Politics are ways in which political and social concerns (e.g., over racial and gender equality, "gay marriage," and abortion) are commonly interpreted. In addition to clarifying the meaning of these labels, course readings are drawn from contributors to public debates that lie at the intersection of culture and politics as well as sociological analyses of these debates. [Track C]

**LCST 4409 Thinking Technology****Faculty:** Thacker, Eugene R 04:00 PM - 05:50 PM **Credits:** 3 CRN 6957 Sec A

"[Track M,C] We tend to think what we know we are talking about when we used the word "technology." And yet, technology has always been a difficult problem, both for popular culture and also for critical theory. Indeed, the controversial German philosopher, Martin Heidegger, goes to far as to claim that "the essence of technology is nothing technological." Popular accounts tend to extremes: technology is either the best thing or the worst thing. Theoretical accounts, for their part, continually try to assert the priority or superiority of some other mode of thinking and acting over technology, be it philosophy, politics, or art. This seminar examines the world from the perspective of technology itself (a perspective which also embraces more abstract forms of technics and techniques). We will take a look at contemporary expressions of techno-fetishism and techno-nihilism in various media, and at the same time think through the place of technology in critical theory and philosophy, from classic texts in the history of philosophy to recent theoretical discussions of posthumanism, technics, biopolitics, affect, materiality, and acceleration. The title of the course - "Thinking Technology" - thus contains a dual inflection: who or what is doing the thinking, when it comes to technology - our tools or ourselves? [Track M,C]"

**LCST 4900 Senior Seminar: Screen: Screenwriting****Faculty:** Zahedi, Caveh R 12:10 PM - 02:50 PM **Credits:** 4 CRN 4277 Sec AX

[Track S] \*Senior Seminar: Screenwriting\* This course focuses on the essentials of storytelling. What is a story? What makes a story compelling? How can a story be improved? What is the difference between telling a good story and telling a story well? How is cinematic storytelling different from written storytelling? By analyzing basic story principles as well as the specifics of storytelling for the screen, the goal of the course is to deepen the student's understanding of what is arguably the most important element of any film. [Track S]

**LCST 4900 Senior Seminar: Screen: Directing****Faculty:** Lugacy, Talia W 12:10 PM - 02:50 PM **Credits:** 4 CRN 4278 Sec BX

[Track S] \*Senior Seminar: Directing\* This course supports a senior student of film through the writing, shooting and editing of a narrative short film. This work runs parallel to the weekly in-class rigorous investigation of the entire dynamic skill-set of the Director: working with actors, planning a shot list, designing light, using locations as production design, preparing an edit, working with color and sound, and learning all the professional protocols of a film set. Particular emphasis will be paid to the practices of independent film production. This is a production class. [Track S]

**LCST 4901 Senior Seminar: Cultural Studies****Faculty:** Eichhorn, Cathleen F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7623 Sec AX

[Track C] This senior seminar is for students completing a senior thesis or project in Culture and Media. In addition to providing a forum for students to gain weekly feedback on their senior works in progress, the seminar will serve as a professional seminar for senior students in the program. Additional readings and guest speakers will help students explore and prepare for life beyond college (e.g., applying to graduate programs and/or applying to professional positions in the field). Prerequisites: Declared major in Culture and Media and completion of LCST 3789 Critical Methods or senior status + permission from the instructor. [Track C]

**LDAN Dance****LDAN 2018 Foundations in Dance Studies****Faculty:** Goldman, Danielle MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6026 Sec A

"This course introduces students to the field of critical dance studies. Students will discuss relations between dance and other disciplines (such as art history, anthropology, cultural and media studies, performance studies, and philosophy), while asking why the field of dance studies has taken so long to develop. The class will think critically about the body as an object of study and will consider the opportunities and challenges that come with analyzing movement. The course explores debates regarding the performance of identity, issues of appropriation, the migration of expressive culture, documentation, the role of the critic, and critical theories of the body. Students will read foundational texts that present a variety of methodological and theoretical approaches, including writings by Anurima Banerji, Barbara Browning, Jane Desmond, Susan Foster, Mark Franko, Jose Gill, Brenda Dixon Gottschild, Andre Lepecki, and Randy Martin. In addition to reading, students will watch videos of dance and attend live performances in "high art" spaces, in clubs, and on the streets. This is a required course for Lang Dance majors and minors."

**LDAN 2024 Introduction to Modern Dance Practices****Faculty:** Carvalho, Joao MW 10:00 AM - 11:30 AM **Credits:** 1 CRN 5740 Sec A

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

**LDAN 2050 Choreographic Research Introduction****Faculty:** Greenberg, Neil F 11:55 AM - 01:35 PM **Credits:** 2 CRN 6025 Sec A

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

**LDAN 2050 Choreographic Research Introduction****Faculty:** Greenberg, Neil TR 11:55 AM - 01:35 PM **Credits:** 2 CRN 6025 Sec A

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

**LDAN 2099 Contemporary Dance Practices B****Faculty:** Manago-Alexander, TR 01:50 PM - 03:20 PM **Credits:** 1 CRN 7575 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 acuties; 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 2100 Contemporary Dance Practices A****Faculty:** Paz, Maria MWF 10:00 AM - 11:30 AM **Credits:** 1 O CRN 7576 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 acuties; 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. Note: This course is offered for variable credit: First year dance concentrators and others taking this course for the first time, and who do not meet the pre-requisite, should register for 2 credits/MWF classes; students who meet the pre-requisite should register for 1 credit/MW classes only.

**LDAN 2300 Introduction to Ballet Practices****Faculty:** Carpenter, Mary TR 08:00 AM - 09:30 AM **Credits:** 1 CRN 7764 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 2400 Repertory Workshop****Faculty:** Greenberg, Neil MW 03:50 PM - 05:30 PM **Credits:** 1 CRN 5303 Sec A

This course develops performance skills for dance students through rehearsals and performances of a new dance work created for them by a professional choreographer. Students are exposed to a process of choreographic research, from the preliminary stages through performance. The repertory work is presented at the end of the semester in the Lang Dance Performance. Previous dance training and permission of the instructor are required. Students who register for Repertory Workshop must be enrolled in a movement practice course (e.g. Contemporary Dance Practices).

**LDAN 2502 Experiential Anatomy****Faculty:** Siotas, Anastasi F 01:50 PM - 04:20 PM **Credits:** 4 CRN 7139 Sec AX

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

**LDAN 2503 Capoeira****Faculty:** Whitson, Ni'Ja      MW 01:50 PM - 03:20 PM      **Credits:** 1      CRN 7577      Sec A

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

**LDAN 3300 Ballet Practices, Continued****Faculty:** Roth, Janet      TR 10:00 AM - 11:30 AM      **Credits:** 1      CRN 3706      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: a previous semester of Ballet Practices, Continued or Advanced Placement Audition. First year dance students are also expected to also enroll in Contemporary Dance Practices A. Space is limited and priority is given to dance concentrators. Interested students outside of the Dance Program must contact the instructor for permission to enroll in the course.

**LDAN 3325 Choreographic Research, Continued****Faculty:** Mapp, Juliette      F 11:55 AM - 01:25 PM      **Credits:** 2      CRN 7141      Sec A

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

**LDAN 3325 Choreographic Research, Continued****Faculty:** Mapp, Juliette      TR 11:55 AM - 01:25 PM      **Credits:** 2      CRN 7141      Sec A

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

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

**LDAN 3510 Advanced Repertory A****Faculty:** TBA, Faculty      TR 03:50 PM - 05:20 PM      **Credits:** 1      CRN 7539      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 Lang 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 field's most adventurous contemporary practitioners. Audition required.

**LDAN 3700 Guest Residency: Trisha Brown Restaging Project****Faculty:** Greenberg, Neil      MW 06:00 PM - 08:00 PM      **Credits:** 1      CRN 7550      Sec A

Each spring, Lang College invites a prominent guest artist to either restage an existing work or to create a new work with Lang students. Participants in the class engage in an intensive rehearsal process that culminates in a public performance. Residencies often include study of the guest artist's history and influences, including the social, political, and aesthetic contexts that have affected the artist's life and work. This year's residency is taught by representatives from the Trisha Brown Dance Company, who are re-staging original work by Trisha Brown, one of the most widely acclaimed choreographers to emerge from the post-modern era. Audition required.

**LECO Economics****LECO 2150 Globalization and Trade Under Capitalism****Faculty:** Eisenbarth,      TR 01:50 PM - 03:30 PM      **Credits:** 4      CRN 6850      Sec A

"Whether the latest fashion displayed in a shop window or mangoes piled high in a grocery store's produce section, the products we buy are largely produced in little known conditions worldwide. While organizations like Fashion Revolution and Good Guide try to expose the conditions under which products have been sourced, there are many reasons to be skeptical of the effectiveness of such movements. This course examines the overarching structures of ""trade under capitalism"" that contribute to unequal distributions of wealth, environmental degradation, and massive human rights violations. Readings draw on news articles, human rights documents, press releases, scholarly articles, and beyond."

**LECO 2250 Rational Fools? Debating Behavioral Economics****Faculty:** Wiener, Noe      MW 01:50 PM - 03:30 PM      **Credits:** 4      CRN 7743      Sec A

Did economists fail to predict the financial crisis because of their inability to understand how humans really behave? From Freakonomics to recent Nobel Prizes, behavioral economists have claimed to make economics more relevant to policy. We will analyze some of the contributions to this literature, focusing in particular on methodology and some key theoretical debates about the concept of rationality. We will also explore alternative traditions in behavioral economics that start from the actual behavior of workers, investors, regulators and firms. Finally, we ask whether knowing about individual behavior is really all that important for understanding the recurrent patterns of capitalist economies.

**LECO 3010 A Intro to Econometrics****Faculty:** Schoder, Christian TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5543 Sec A

Econometrics is the field of statistical inquiry using economic data, which emphasizes on estimation and testing of the parameters used to specify economic models. In this course, students learn about linear regression, starting from foundations in probability theory. Topics covered from multiple perspectives include parameter estimation, hypothesis testing, and the statistical properties of estimators. Time permitting, the course may conclude with discussions about how the techniques covered can be extended to time-series analysis and other advanced topics. Pre-requisite: LMTH 3006/Math Tools for Social and Natural Sciences

**LECO 3550 Real World Economic Issues and Policies****Faculty:** TBA, Faculty MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7809 Sec A**LECO 3823 Intermediate Microeconomics: Methods and Models****Faculty:** Banerjee, Lopamudra MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4279 Sec A

This course introduces students to modern economic methods of modeling social interactions. Topics include game theory as a method of conceptualizing social interaction, decision theory, self-organization of economies and coordination failures, the ideal-type of competitive markets, and its limitations, labor market contracts and the role of power in the workplace, and an introduction to the theory of economic institutions. All of the mathematics required for the course are covered in the assignments, readings, and lectures. Text used is selected chapters of Samuel Bowles' Microeconomics: Behavior, Institutions and Evolution.

**LECO 3830 Development Economics****Faculty:** Reddy, Sanjay TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5544 Sec A

This course surveys key issues in development studies. It seeks to foster understanding of the main debates and approaches to study within the field of development economics, concerning the concept of development, the theory and empirics of growth and structural transformation, inequality and poverty, the impact of historical legacies, the impact of international trade and finance, the role of government, gender, population, health, social protection, and environment. The course furthers the awareness that development theory and practice are contentious domains and calls upon insights from diverse disciplines. Although the course includes a technical component, it equally emphasizes a critical and historical understanding of contemporary development debates and the role of political economy. No special topical knowledge is assumed. Introduction to Political Economy is a prerequisite.

**LECO 4500 Graduate Microeconomics****Faculty:** Banerjee, Lopamudra T 06:00 PM - 07:50 PM **Credits:** 3 CRN 5545 Sec A

This course examines how microeconomics explains the behavior of economic agents. We start with the primitive: An (microeconomic) agent chooses between alternative options to optimize her objective subject to a constraint. We analyze how this choice is made under the following conditions: [1] agents have well-defined property rights, [2] agents are price-takers, [3] agents have all the relevant information in making their choices, and [4] agents are consistent in making their choices. Next we analyze how behavior of the agent changes when each of these conditions are relaxed. Accordingly, the course is divided in the following parts: Part 1 focuses on modeling households, firms, and markets when the above mentioned three conditions hold. Here we review the theory of consumer choice; the theory of the cost-minimizing and profit-maximizing competitive firm; cost functions and industry equilibrium; demand and supply, particularly applied to the labor market. In Part 2 of the course, we relax the condition that `agents have well-defined property rights'. Here we explore the problem of market failure due to externalities and public good. In Part 3 of the course we relax the condition that `agents are price takers'. Here we analyze the models of imperfect competition and the basic concepts of game theory. In part 4 of the course, we relax the condition that agents have all the relevant information in making their choices'. Here we examine the problem of choice under uncertainty; the problem of incomplete and asymmetric information in market interactions, including the issues of moral hazard, adverse selection, and signaling. In Part 5 of the course we relax the condition that `agents are consistent in making their choices', and touch upon the procedural aspects of decision making.

**LECO 4500 Graduate Microeconomics****Faculty:** Banerjee, Lopamudra M 08:00 PM - 09:50 PM **Credits:** 3 CRN 5545 Sec A

This course examines how microeconomics explains the behavior of economic agents. We start with the primitive: An (microeconomic) agent chooses between alternative options to optimize her objective subject to a constraint. We analyze how this choice is made under the following conditions: [1] agents have well-defined property rights, [2] agents are price-takers, [3] agents have all the relevant information in making their choices, and [4] agents are consistent in making their choices. Next we analyze how behavior of the agent changes when each of these conditions are relaxed. Accordingly, the course is divided in the following parts: Part 1 focuses on modeling households, firms, and markets when the above mentioned three conditions hold. Here we review the theory of consumer choice; the theory of the cost-minimizing and profit-maximizing competitive firm; cost functions and industry equilibrium; demand and supply, particularly applied to the labor market. In Part 2 of the course, we relax the condition that `agents have well-defined property rights'. Here we explore the problem of market failure due to externalities and public good. In Part 3 of the course we relax the condition that `agents are price takers'. Here we analyze the models of imperfect competition and the basic concepts of game theory. In part 4 of the course, we relax the condition that agents have all the relevant information in making their choices'. Here we examine the problem of choice under uncertainty; the problem of incomplete and asymmetric information in market interactions, including the issues of moral hazard, adverse selection, and signaling. In Part 5 of the course we relax the condition that `agents are consistent in making their choices', and touch upon the procedural aspects of decision making.

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## LFYW First Yr Writing Prog

### LFYW 1000 Writing the Essay I: Critical Theories of Finance

**Faculty:** Nadal, Paul      MW 03:50 PM - 05:30 PM      **Credits:** 4      CRN 3707      Sec A

This writing seminar introduces students to critical theories of finance. We will survey recent and canonical works to arrive at an understanding of finance as an institutional system for the management of the circulation of money, whose market rationality has extended beyond the economic sector and into other dimensions of human activity. We will begin by asking “What is money?”, examining how Adam Smith, Karl Marx, and Georg Simmel have theorized money as an instrument of exchange and measure of value. We will then study some of money's contemporary forms—debt, credit, derivatives, and remittances—exploring their impact on how we now conceive, conduct, and experience value and exchange. How do institutions of debt and credit transform fundamental ideas about personhood, social obligation, and even our sense of time? How do financial instruments like derivatives inflect our notion of risk and uncertainty? How might migrant remittances direct us to an understanding of the global operations of labor and capital? We will engage these questions from a multi-disciplinary perspective, drawing on readings from David Graeber, Michel Foucault, Wendy Brown, among others.

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

**Faculty:** Lipscomb, Lisa      MW 10:00 AM - 11:40 AM      **Credits:** 4      CRN 3488      Sec B

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

### LFYW 1500 Writing the Essay II: Globalization Culture and Critique

**Faculty:** Nadal, Paul      MW 11:55 AM - 01:35 PM      **Credits:** 4      CRN 1663      Sec A

Globalization is often described as the process through which the world gets integrated. It represents a higher stage in the development of capitalism, after the end of classical imperialism, in which innovations in mass-mediated technology, finance speculation, and warfare take the place of the industrial one. Yet, just as it signals a worldwide restructuring of economic production, globalization also represents a radical change in political and cultural life. In the age of globalization, how do we imagine, express, and orient our sense of belonging in and resistance to this new world order? This writing seminar introduces students to canonical works of globalization theory, tracing the genealogy of the concept across the social sciences and the humanities, paying special attention to presuppositions regarding culture and critique that underlie it, as well as the new aesthetic forms it has engendered in literature and the visual arts. We will ask: What are the competing definitions of globalization? How does globalization develop between the West and so-called Third World? What becomes of culture in the wake of mass consumerism and the spread of global communication technologies? Readings will range from sociological and ethnographic perspectives on globalization (David Harvey, Saskia Sassen, Anna Tsing) to humanistic inquiries into its impact on culture (Fredric Jameson, Arjun Appadurai, Kwame Anthony Appiah).

### LFYW 1500 Writing the Essay II: War Stories: Writing about War in the Information Age

**Faculty:** Sogn, Emily      MW 08:00 AM - 09:40 AM      **Credits:** 4      CRN 1664      Sec B

War and violence are common themes in literature, film, television, and other forms of media. Yet, despite this cultural visibility, the “true” reality of violence is often perceived as hidden or obscure, either because it is so difficult to represent faithfully, or because its portrayal is thought to be colored by a deeper agenda, political or otherwise. In this writing intensive course, readings and class discussions will explore the genres, tropes, and techniques by which war and its aftermath

have been represented. The textual “war story” will be the primary medium that we will examine together first-hand, however, class discussions and assignments will incorporate a variety of cultural forms, including journalism, film, television, photography, visual art, archival history, and other forms of media. Course content will focus specifically on modern wars. 14 years in, armed forces in Iraq and Afghanistan are part of the longest military operation in American history. In order to contextualize this war and the variety of narratives it has produced, we will read a variety of theoretical texts on the aesthetic and ethical problems posed by the representation of violence in the information age.

### LFYW 1500 Writing the Essay II: Neo-Bohemia and the Cultural Economy of Cities

**Faculty:** Hernandez, Mario      TR 08:00 AM - 09:40 AM      **Credits:** 4      CRN 3724      Sec C

Since the inception of modern industrial economies, the city has served as a concentration of wealth accumulation (and thus the exploitation of average workers) but has also served as a sanctuary for artists, creatives, eccentrics and outsiders. From bohemians, Flaneurs, and the avant-garde in Paris in the 19th century to hippies, beatniks, the hip-hop generation and today's hipsters, artists across generations have emerged from and/or migrated to cities (and specific hubs within them) to find and foster creativity or flee from conservative small towns or ‘traditional’ environments. By focusing on these “outsiders” this course explores the nature of this relationship between spatial environments as well as the underlying context of capitalist accumulation through concepts as productive and non-productive labor, exploitation, and the production of and use of value. This course examines the effect of artists or aesthetic networks on urban economies by considering contemporary arguments in urban studies on the ‘creative class’ in developing or redeveloping regional economies and infrastructure as well as the inevitable question of gentrification. By focusing on the literature on bohemians, neo-bohemians, fashion studies, urban studies and others, this course takes an interdisciplinary approach to critically examine these groups. The course accentuates a historical approach as well as a political, economic and cultural analysis in making sense of the social production and use-value of creativity. Finally, and in so doing, this course will focus on effective writing through a deconstruction of the mainstream literature within these fields in developing a strong argument or thesis, supporting or main arguments, and exploring the nature of substantiating data or methodology.

### LFYW 1500 Writing the Essay II: The Meaning of Myth

**Faculty:** Massimilla, Stephen      MW 08:00 AM - 09:40 AM      **Credits:** 4      CRN 1665      Sec D

In this course, students discuss and write about an exciting range of myths in order to develop key composition and research skills. The study of myth is a far-reaching category that intersects with such fields as literature, history, philosophy, anthropology, sociology, theology, gender studies, political science, and psychology. Myths are said to address the origin and nature of things, how people should act, what motivates human behavior, and what it means to be human. Readings may include short foundational Western and non-Western tales; excerpts from longer texts such as The Epic of Gilgamesh, The Bhagavad-Gita, The Odyssey, and The Aeneid; selected short works such as Grimms' Fairy Tales, Wells' Time Machine, Camus' “Myth of Sisyphus,” and Eliot's Waste Land; and essays by Darwin, Marx, Freud, Jung, Frazer, Malinowski, Durkheim, Campbell, and Eliade. The course also addresses mythic themes in visual art, and how myths continue to underlie developments in science and politics. Essays build toward a fully developed research paper.

### LFYW 1500 Writing the Essay II: The Meaning of Myth

**Faculty:** Massimilla, Stephen      MW 10:00 AM - 11:40 AM      **Credits:** 4      CRN 1666      Sec E

In this course, students discuss and write about an exciting range of myths in order to develop key composition and research skills. The study of myth is a far-reaching category that intersects with such fields as literature, history, philosophy, anthropology, sociology, theology, gender studies, political science, and psychology. Myths are said to address the origin and nature of things, how

people should act, what motivates human behavior, and what it means to be human. Readings may include short foundational Western and non-Western tales; excerpts from longer texts such as The Epic of Gilgamesh, The Bhagavad-Gita, The Odyssey, and The Aeneid; selected short works such as Grimms' Fairy Tales, Wells' Time Machine, Camus' "Myth of Sisyphus," and Eliot's Waste Land; and essays by Darwin, Marx, Freud, Jung, Frazer, Malinowski, Durkheim, Campbell, and Eliade. The course also addresses mythic themes in visual art, and how myths continue to underlie developments in science and politics. Essays build toward a fully developed research paper.

**LFYW 1500 Writing the Essay II**

**Faculty:** Reilly, Rebecca MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4280 Sec F

**LFYW 1500 Writing the Essay II: What is Rape Culture?**

**Faculty:** Clifford, Christen MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3489 Sec G

Ugh. It's everywhere. But what is Rape Culture? This writing intensive course looks at sexual violence in literature and pop culture and asks students to consider different, perhaps difficult, points of view. We will investigate social and political issues including violence, equality, justice and patriarchy through critical writing and art from the 1970's to the present. Digital events will be looked at in real time during the months this class is in session. Possible texts include 2015's Missoula: Rape and the Justice System in a College Town by Jon Krakauer as well as 1975's Against Our Will: Men, Women and Rape by Susan Brownmiller. This course emphasizes close readings, short written assignments and a research paper.

**LFYW 1500 Writing the Essay II: Raw Materials: Writing About Art, Architecture and Design**

**Faculty:** Cooke, Julia TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3499 Sec H

This advanced writing course considers our experience of the material world. Where art, architecture, and design writing and creative nonfiction overlap, writers often invoke the human experience to better understand the aesthetic. It's humans, after all, who view paintings and performances, make and use buildings, design and sit in chairs. As a result, writings about architecture and design discuss much more than just the materials and objects at hand: they address the personal, political, and psychological. Through a diverse array of art and design writing — criticism, profiles, personal essays, magazine features, even novels — this writing-intensive course invites students to consider how other writers address the aesthetic and also their own relationships to art, architecture and design. Writing assignments will include analytical, argumentative, and research essays, workshopped in class, and potential readings will include texts by Dave Hickey, Ada Louise Huxtable, Lawrence Weschler, Janet Malcolm, Don DeLillo, and Siri Hustvedt.

**LFYW 1500 Writing the Essay II: Raw Materials: Writing About Art, Architecture and Design**

**Faculty:** Cooke, Julia TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1667 Sec I

This advanced writing course considers our experience of the material world. Where art, architecture, and design writing and creative nonfiction overlap, writers often invoke the human experience to better understand the aesthetic. It's humans, after all, who view paintings and performances, make and use buildings, design and sit in chairs. As a result, writings about architecture and design discuss much more than just the materials and objects at hand: they address the personal, political, and psychological. Through a diverse array of art and design writing — criticism, profiles, personal essays, magazine features, even novels — this writing-intensive course invites students to consider how other writers address the aesthetic and also their own relationships to art, architecture and design. Writing assignments will include analytical, argumentative, and research essays, workshopped in class, and potential readings will include texts by Dave Hickey, Ada Louise Huxtable, Lawrence Weschler, Janet Malcolm, Don DeLillo, and Siri Hustvedt.

**LFYW 1500 Writing the Essay II: Setting a Fine Table**

**Faculty:** Korb, Scott TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 1668 Sec J

We love food and it haunts us. We indulge in it and abstain from it. It makes us sick and it heals us. We worry over where it comes from and serve it during our religious rituals. We pay a fortune for it and we give it away. Its preparation is a science and an art. With a major focus on crafting the research essay, this course asks students to consider the many, often contradictory, roles food has played, and continues to play, in culture. And through a process of writing, workshopping, and the all-important rewriting, students will have their own hand in the kitchen of the essay writer. Readings require a consideration of a variety of food writing—from primary sources, cookbooks, newspapers, magazines, and journals—and include works by David Foster Wallace, M.F.K. Fisher, John McPhee, Ruth Reichl, A.J. Liebling, and Michael Pollan.

**LFYW 1500 Writing the Essay II: Issues in Contemporary Culture**

**Faculty:** Liebson, Jonathan TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1669 Sec K

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

**LFYW 1500 Writing the Essay II: What's Love Got to Do With It?**

**Faculty:** Bandle, Nkosi MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 3708 Sec L

It is taken as a given that the word "love" functions as a signifier in society, but the question of what precisely it signifies remains elusive. In this course students read and write about romantic love. Is it just a fantasy, something we hope to be true? Or a reality, for those who are lucky or who work hard to make it true? Students consider whether romantic love is a socially-constructed illusion or merely an elaborate rationalization for physical desire. To do this effectively, students must hone their skills for reading, analyzing, and thinking critically about how notions of romantic love are strongly influenced by cultural assumption. In the process, students are required to think through complicated issues, write in order to critically examine that thinking, share their ideas, and make arguments based on their perspectives and understanding. Authors include William Shakespeare, e.e. cummings, Sharon Olds, and Laura Kipnis.

**LFYW 1500 Writing the Essay II: What's Love Got to Do With It?**

**Faculty:** Bandle, Nkosi TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1660 Sec M

It is taken as a given that the word "love" functions as a signifier in society, but the question of what precisely it signifies remains elusive. In this course students read and write about romantic love. Is it just a fantasy, something we hope to be true? Or a reality, for those who are lucky or who work hard to make it true? Students consider whether romantic love is a socially-constructed illusion or merely an elaborate rationalization for physical desire. To do this effectively, students must hone their skills for reading, analyzing, and thinking critically about how notions of romantic love are strongly influenced by cultural assumption. In the process, students are required to think through complicated issues, write in order to critically examine that thinking, share their ideas, and make arguments based on their perspectives and understanding. Authors include William Shakespeare, e.e. cummings, Sharon Olds, and Laura Kipnis.

**LFYW 1500 Writing the Essay II: Setting a Fine Table**

**Faculty:** Korb, Scott TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1661 Sec N

We love food and it haunts us. We indulge in it and abstain from it. It makes us sick and it heals us. We worry over where it comes from and serve it during our religious rituals. We pay a fortune for it and we give it away. Its preparation is a science and an art. With a major focus on crafting the research essay, this course asks students to consider the many, often contradictory, roles food has played, and continues to play, in culture. And through a process of writing,

workshopping, and the all-important rewriting, students will have their own hand in the kitchen of the essay writer. Readings require a consideration of a variety of food writing—from primary sources, cookbooks, newspapers, magazines, and journals—and include works by David Foster Wallace, M.F.K. Fisher, John McPhee, Ruth Reichl, A.J. Liebling, and Michael Pollan.

**LFYW 1500 Writing the Essay II**

**Faculty:** Lessy, Rose MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1871 Sec O

**LFYW 1500 Writing the Essay II: Cinema and Policing: Silent Cinema, Criminality, Social Control**

**Faculty:** Wasow, Althea TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 3723 Sec P

This writing course will investigate the ways in which modern visual media and modern policing intersect. How does early cinema relate to the modern state's increasing interest in identifying, classifying, and policing an emergent mass industrial society? The techniques and technology of silent cinema and policing crossed borders and circulated transnationally. We will focus on American silent films and put them in dialogue with other national contexts and emerging international policing practices. The theoretical issues and categories with which the films and texts grapple, including: the nature of photographic/filmic truth, the production of sexual and racial difference, the body, the masses, urban modernity, incarceration—connect with aesthetic, social, and political concerns that are still with us.

**LFYW 1500 Writing the Essay II: Space and Power**

**Faculty:** McElderry, Christina TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2328 Sec Q

This writing intensive course explores the relationship between space and power. How is power inscribed and produced in and through different spaces, whether personal, community, or national? How is space constituted through networks of power, whether political, economic, or cultural? What networks of technology and authority are present in our everyday lives, particularly in dense urban spaces like New York City? We will start with the idea that to understand power one must think about space and spatial practices and that to understand space is to study power. We will investigate a variety of spatial practices and power formations, paying attention to political, social, economic, cultural, and ideological shifts around race/racialization, sexuality, gender, access/ability, and ideas of the public. The course combines readings in philosophy, geography, history, anthropology, and economics with a critical engagement with the spaces around us in New York City. In addition to active participation in discussions, students will complete a variety of written assignments and a final research paper.

**LFYW 1500 Writing the Essay II**

**Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 6172 Sec R

**LFYW 1500 Writing the Essay II: Rethinking the Refugee**

**Faculty:** Irwin, Randi TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 6173 Sec S

Who is a refugee? What are the political and theoretical assumptions that underlie the category of the refugee? In this writing intensive course, students will explore the literature on refugees and refugee camps with a focus on how territory, citizenship, and the state, along with the lack thereof, have been understood in both the academic literature and popular media. Assumed to be under the governing arm of a humanitarian apparatus, refugees are often characterized as existing outside of political participation. Didier Bigo describes this as the banopticon, defined as the practice of excluding particular peoples from the state. How might such theories both constrain and enable refugees to make political and legal claims for recognition? This course will incorporate works from anthropology, philosophy, and political science along with case studies and novels.

**LFYW 1500 Writing the Essay II: Futures of Queer Theory**

**Faculty:** Gustafson, Ryan TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6174 Sec T

This writing-intensive course will provide students with an introduction to queer theory—a radical paradigm for thinking about the psychology, culture, and politics of gender that emerged at the end of the 20th century. While it cannot be reduced to a single definition, queer theory can be broadly understood as the attempt to account for gender identities and experiences that have been deemed unintelligible, inhuman, or unnatural according to dominant social norms. As a response to some felt discrepancy between the experience of one's gender and the language and practices available to communicate that experience to others, queer theory is a site of resistance, creation, and invention. In addition to tracking the intellectual-historical development of queer theory, as well as using this paradigm to analyze non-normative gender practices in film, literature, and other media, throughout the course we will be preoccupied with a set of overriding questions: What are the tasks of queer theory today? How might this tradition be inherited to critique queer injustice in the present? What are the possible futures of queer theory to come?

**LFYW 1500 Writing the Essay II**

**Faculty:** TBA, Faculty MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 6705 Sec U

**LFYW 1500 Writing the Essay II: The "Talking Cure": Freud and Psychoanalysis**

**Faculty:** Gardner-Schuster, MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 7112 Sec V

Psychoanalysis, sometimes described as "the talking cure," has the ultimate aim of alleviating and transforming human suffering and helping individuals to become more self-aware, generally through a deeper understanding of unconscious forces within us. This writing-intensive course will explore psychoanalytic approaches to fundamental human concerns and the forces that shape our experience and impact every aspect of personal life, including sense of self, dreams and personal relationships. This course will also provide an accessible introduction to Freud and the origins and early development of psychoanalysis. Students will sharpen their ability to critically engage with ideas and texts through close reading, discussion, and reflective writing. They will hone analytic writing skills through opportunities to write, workshop, and revise a series of short writing assignments and work on multiple drafts of longer essays.

**LFYW 1500 Writing the Essay II: Globalization Culture and Critique**

**Faculty:** Nadal, Paul MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7113 Sec W

Globalization is often described as the process through which the world gets integrated. It represents a higher stage in the development of capitalism, after the end of classical imperialism, in which innovations in mass-mediated technology, finance speculation, and warfare take the place of the industrial one. Yet, just as it signals a worldwide restructuring of economic production, globalization also represents a radical change in political and cultural life. In the age of globalization, how do we imagine, express, and orient our sense of belonging in and resistance to this new world order? This writing seminar introduces students to canonical works of globalization theory, tracing the genealogy of the concept across the social sciences and the humanities, paying special attention to presuppositions regarding culture and critique that underlie it, as well as the new aesthetic forms it has engendered in literature and the visual arts. We will ask: What are the competing definitions of globalization? How does globalization develop between the West and so-called Third World? What becomes of culture in the wake of mass consumerism and the spread of global communication technologies? Readings will range from sociological and ethnographic perspectives on globalization (David Harvey, Saskia Sassen, Anna Tsing) to humanistic inquiries into its impact on culture (Fredric Jameson, Arjun Appadurai, Kwame Anthony Appiah).

**LFYW 1500 Writing the Essay II**

**Faculty:** Lessy, Rose MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 7114 Sec X

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## LHIS History

### LHIS 2016 Doing History

**Faculty:** Shapiro, Ann-Louise TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5725 Sec A

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

### LHIS 2023 Power + Knowledge

**Faculty:** Halpern, Orit TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7080 Sec A

This course will examine the relationship between science, technology, and society through a historical lens. Our main focus will be to expose how ideas of nature, culture, and the human have changed over time; and to interrogate the implications of these epistemological shifts. This historical inquiry will develop a critical approach to understanding complex socio-technological systems in the present. Exploring topics such as eugenics, bio-technology, and computing we will interrogate how historical study helps us politically and ethically engage with the most pressing contemporary questions concerning how we use, and imagine, our technical future. The course will pay particular attention to the historical construction of race, gender, sexuality, and to the transformations between human beings and machines.

### LHIS 2071 Dirty Dealings: The Margins of American Capitalism Across the Long Nineteenth Century

**Faculty:** O'Malley, Brendan MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6556 Sec A

In many realms of commercial and financial activity, the line between the legitimate and the illicit has shifted back and forth throughout the history of the United States. Cases of state-level marijuana legalization or changing definitions of what constitutes "insider trading" provide just two recent example of this dynamic. Entrepreneurs willing to operate in this gray area have often reaped enormous profits, but also have seen the source of their wealth vanish with the passage of new legislation. This course delves into how this border was defined from the early republic through the Progressive Era, and investigates to what extent government authorities have had the capacity and willingness to police fringe areas of the American economy. Topics examined will include counterfeiting, prostitution, the illegal slave trade, the sale and regulation of harmful substances, human trafficking, Prohibition, and fraud in the financial, insurance, and real estate industries.

### LHIS 2073 Bad Girls in Early America

**Faculty:** Walker, Christine TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 6557 Sec A

This course will introduce you to the historical studies of women, gender, and sexuality in early America. Between 1500-1820, European colonialism and the growth of chattel slavery disrupted customary Native American, European, and African gender roles. Massive social, cultural, and economic changes turned America into a space characterized by religious, ethnic, and racial diversity. As active participants or unwilling captives, women from a variety of backgrounds helped to create these new societies. Women disguised themselves as sailors and soldiers, resisted enslavement, and forged new spiritual movements. Yet, fears about gender and sexual disorder also intensified in early America. During the semester, we will study how these fears were frequently directed at women, who were targeted for causing social instability. Rather than treating "women" as a monolith group, we will consider the disparities that existed between women of different racial, ethnic, religious, and class backgrounds. We will also investigate how notions of masculinity and femininity were reformulated, as older meanings gave way to more essentialized and biologically based definitions of gender. Throughout the semester, our overarching goal will be to historicize beliefs about gender and sexuality. We will explore how ideological beliefs translated into social, legal, economic, and political power. We will also identify moments when people contested and challenged dominant or normative gender roles and sexual practices. Ultimately, thinking about women, gender, and sexuality in the past will sharpen our awareness of these issues in contemporary society.

### LHIS 2079 ""The People Want the Overthrow of the Regime"": History and the Arab Uprisings"

**Faculty:** Jakes, Aaron TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6588 Sec A

In January 2011, the world watched with amazement as huge crowds of ordinary people in countries across the Middle East rallied around the slogan, "al-sha'b yurid isqat al-nizam" [the people want the overthrow of the regime]. During those first heady days of mass protest, this revolutionary cry helped to unify popular forces and topple governments that had long seemed unassailable. But in the months and years since, the slogan has become a shorthand for difficult questions that remain the topic of ongoing struggle: who are "the people"? Who or what is the regime, and what kinds of power does it wield? What does it mean to effect meaningful political change in the world or to overthrow a dominant system of rule? The course will be divided into three parts. First, we will use these questions to guide an exploration of earlier social and political movements that helped to transform the region. The central segment of the course will then provide an overview of the uprisings that began in 2011 and continue to unfold across the Arab world until today. Finally, over the course of the semester each student will compile an archive of sources—articles, photos, tweets, videos, pamphlets—about a place, event, or issue of his or her choosing and write a research paper from those sources. In the final portion of the course, student presentations from these research projects will guide our discussions about the shifting trajectories of the uprisings and about the challenges involved in writing histories of the very recent past.

**LHIS 2478 Civil Disobedience, the State, and the Law: Abolition, Anti-War, Anti-Racism****Faculty:** Varon, Jeremy TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6558 Sec A

Most of us likely agree that there exists in democratic societies an obligation to obey the law. Yet we also likely believe that we are not obliged to obey laws which we perceive as unjust, or that violations of the law to protest gross injustices may be valid. This course explores the tension between these commonly held views by examining the theory and practice of civil disobedience and extra-legal protest in a formal democracy such as the United States. Central questions include: what is the source of the legitimacy of law? How extensive is the obligation to obey the law? How do political dissidents justify acts of extra-legal protest? Does civil disobedience hurt or nourish democracy? How does the state respond to radical dissent? What happens when the state itself becomes lawless, or when the criminal justice system is an instrument of inequality and oppression? The course does not seek a comprehensive answer to these questions but instead aims to develop a sense of how challenging and urgent they are. We will read works of political philosophy and legal theory, profile resistance to racism, war, and drug laws, and examine -- in ways both personal and political -- our own relationship to the law. We begin by surveying theories of state power and the rule of law. We then explore articulations of the right of extra-legal dissent and their place within American political culture. Thereafter, individual weeks will be devoted to the study of how civil disobedience has informed opposition to slavery, the civil rights and Black Power movements, Vietnam War protest, the activism of the contemporary right, the Occupy movement, opposition to mass incarceration, and protest in response to the police killings of Michael Brown and Eric Garner. Readings include Locke, Thoreau, Garrison, King, Berrigan, Alexander, and Wocquant. We will watch short films and hear presentations by outside speakers involved in anti-war and anti-racist struggles.

**LHIS 2807 History of American Education****Faculty:** Mehlman-Petrzela, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6559 Sec A

This course introduces students to the history of education in the United States, exploring the ideologies and theoretical frameworks that have been paramount in different historical periods and the ways they have shaped the social, cultural, economic, and political dimensions of educational institutions in America. One key objective of the course is to provide a historical perspective on the schooling experience of diverse groups of people. This course focuses on issues of power and privilege and the ways that race, class, gender, citizenship/nationality, and sexuality intersect with school policies and practices across historical moments. By historically linking the development of educational initiatives to notions of power, nation building, and citizenship, this course also furthers an understanding about the multiple purposes of education within democratic nations and its role(s) within our current social and political climate. At course end, students will be able to demonstrate an understanding of the development of American education by explaining key historical conditions and events that have shaped present day educational realities. This course counts toward the Gender Studies minor.

**LHIS 2861 Jewish History****Faculty:** Fox, Sandra TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 3905 Sec A

This course surveys the history and culture of Jews from Biblical times to the post-World-War II period. Traversing Antiquity, the Middle Ages, and Modernity, we will examine the ways in which Jews interacted with and experienced other religious and intellectual systems (Hellenism, Christianity, Islam, the Reformation, the Renaissance, Enlightenment, Socialism, and Nationalism) across the empires and modern states in which they lived. While major historical events and the everyday lives of Jews in different periods will receive a fair amount of attention, the focus of this course will be the history of Jewish ideas. This will involve close readings of key Jewish texts ranging from the Talmud to short stories by Philip Roth. We will ask: what has "Jewishness" or "Judaism" meant for Jews in various times and places? How have Jews historically differentiated themselves from non-Jews? And how have Jews decided who has the authority to make such determinations? Throughout our study of Jewish history in particular, students will be encouraged to think critically about more general questions related to religion, identity, membership, and authority. This course counts towards the Jewish Culture Minor.

**LHIS 3003 Shaping of the Modern City****Faculty:** Abelson, Elaine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6586 Sec A

Contrary to popular belief, myth, and contemporary political rhetoric, cities and urban forms have been central to American life and experience. From the colonial period to the present day, cities have occupied a significant place in the forward thrust of the American empire; in economic, social and cultural development; and in the American imagination. While many of the great urban concentrations created in the 19th century have lost their industry, their tax base, and in some cases their population, new and quite different cities, suburbs, and exurbs have emerged. This course will examine historically those forces which have given shape to American cities and urban consciousness; we will consider how ideas about the city (and the countryside) changed as Americans confronted the industrial, the post-industrial, and, more recently, the global city. (X-List with Urban Studies)

**LHIS 3005 The Age of Extremes: A History of the World, 1914-1991****Faculty:** Zaretsky, Eli MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 5729 Sec A

This course examines communism, fascism, post-colonialism, and democracy in 20th century global history.

**LHIS 3072 Design/History/Revolution****Faculty:** Halpern, Orit TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5732 Sec A

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

**LHIS 3075 Ebola in Context: Viruses Through History****Faculty:** Palermo, Laura MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6585 Sec A

This seminar focuses on how and why viruses affected Modern History and how and why they were affected, by, different social, economic and political contexts over time in Latin America, Europe, Africa, and beyond. The course approaches disease from the double perspective of its basic scientific dimensions and its interactions with modern historical phenomena and societies. We will analyze the frequent responses that societies provide to outbreaks : violence, fear, poor solidarity and stigma.

**LHIS 4500 Gender, Politics and History****Faculty:** Abelson, Elaine T 04:00 PM - 05:50 PM **Credits:** 3 CRN 6542 Sec A

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

**LHIS 4532 The Death of Everything: Modernity, Postmodernity, and Beyond****Faculty:** Varon, Jeremy W 06:00 PM - 07:50 PM **Credits:** 3 CRN 6579 Sec A

Whether understood in cultural or socio-political terms, modernity represented the eruption of the radically new, if not an unending process of "creative destruction" in which the future quickly overtook the present. But modernity grew old, giving way to a "post-modern condition" defined by the perceived exhaustion of history and the end of all of modernity's grand dreams. This course explores the nature of modernity, post-modernity, the relationship between the two, and the possible passage into a "post-post-modern condition." It will engage seminal texts of each "era" by authors like Marx, Freud, Adorno, Marcuse, Lyotard, Baudrillard, Jameson, Fraser, Anderson, Harraway, and Zizek. But the course is also a historical study of the great moment of post-modernism's ascent, roughly the mid-1970s through the mid 1990s. We will therefore look at the cultural and politics of this period (in the United States centrally), including mass and popular culture, such as MTV and exemplary films. We conclude by examining the contemporary political, moral, and aesthetic landscape and what opportunities for radical political agency exist within it. The course will feature the close reading of manageable amounts of theoretical texts. A background in "theory" and intellectual history is valuable but not essential. We also will have fun rigorously analyzing more accessible texts from popular culture.

**LHIS 4535 Postcolonial History Big and Small****Faculty:** Jakes, Aaron W 04:00 PM - 05:50 PM **Credits:** 3 CRN 6580 Sec A

There has been much talk among historians lately about a "spatial turn" within the discipline, and over the past few years, spatial concepts drawn from the field of critical geography have multiplied across the pages of historical monographs. But if choices of theoretical vocabulary and framework have in fact signaled new patterns of collaboration between historians and geographers, the underlying issues that this new trend seeks to address are less new. For the better part of the last fifty years, historians of the postcolonial world have been engaged in a protracted debate over the appropriate geographic scale for scholarly inquiry. The long list of labels that can attach to a single region—Orient, Near East, Middle East, Third World, Arab World, Islamic World, developing world, global south, postcolonial world—attest to this often-implicit contest over spatial frames. This course is designed to introduce some basic concepts and important texts from critical geography that might usefully inform new areas of historical inquiry. But it also aims to enrich that conceptual apparatus by remapping some older scholarly debates in terms of their insights about questions of space, place, and scale. The monographs we read will focus largely on the modern Middle East and South Asia, but students of all regions and periods are welcome.

**LHIS 4538 Historicizing Capitalism****Faculty:** Zaretsky, Eli M 06:00 PM - 07:50 PM **Credits:** 3 CRN 7067 Sec A

This course will explore two ideas: First, capitalism cannot be understood except in an intrinsically historical way. Second, capitalism gives a shape to modern history, increasingly so as time goes on. Among the authors we will read are Marx, Polanyi, Braudel, Hobsbawm, Wallerstein, Genovese, Juliet Mitchell and Arrighi.

**LHIS 4575 Know Your Red States! Conservatism in U.S. History****Faculty:** Ott, Julia T 06:00 PM - 07:50 PM **Credits:** 3 CRN 7622 Sec A

This course examines the evolution of conservative thought and politics in the United States. We will trace continuity and change in the meaning of the 'conservative' label and in the nature of the groups that identify or are identified with conservatism. Students will encounter a range of conservative thinkers and evaluate historian's analyses of conservative movements. This course is cross-listed with the Eugene Lang College; open to seniors only.

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**LINA Integrated Arts****LINA 2002 Aesthetics Across the Arts****Faculty:** Sember, Robert TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6351 Sec A

"This course explores the question, ""What does art do?"" We will study how art actively engages the complexity of the world through a range of art forms (visual, musical, dance, cinematic, architectural, and other forms) and through a range of aesthetic movements including Classicism, Modernism, and the many configurations of transnational, post-colonial, and Black radical aesthetic. To deepen our historical and conceptual understanding and expand our critical vocabulary, we will read philosophical and historical texts including artists' statements and manifestos. We will also develop a class archive of annotated art works, using these in the final weeks of the semester to map how a wide range of ideas and practices can help us understand how arts acts within the world. This course fulfills the aesthetics requirement for Lang Arts majors."

**LINA 2010 Arts in New York City****Faculty:** Raykoff, Ivan**Credits:** 2 CRN 3492 Sec A

In this course students experience a wide variety of music, dance, and theater performances and art exhibits in New York City as well as on-campus presentations by guest 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 BA and BA/BFA students only. The first and only class meeting, required of all registered students to choose their events, will be held on the second Monday of the semester (Monday, Feb. 1) 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 6385 Sec A

This foundational course provides students with 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 2037 Sound in Art and Environment****Faculty:** TBA, Faculty F 09:00 AM - 11:40 AM **Credits:** 4 CRN 7648 Sec AX

"The practice of location audio recording, or phonography, is an extension of embodied listening practice. This course investigates how phonography fits into the lives not only of musicians and sound artists but also those who engage with sound work and the acoustic environment on any level. We will consider city-specific sound-based works by a wide range of artists and composers including Max Neuhaus, Christina Kubisch, Chris DeLaurenti, and Toshiya Tsunoda. We will also investigate the growing field of acoustic ecology and the roles that acoustic ecologists can play in climate science, city planning, and environmental policy making. Students will make audio recordings "in the field," both indoors and outdoors, and use those recordings along with other artistic resources to create pieces of sound-based art for public presentation at the end of the semester. Their work will be coupled with weekly readings and discussions as well as visits to exhibitions and performances. LINA 2025: Arts Digital Toolkit is recommended as preparation for this course."

**LINA 2038 The Problem of Motion****Faculty:** Dublon, Amalle MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7698 Sec A

What is movement? This question lies at the center of performance, in its overlapping senses of both mobile aesthetic form and transformative labor. This course follows the philosophical problem of motion as it traverses performance, dance, sound-based art practices, and the visual arts. How does motion arise or persist, and how do we take on its entanglement with questions of time, causality, matter, and power? We will pair these questions with sustained inquiry into the politics and sociality of movement, asking after the power to move or be moved. Emphasizing approaches developed in queer theory, black studies, disability studies, and feminist thought, we will explore what is at stake in animation, falling, horizontality, stillness, and being stuck, shipped, stranded, abandoned, or constrained in the arts. In addition to regular readings, listenings, and screenings for discussion, students will develop writing projects that engage with the concept of motion in a variety of forms across the arts disciplines. This course fulfills the aesthetics requirement for Arts majors.

**LINA 2039 Hip Hop Pedagogy & Practice****Faculty:** Sellers, Samuel F 03:00 PM - 05:40 PM **Credits:** 4 CRN 7772 Sec AX

"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. Project-based work covers investigating personal educational experiences; the evolution and current iterations of the hip hop elements; examining activist artwork; drafting arts education lesson plans; and creating original artistic response pieces to social justice issues. This course will highlight artist educators/activists who span the stage, the studio, and the classroom as case studies from around the world. As we consider hip hop cultural tenets re-imagined as a framework for teaching, learning, and civic engagement, students will partner with a local hip hop artist educator to craft a culminating project that profiles a theory of learning, designs an arts education lesson plan for one of their works, and presents them at an event produced by the class."

**LINA 2040 The Art of Information****Faculty:** Coburn, Tyler M 03:50 PM - 06:30 PM **Credits:** 4 CRN 7603 Sec AX

This course investigates how various arts fields engage the subject of information, from visual art and sound to dance and performance. We will spend our first weeks surveying definitions and histories of information, from pre-electronic forms of communication to the earliest models of the computer age. For the rest of the semester, we move from the 1960s to the present, studying the "administrative" aesthetics of conceptual artists; the rise of data visualization and design, exemplified by Edward Tufte; experiments with technology and choreography, from dancers like Merce Cunningham; experimental writing by Kenneth Goldsmith, which co-opts data protocols; and current debates around information privacy, as explored in film and sound by Laura Poitras and Lawrence Abu Hamdan. This class involves both scholarly and practice-based assignments, enabling students to work in art, design, writing, sound, and performance as they creatively and intellectually respond to the challenges of our informational age.

**LINA 2050 Myth, Modern Art, Modernity****Faculty:** Cermatori, Joseph TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7697 Sec A

"This course investigates the historical persistence of ancient myths into our own time and into the tradition of modern art-making across a broad spectrum of 20th- and 21st-century media and performance practices. We will read a variety of mythic texts from Greek Antiquity alongside theoretical, critical, and scholarly treatments of myth in order to question how and why these pre-historic materials continue to inspire artists in modern times. Along the way, we will be tracking: ways that myths definitively shape our understanding of history; how "myth" enters into debates about secular modernity; the close interrelatedness of mythic narratives with ritual, performance, and textuality; and the importance of imagination for myth and for living. This course fulfills the aesthetics requirement for Arts majors."

**LINA 3013 Debates in Performance Studies****Faculty:** Goldman, Danielle TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7696 Sec A

This course introduces students to the field of performance studies, including the history of the field and its relation to other academic disciplines. Students discuss questions of methodology and explore debates concerning liveness, performativity, the performance of identity, and the migration of expressive culture. In addition to reading foundational texts by authors such as J.L. Austin, Alain Badiou, Judith Butler, Jacques Derrida, Erving Goffman, Michel DeCerteau, Fred Moten, José Muñoz, Peggy Phelan, and Richard Schechner, students analyze a range of documented and live dance, theater, and music performances as well as events more commonly associated with everyday life.

**LINA 3020 Practical Side of Performance****Faculty:** Stenn, Rebecca MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3847 Sec A

This course explores the challenging process of building and navigating a life in the arts from a practical standpoint. It focuses on the process of developing one's presentational style and organizational method, from writing resumes and grant applications to creating portfolios, and promoting one's work in the larger context of the performing/visual arts world of concerts, exhibitions, theater events, and other formats reflecting the skills and interests of students enrolled in the course. Students will work to define their professional goals and engage in individual and collaborative projects to implement these goals. Guest speakers (including publicists, presenters, agents, fundraisers, and technicians) will provide perspectives on creating a professional life in the arts, offering practical approaches to help students develop viable approaches for careers in the real world.

**LINA 3026 Art After Apartheid: South Africa****Faculty:** Sember, Robert TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7604 Sec A

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

**LINA 3030 Intermedia****Faculty:** Marranca, Bonnie W 03:50 PM - 06:30 PM **Credits:** 4 CRN 7503 Sec AX

"The concept of "intermedia" is a vision of art-making bringing together many diverse practices in the same work, for example performance, collage, anthropology, text and poetry, drawing, music, and technology. This seminar explores intermedia's historical avant-garde antecedents (such as Futurism, Dada/Surrealism, and the Bauhaus) as a prelude to the work of many contemporary artists working in performance, visual art, dance, video, sound, and media. The focus is on artworks embedded in and between diverse art forms, or subjects outside of the arts, as an approach to generating new art ideas and new perceptual modes. This seminar-plus course includes several off-campus performance events and gallery visits."

**LINA 3042 Performing Genders****Faculty:** Gerard, Patrick MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7649 Sec A

This course combines a reading seminar with an improvisational movement practice to explore gender and sexuality. Students will learn the moving and speaking score of Reusable Parts/Endless Love, a performance created by artists Brennan Gerard and Ryan Kelly, that explores the codes and conventions of gender roles. The course will examine the score as a compositional tool; theories of gender performativity; feminist, queer, and psychoanalytic perspectives on the body, voice, and time; and representations of sexuality in contemporary dance and visual art. Class time will be used to discuss the theory and thinking process that generated the score and then to embody this knowledge by learning, interpreting, and ultimately transforming the performance work. Open to all students with an interest in performance art, contemporary dance, and/or gender studies, regardless of performance experience.

**LINA 3151 Youth Urbanism: Arts, Education, and City Planning****Faculty:** Sember, Robert F 03:00 PM - 05:40 PM **Credits:** 4 CRN 7546 Sec AX

Citizen participation helps to make cities sustainable, resilient, and just. Youth are an essential constituency in these processes and are increasingly being asked to participate in urban development processes. However, what and how youth contribute to urbanism is not yet clearly established. In this course we will review the emerging theoretical literature on youth urbanism and explore how youth in New York and across the country are involved in building just and beautiful cities. This course is offered in partnership with Orange, Inc. and the University of Orange, a free university and youth art space in Orange, New Jersey. Four class meetings will take place on Saturdays (March 5, April 2, April 16, and May 7) replacing six Friday class meetings; three of these will require traveling by New Jersey Transit to and from the city of Orange. By registering for this course you indicate that you are able to commit the time and resources to participate in these off-campus excursions.

**LINA 4900 The Arts Senior Seminar****Faculty:** Layton, Zachary F 12:10 PM - 02:50 PM **Credits:** 4 CRN 3536 Sec AX

This senior seminar bridges the collective experience of studying the arts at Lang College with students' individual paths of study while also applying this knowledge towards their transition to employment, further studies, and future careers. The seminar foregrounds the process of formulating and realizing creative and intellectual projects within a supportive peer context. Students will apply their research and creative skills, their ability to clearly and persuasively communicate ideas and approaches, and their capacity to meaningfully critique the work of their peers. Each student completes either a research-based creative project with a written component of 10 pages, or a traditional research paper of 30 pages. Students are evaluated both on their research and creative work and on the quality of their participation in collaborative workshops, individual conferences, and class presentations. Enrollment limited to 12 students.

**LINA 4900 The Arts Senior Seminar****Faculty:** Lehmann, Ulrich F 12:10 PM - 02:50 PM **Credits:** 4 CRN 3722 Sec BX

This senior seminar bridges the collective experience of studying the arts at Lang College with students' individual paths of study while also applying this knowledge towards their transition to employment, further studies, and future careers. The seminar foregrounds the process of formulating and realizing creative and intellectual projects within a supportive peer context. Students will apply their research and creative skills, their ability to clearly and persuasively communicate ideas and approaches, and their capacity to meaningfully critique the work of their peers. Each student completes either a research-based creative project with a written component of 10 pages, or a traditional research paper of 30 pages. Students are evaluated both on their research and creative work and on the quality of their participation in collaborative workshops, individual conferences, and class presentations. Enrollment limited to 12 students.

**LINA 4900 Senior Seminar****Faculty:** White, Kenneth F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7504 Sec CX

This senior seminar bridges the collective experience of studying the arts at Lang College with students' individual paths of study while also applying this knowledge towards their transition to employment, further studies, and future careers. The seminar foregrounds the process of formulating and realizing creative and intellectual projects within a supportive peer context. Students will apply their research and creative skills, their ability to clearly and persuasively communicate ideas and approaches, and their capacity to meaningfully critique the work of their peers. Each student completes either a research-based creative project with a written component of 10 pages, or a traditional research paper of 30 pages. Students are evaluated both on their research and creative work and on the quality of their participation in collaborative workshops, individual conferences, and class presentations. Enrollment limited to 12 students.

**LINA 4900 Senior Seminar****Faculty:** Greenberg, Neil MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7584 Sec D

This senior seminar bridges the collective experience of studying the arts at Lang College with students' individual paths of study while also applying this knowledge towards their transition to employment, further studies, and future careers. The seminar foregrounds the process of formulating and realizing creative and intellectual projects within a supportive peer context. Students will apply their research and creative skills, their ability to clearly and persuasively communicate ideas and approaches, and their capacity to meaningfully critique the work of their peers. Each student completes either a research-based creative project with a written component of 10 pages, or a traditional research paper of 30 pages. Students are evaluated both on their research and creative work and on the quality of their participation in collaborative workshops, individual conferences, and class presentations. Enrollment limited to 12 students.

**LINA 4900 Senior Seminar****Faculty:** Greenberg, Neil F 01:50 PM - 04:00 PM **Credits:** 4 CRN 7584 Sec D

This senior seminar bridges the collective experience of studying the arts at Lang College with students' individual paths of study while also applying this knowledge towards their transition to employment, further studies, and future careers. The seminar foregrounds the process of formulating and realizing creative and intellectual projects within a supportive peer context. Students will apply their research and creative skills, their ability to clearly and persuasively communicate ideas and approaches, and their capacity to meaningfully critique the work of their peers. Each student completes either a research-based creative project with a written component of 10 pages, or a traditional research paper of 30 pages. Students are evaluated both on their research and creative work and on the quality of their participation in collaborative workshops, individual conferences, and class presentations. Enrollment limited to 12 students.

**LLSJ Literary Studies, Journali****LLSJ 2001 News, Narrative & Design I****Faculty:** Meier, Andrew MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6125 Sec A

This is the first course in a 3-course sequence that focuses on research, reporting and expressing the news. All practice is framed in the historical context of journalism as a crucial part of the democratic checks-and-balances system. Students gain a grounding in the basic history of the free press and the idea that there are core principles of journalism no matter what the medium or delivery. Students should finish the class knowing what those principles are and able to ask themselves (and answer) with every story: Am I doing journalism? Students will come away from the class able to write basic news stories and beginning to understand the process of more sophisticated work. Designers, social media experts and data reporters will be embedded in the class.

**LLSJ 2001 News, Narrative & Design I****Faculty:** Buchanan, Robert TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6126 Sec B

This is the first course in a 3-course sequence that focuses on research, reporting and expressing the news. All practice is framed in the historical context of journalism as a crucial part of the democratic checks-and-balances system. Students gain a grounding in the basic history of the free press and the idea that there are core principles of journalism no matter what the medium or delivery. Students should finish the class knowing what those principles are and able to ask themselves (and answer) with every story: Am I doing journalism? Students will come away from the class able to write basic news stories and beginning to understand the process of more sophisticated work. Designers, social media experts and data reporters will be embedded in the class.

**LLSJ 2001 News, Narrative & Design I****Faculty:** Buchanan, Robert TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6206 Sec C

This is the first course in a 3-course sequence that focuses on research, reporting and expressing the news. All practice is framed in the historical context of journalism as a crucial part of the democratic checks-and-balances system. Students gain a grounding in the basic history of the free press and the idea that there are core principles of journalism no matter what the medium or delivery. Students should finish the class knowing what those principles are and able to ask themselves (and answer) with every story: Am I doing journalism? Students will come away from the class able to write basic news stories and beginning to understand the process of more sophisticated work. Designers, social media experts and data reporters will be embedded in the class.

**LLSJ 2001 News, Narrative & Design I****Faculty:** Meier, Andrew MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7564 Sec D

This is the first course in a 3-course sequence that focuses on research, reporting and expressing the news. All practice is framed in the historical context of journalism as a crucial part of the democratic checks-and-balances system. Students gain a grounding in the basic history of the free press and the idea that there are core principles of journalism no matter what the medium or delivery. Students should finish the class knowing what those principles are and able to ask themselves (and answer) with every story: Am I doing journalism? Students will come away from the class able to write basic news stories and beginning to understand the process of more sophisticated work. Designers, social media experts and data reporters will be embedded in the class.

**LLSJ 2010 Ethics and History of Journalism****Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6129 Sec A

[Subject] This course situates contemporary journalism in its historical context and grounds students in the fundamental ethical principles of the discipline. This 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. 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 2010 Ethics and History of Journalism****Faculty:** TBA, Faculty R 09:00 AM - 11:40 AM **Credits:** 4 CRN 7814 Sec BX

[Subject] This course situates contemporary journalism in its historical context and grounds students in the fundamental ethical principles of the discipline. This 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. 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 2235 Incarceration: A Podcast**

**Faculty:** Montague, Sarah R 12:10 PM - 02:50 PM **Credits:** 3 CRN 7818 Sec A  
 [Medium or Elective]. This course is for self-motivated students. Students will have the opportunity to design and produce the pilot programs for a new podcast series on the topic of incarceration, partnering with a national project spearheaded by the New School's Humanities Action Lab. Using materials provided by 20 academic institutions, as well as additional audio content as needed, the class will design a podcast series that will reflect on and extend the themes, issues, people, and places affected by incarceration. Students will identify audio sources; participate in interviews; research and report on stories for inclusion in the podcast; and learn scripting and audio production skills.

**LLSJ 2241 Web Fundamentals**

**Faculty:** Moser, Aurelia T 06:00 PM - 07:50 PM **Credits:** 2 CRN 7815 Sec A  
 [Medium or Elective] This class is specially designed for people who think code, math, and computers in general are intimidating. Through a series of playful challenges, you will learn how computers, code, and the Web actually work. Along the way, you will pick up valuable skills and knowledge that will allow you to do more complex interactive projects in the future. It's strongly recommended that this class be taken along with the appropriate News, Narrative & Design class.

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

**Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6127 Sec A  
 Students will dive deeper into journalistic practice, with a growing emphasis on deep reporting and community engagement as well as increasingly sophisticated design, social media and data reporting practices. Classes will be project-based and students will learn to work in teams as well as independently. Students will be encouraged to express the news and tell evidence-based stories in imaginative and exploratory ways. The class includes multiple guest lectures. Designers, social media experts and data reporters will be embedded in the class. News, Narrative & Design I is a pre-requisite. It is recommended that students have already taken or are simultaneously taking Design for Journalists or Web Coding.

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

**Faculty:** Lichter, Allison R 03:50 PM - 06:30 PM **Credits:** 4 CRN 6207 Sec BX  
 Students will dive deeper into journalistic practice, with a growing emphasis on deep reporting and community engagement as well as increasingly sophisticated design, social media and data reporting practices. Classes will be project-based and students will learn to work in teams as well as independently. Students will be encouraged to express the news and tell evidence-based stories in imaginative and exploratory ways. The class includes multiple guest lectures. Designers, social media experts and data reporters will be embedded in the class. News, Narrative & Design I is a pre-requisite. It is recommended that students have already taken or are simultaneously taking Design for Journalists or Web Coding.

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

**Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7813 Sec C  
 Students will dive deeper into journalistic practice, with a growing emphasis on deep reporting and community engagement as well as increasingly sophisticated design, social media and data reporting practices. Classes will be project-based and students will learn to work in teams as well as independently. Students will be encouraged to express the news and tell evidence-based stories in imaginative and exploratory ways. The class includes multiple guest lectures. Designers, social media experts and data reporters will be embedded in the class. News, Narrative & Design I is a pre-requisite. It is recommended that students have already taken or are simultaneously taking Design for Journalists or Web Coding.

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

**Faculty:** TBA, Faculty R 12:10 PM - 02:50 PM **Credits:** 4 CRN 6282 Sec AX  
 [Medium or Elective] 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. It is strongly recommended that this class be taken in tandem with the appropriate News, Narrative & Design.

**LLSJ 3505 Visualizing Data**

**Faculty:** Groeger, Marielena T 03:50 PM - 06:30 PM **Credits:** 4 CRN 6123 Sec AX  
 [Medium] 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. It is strongly recommended that this class be taken in tandem with the appropriate News, Narrative & Design.

**LLSJ 3901 New School Free Press**

**Faculty:** Chen, Irwin MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6130 Sec A  
 [Elective] The New School Free Press is a student-led news organization dedicated to reporting on the university and other subjects important to our audience. Students will work on traditional reporting and editing skills, as well as learn evolving techniques and strategies enabled by new technologies and models. The class is highly collaborative and only for serious, dedicated students. The class is a commitment that involves planning and executing strong, compelling journalism in a variety of platforms. To be a reporter on the paper, students must have completed News, Narrative, & Design I or have the permission of the instructor. To be an editor, students must submit an application to the current editors and the professor. Positions are to be determined based on student interest and skill, but include editor-in-chief, managing editors, designers, social media editors, photographers, etc.

**LLSJ 3901 New School Free Press**

**Faculty:** Chaplin, Heather MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6130 Sec A  
 [Elective] The New School Free Press is a student-led news organization dedicated to reporting on the university and other subjects important to our audience. Students will work on traditional reporting and editing skills, as well as learn evolving techniques and strategies enabled by new technologies and models. The class is highly collaborative and only for serious, dedicated students. The class is a commitment that involves planning and executing strong, compelling journalism in a variety of platforms. To be a reporter on the paper, students must have completed News, Narrative, & Design I or have the permission of the instructor. To be an editor, students must submit an application to the current editors and the professor. Positions are to be determined based on student interest and skill, but include editor-in-chief, managing editors, designers, social media editors, photographers, etc.

**LLSJ 3905 Design Research & News Product Development****Faculty:** TBA, Faculty      MW 03:50 PM - 05:30 PM      **Credits:** 2      CRN 6634      Sec A

The future of news will be defined by leaders who are conversant in the core concepts of digital product development. Whether you're designing a news app, reporting a story, or coordinating breaking news coverage, the ability to develop a deep understanding of your audience and experiment with solutions is key to having impact. In this class we'll go through actual examples of newsroom teams that have done this and you'll also have a chance to develop a news product that creates real value for a particular audience, at the New School Free Press or elsewhere.

Prerequisite: News, Narrative & Design I.

**LLSJ 4503 Design and The Future of Publishing****Faculty:** Cezzar, Juliette      T 12:10 PM - 02:50 PM      **Credits:** 3      CRN 6755      Sec A

This course is specifically designed to bring together two types of students: 1) those who have a background in critical reading and writing but no extensive experience in design and 2) those who have a background in design but no extensive experience in writing and publishing. We will begin with a critical survey of the transmission of written communication from Gutenberg to the present to get up to speed, and in the second half of the semester we will discuss contemporary issues that cross design and publishing through an analysis of contemporary books, magazines, and periodicals across both printed and digital platforms, with a particular focus on the relationship between form and content. The seminar will be the underpinning of a hands-on studio course, where students will get a working introduction to typography, image, layout, sequence, and order, with the aim to design and publish in interdisciplinary teams, both printed and digital, by the end of the semester.

**LLSJ 4510 Multimedia Publishing, Production and Writing Lab****Faculty:** Rosenfelt, Rachel      M 07:00 PM - 09:50 PM      **Credits:** 3      CRN 6751      Sec A

In this collaborative, hands-on seminar, each student is will design an independent course of research and project production based on their unique interests and areas where they'd like to develop skills. As much as possible, students will connect with industry professionals as interview subjects or mentors for their work, to establish their abilities and reputation beyond the confines of the classroom. After students have finished these independent projects, they will organize and publish the results in an online journal, to be written, edited, and designed by the class as a whole in the media (singular and plural) of their collective choice, and to the best of their abilities, connect their work with audiences outside of the university. The lab will feature the guidance of visiting media professionals as well as other faculty involved in the creative publishing program – and it will take full advantage of The New School's location by emphasizing strongly engagement with New York City. By exploring a variety of emerging practices in book, newspaper, and magazine writing and publishing, on both print and digital platforms, students will improve their ability to write, to work with a team in a publishing environment, and to produce quality projects establishing them as strong entry level candidates for a variety of careers in contemporary media.

**LLSJ 4991 Senior Capstone****Faculty:** TBA, Faculty      T 12:10 PM - 02:50 PM      **Credits:** 4      CRN 6131      Sec AX

The Capstone in Writing is an opportunity for all graduating Seniors majoring in journalism to develop an original project in a rigorous environment and hone their skills in a final work. The course, taken in an undergraduate's final term, is a four-credit intensive seminar taught by Lang full-time faculty and restricted to the smallest possible number of students. The class is designed as a collaborative small-group environment capped, ideally, at twelve students. In a collective of advanced journalism majors, students will pursue individual projects across the broadest range of media platforms. Projects can be portfolio-driven (students can build on a portfolio of work culled from previous journalism courses) or be entirely new. No matter the medium, the Capstone class will examine issues of craft, form, content, and process. Projects should aim to be ambitious, and final manuscripts or multi-media pieces should be polished work, exemplifying the skill and craft of an accomplished journalist.

**LLSL Lit Studies: Literature****LLSL 2041 Modern Jewish Literature****Faculty:** Vinokur, Val      MW 01:50 PM - 03:30 PM      **Credits:** 4      CRN 6950      Sec A

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

**LLSL 2360 French Drama, French Film****Faculty:** Rejouis, Rose      TR 10:00 AM - 11:40 AM      **Credits:** 4      CRN 6589      Sec A

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

**LLSL 2375 Introduction to Caribbean Literature****Faculty:** Savory, Elaine      MW 03:50 PM - 05:30 PM      **Credits:** 4      CRN 6732      Sec A

This course introduces the rich and varied field of Anglophone Caribbean literature, which developed in the second half of the 20th century, and is flourishing today. The class reads samples of fiction, poetry, and drama by canonical writers in the region and its diaspora such as Walcott, Brathwaite, Rhys, Harris, Naipaul, Marshall and Lamming, as well as more recent writers such as Jamaica Kincaid and Nalo Hopkinson. We shall read this work in the context of anti-colonial and independence movements, the growth of the Caribbean diaspora, literary interactions across language areas, the relation and history of oral and scribal literary traditions, gender, and important aspects of Caribbean culture represented in the literature such as Carnival, ritual, religion and language.

**LLSL 2866 Spectacle Theater: Image, Sound, Text****Faculty:** Napolin, Julie W 03:50 PM - 06:30 PM **Credits:** 4 CRN 7569 Sec AX

In this course, students will engage, in theory and practice, history and methods of collage in literature and art via a case study of the collectively run micro-cinema, Spectacle Theater, in Brooklyn. The course will be co-taught with Spencer Yeh, an experimental musician, artist, and programmer at the theater whose space will serve as a venue and testing ground for final group projects. Our focus will be on studying collage and collectivity as aesthetic ideals in writing, the tensions between the verbal image and visual image, and how collective space, action, and thought are imagined in multiple, collage-based literary and artistic mediums. In a final unit, the students will work collectively on two programs, shaped and imagined by the students, which will engage the intersection of verbal, sonorous, and visual material, and make use of the Spectacle space for a public program. Students will learn the basics of video editing, and students with backgrounds in music, video, writing, poetics, literature, and/or performance are invited to apply. Students' strengths will supplement each other. Texts include works by Arendt, Debord, Saussure, Benjamin, Sebald, Barthes, Woolf, Rankine, Kracauer, Butler, Deren, Brackage, Plunderphonics, and Pussy Riot. Because of the collaborative nature of the course, to gain registration permission interested students should contact the professor to describe their interest in and/or preparation for the course. Students across all disciplinary backgrounds and levels of preparation are welcome.

**LLSL 3050 Vernacular Revolt: Medieval European Literature****Faculty:** Pettinger, Michael MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6680 Sec A

"This course examines the rise of medieval vernacular poetry in the face of the cultural and intellectual prestige of Latin literature. Students begin with a close reading of Roman works that were seminal to medieval culture: Virgil's Aeneid, Ovid's Metamorphoses, and Augustine's On Christian Teaching. They then examine the ways in which Anglo-Saxon poets used writing (as practiced by the Romans) to record their own Old English heroic verse and to create new traditions of biblical and religious poetry. Finally, they look at the problems faced by Old French, Provençal, and Italian poets in distinguishing their language from Latin. The course concludes with the first work of "modern" historical linguistics: Dante's De Vulgari Eloquentia. <div>At least one Literary Foundations course (LLST 2001, LLST 2002) or permission from instructor</div>"

**LLSL 3092 Shining Paths: Representing Violence in Peru****Faculty:** De Castro, Juan MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6683 Sec A

In 1980, the till then unknown Maoist revolutionary group Shining Path spearheaded an explosion of violence and governmental repression that, by the time it was over in 2000, had left over 69,000 people dead. This course looks at the representation of the internal conflict in Peru (in which the much smaller Movimiento Revolucionario Tpac Amaru also played a role) during the 1980s and 1990s in novels and films by (U.S) American, British, and Peruvian authors. Among possible authors and filmmakers to be studied are Nicholas Shakespeare, Daniel Alarcón, Ann Patchett, Mario Vargas Llosa, Santiago Roncagliolo, John Malkovich, Alonso Cueto, and Federico Lombardi.

**LLSL 3161 Anglophone Poetry 2: Victorian, Modern, Postmodern, Postcolonial****Faculty:** Savory, Elaine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3709 Sec A

This course takes up the story of anglophone poetry in the late 19th century, tracking not only major work from the U.K and the U.S., but also from cultures emancipating themselves from British colonialism (Ireland, the Caribbean, West Africa, India, Canada, Australia). The big story is the shift from metrical poetry to free verse, especially in the High Modernist period. Then Anglophone poetry, whilst retaining local identities, gradually becomes transnational. As in Anglophone Poetry 1, close reading and apprehension of formal poetic elements are important. This is an essential course for poetry majors and for all literary studies students.

**LLSL 3170 Intro to Literary Theory****Faculty:** Berman, Carolyn MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6679 Sec A

The rise of literary theory has been the most exciting development in literary studies in the past half-century; yet it is also one of the most challenging, the most controversial, and the most poorly understood. This course offers a map of the main currents of contemporary theory. Why did theory come about? Who was 'for' it and 'against' it? What kinds of texts does theory explain, and how does it explain them? Does theory diversify our view of literature or does it impose a monolithic prism? Is theory for those who love literature or those who hate it? What does it say about whether literature is made 'for' entertainment, philosophical edification, or both? What is the role of race, gender, class, sexuality in these debates? We will read writers such as Orwell, Bakhtin, Foucault, Derrida, Fanon, Spivak, Barthes, Sedgwick, Moretti, Marcus, and Rancière who will speak to these questions.

**LLSL 3208 Cultural Detectives****Faculty:** Rejouis, Rose TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6682 Sec A

"Both anthropology and murder mysteries offer descriptions of real and "imagined communities." In this course, we will go all over the map. We will begin with Poe's French detective Dupin and its British version, Conan Doyle's Sherlock Holmes. We will also look at some translations between the textual and audiovisual Holmes. We will go on to examine issues of cultural translation in both murder mysteries and in anthropology, in stories and theoretical texts."

**LLSL 3450 Romanticism in Critical Perspective****Faculty:** Medzhibovskaya, TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6681 Sec A

The course examines definitive works from key Romantic traditions (British, German, French, Italian, Russian), sampling signature genres invented or reinvented by the Romantics, such as the literary fairy tale (Maerchen), the narrative poem, the historical novel, the novella, the autobiographical novel, the heroic drama, the ballad, books of fragments and aphorisms and philosophical tracts. The course combines close analysis of the texts with special focus on Romantic Ideology, Romantic philosophy, Romantic poetics, and criticism written by and about the Romantics.

**LLSL 4421 Literary Translation Workshop****Faculty:** Vinokur, Val W 06:00 PM - 08:30 PM **Credits:** 4 CRN 6773 Sec A

This course introduces students to the art of literary translation and gives them the opportunity to workshop their own projects. It is open to graduate, undergraduate and CE students, working in any genre, so long as they have advanced reading proficiency in their source language and fluency in the target language (English). We will consider translation as a mode of 1) reading and interpretation; 2) constrained writing; 3) cultural contextualization and cross-pollination; and 4) interrogating the tension between linguistic idiom and literary idiosyncrasy. Throughout, we will ask the difficult question, posed by the Formalists, of what makes a text literary, and then we will think as a group about how can this literariness be represented beyond the text's original language. The goal is to produce a translated work of medium-length (such as a novella, play, long essay, collection of poems or stories), as well as a critical introduction. In the process, students will be encouraged to consider how the experience of translation might influence their own writing. Fulfills the Literature Seminar requirement for NSPE MFA-Creative Writing students, and the Reading for Writers (RFW) or Secondary Genre requirement for Eugene Lang College Literary Studies majors.

**LLSL 4449 Aesthetics: Literature & the Arts****Faculty:** Kottman, Paul M 04:00 PM - 05:50 PM **Credits:** 3 CRN 6734 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. Among some of the general issues we will explore are: What is the relationship between art and nature? How can we talk meaningfully about the differences between artistic practices? How does mechanical reproduction, or the rise of capitalism, change our understanding of art? What is philosophy's relation to art? What does it mean to speak of art as 'good' or 'beautiful' or, even, as 'art' in the first place? We will discuss texts by Plato, Aristotle, Lessing, Schiller, Hegel and others, as well as artworks and literary from a variety of historical periods.

**LLSL 4900 Senior Seminar: Literature****Faculty:** De Castro, Juan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2562 Sec A

The senior seminar is a 4000-level class in which students research and write a paper, consisting of approximately 30 pages, in a setting that encourages discussion and sharing of ideas. The class is divided into three phases: 1) communal work in classes on methodology, writing, and, more generally, on questions raised by the writing of a paper 30 pages long or more. 2) individual work on the final project with weekly advice from the professor 3) communal sharing of research and class discussion of the course materials towards the end. The topic of the senior work will be determined in consultation with Prof. De Castro. The deadline for the senior work will be indicated in the syllabus of the course.

**LLST Literary Studies****LLST 3006 Reading for Writers: The Global Novel****Faculty:** Deb, Siddhartha TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2570 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: Fragments, Lists, & Lacunae****Faculty:** Chasin, Alexandra TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5132 Sec B

This class looks into the spaces that structure texts, the white spaces of the page/screen. Fragments, lists and lacunae suggest - visually, semantically, if implicitly - loss, repression, incompleteness, seriality, dislocation, silence, grief, leveling, absence, and/or more. We will study a range of examples of texts - across genre and discipline - that feature fragments, lists, and/or lacunae, in order to try to begin to theorize about their functions, meanings, and possibilities. We will see how erased, concealed, forgotten, unseen, dead, unborn, marginal, and spectral figures find ways to represent; how unstated ideas, logics, and values govern texts; how what is not forms and informs what is. This investigation will confront us with the inextricability of reading from writing, requiring acts of interpretation that are indistinguishable from generation. We will read into writing that shows and/or knows its own unwritten.

**LLST 3016 RFW Non-Fiction****Faculty:** Walters, Wendy TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5696 Sec B**LLST 3025 RFW Poetry****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3524 Sec A**LLST 3028 RFW Journalism****Faculty:** Dray, Philip MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 5608 Sec A**LLST 3410 Transatlantic Conrad: Modernism in America and Beyond****Faculty:** Napolin, Julie TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6900 Sec A

This course examines the work of Joseph Conrad, both the global intersections that shaped his literary experiments as a sailor turned writer and the enduring echoes of his work in the formation of American modernism and beyond. Considering the colonial and imperial contexts in which Conrad developed his voice as a writer, we will pay particular attention to his curious decision to write fiction solely in English, his third language after Polish and French. We will then ask how the heteroglossia and heterotopoi within his narratives allowed for his peculiar resonance for writers such as William Faulkner, F. Scott Fitzgerald, Richard Wright, Virginia Woolf, Walter Benjamin, and Marguerite Duras, also considering his role in film. We will trace a "Conradian" modernism by way of a series of literary and aesthetic theories regarding narrative, voice, and image in text.

**LLST 3514 Proust****Faculty:** Rejouis, Rose T 03:50 PM - 06:30 PM **Credits:** 4 CRN 7523 Sec AX

In this course, we will read Marcel Proust's *In Search of Lost Time*. We will focus on the text itself and attempt to recover the many conversations "Marcel" is having with other disciplines such as music, art criticism, theater, philosophy, and historiography. One question I will bring to the table is the following: How does Proust reinvent ekphrasis? Proust has inspired many readings. We will read some of the most provocative ones, including Julia Kristeva's. We will also linger on the ways Proust's work foreshadows the work of writers like Nathalie Sarraute and Samuel Beckett.

**LLST 3520 Emily Dickinson****Faculty:** Mookerjee, Robin TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6684 Sec A

This literature class engages in intensive close readings of Emily Dickinson, a great poet of Antebellum America. Her poetry is contextualized culturally, socially, and historically. Her relationship with Transcendentalism and Gothic or "dark" Romanticism is discussed, and poems and letters are placed alongside primary influences: The Bible, Shakespeare, Anne Bradstreet, Ralph Waldo Emerson, etc. This course also considers the long history of Dickinson criticism and exegesis, looking at biographical, New Critical, and feminist readings of her oeuvre. Our own discoveries may interact with these interpretations as we make our way through the primary stages and themes of her verse. Be prepared to read and write closely and consistently.

**LLST 3521 Anton Chekhov****Faculty:** Medzhibovskaya, F 12:10 PM - 02:50 PM **Credits:** 4 CRN 6685 Sec AX

This course is a comprehensive critical introduction to Anton Chekhov (1860-1904). We begin with Chekhov's short comic sketches and youthful freelance journalism, moving on to his profound and more mature studies of human nature, its situations, conflicts, and conditions. This stage in the course will involve the reading of Chekhov's short stories, novellas, and short novels organized across major themes and based on recurring writing techniques. The study of Chekhov's drama and his contributions to modern theatre is the next sequence. Chekhov's mature journalism, including an investigative report on the condition of imprisoned inmates resulting from his trip to Sakhalin, his criticism, accounts of his literary and artistic friendships, and acquaintance with his personal genres will define the concluding stage of work in the final weeks.

**LLST 3523 Homer and the Epic****Faculty:** Anemone, Anthony MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6733 Sec A

Among the foundational texts of classical literature, Homer's Iliad and Odyssey have long occupied a central place in the literature of the Western world. His quintessential stories of war (Iliad) and homecoming (Odyssey) continue to influence our understanding of, among other things, the hero, the family, love, war, and honor. In addition to reading and analyzing both major works, we will read secondary texts that discuss Homer in the context of the ancient world and explore modern approaches to classical literature. Course conducted in English if no knowledge of ancient Greek necessary.

**LLSW Lit Studies: Writing****LLSW 2010 Intro Non-Fiction****Faculty:** Aydt, Rachel F 12:10 PM - 02:50 PM **Credits:** 4 CRN 2571 Sec AX

This course will take a close look at nonfiction in its many forms. From travel writing to memoir, personal essay to cultural criticism, we'll study how nonfiction pieces are crafted from the first inklings of an idea through publication. How are these pieces different from straight-up journalism? What makes "literary" non-fiction, well, literary? You will learn how to deepen your connection to primary research, strengthen your reporting skills, and pull all of these components together to create a portfolio-ready piece, ready to submit for publication. Student writing will be workshopped regularly in class with an emphasis on the standard publishing model of first draft, revision, and final product.

**LLSW 2010 Intro Non-Fiction****Faculty:** Brooks, Colette TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2572 Sec B

In this introductory workshop class we will explore a range of nonfiction styles (from memoir to true crime) and examine the contested nature of truth in nonfiction (using the work of George Orwell and Joan Didion as touchstones). Students will first write short pieces, then proceed to longer pieces as the semester progresses. Throughout the semester we will read nonfiction writers whose work is illuminating and sometimes edgy.

**LLSW 2020 Intro Fiction: Story Structure****Faculty:** Mookerjee, Robin TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2573 Sec A

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

**LLSW 2020 Intro Fiction: The Real****Faculty:** Gordon, Neil MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2574 Sec B

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 workshopped several short assignments or one complete short story.

**LLSW 2020 Intro Fiction: Elements of Storytelling****Faculty:** Fuerst, James TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 2575 Sec C

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

**LLSW 2030 Intro Poetry****Faculty:** Carr, Angela MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2576 Sec A

In this Creative Writing 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. 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 will be to explore and experiment with different writing processes, and you will produce a portfolio of your own poetry over the course of the semester.

**LLSW 2030 Intro Poetry****Faculty:** Statman, Mark MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2577 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 3500 Intermediate Fiction: You Are Here****Faculty:** Mobilio, Albert MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2578 Sec A

In this workshop class students will study and practice the art of storytelling, with a particular emphasis on the role of place. The integral relationship between locale, self-identity, characterization, point of view, and, of course, setting will be explored. Class exercises will involve fieldtrips, as well as the use of maps and photographs as prompts to understanding and creating vivid geographies (both mental and physical). In order to deepen understanding of the relationship between authorial intention and reader response, students will 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 (Calvino, Hemingway, Woolf), we will parse the literary process from inspiration through execution to reception. The goal here is to refine our perceptual ability as readers so we can employ this heightened awareness as writers. This discussion—focusing on place, form, style, narrative voice—will inform each student's project: a sustained work of fiction by semester's end.

**LLSW 3500 Intermediate Fiction****Faculty:** Deb, Siddhartha TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 2601 Sec B

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, Edward P. Jones, Nalo Hopkinson, and Paolo Bacigalupi, among others, the course will require students to read with close attention, analyze the characteristics of a genre, carry out research, 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 3510 Intermediate Non-Fiction: Literary Non-Fiction**

**Faculty:** Brooks, Colette TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3645 Sec A

Literary or creative nonfiction (memoir, essays, reportage, and hybrid work that can't easily be categorized) treats the real world with the imaginative richness usually associated with fiction. It is robust enough to encompass a wide range of styles, from the personal voice to engaged cultural critiques. In this intermediate workshop class the essential elements of a compelling literary nonfiction narrative will be examined – strategic choice of subject, expressive use of language, the writer's presence in the piece, research strategies. Students will read significant examples of such work and will write literary narratives of their own, beginning with occasional pieces and progressing to more substantial work throughout the semester.

#### **LLSW 3520 Intermediate Poetry: Documentary and Investigative Poetics**

**Faculty:** Firestone, Jennifer TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 2579 Sec A

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

#### **LLSW 4000 Advanced Fiction**

**Faculty:** Deb, Siddhartha TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3525 Sec A

This course will build on the concepts of fiction writing learned in Introductory and Intermediate Fiction by revisiting craft questions of narration, point of view, characterization, plot, and dialogue in relation to the other elements that go into the making of a fiction writer, including reading, research, revising, ritual, and lived engagement. Some of these questions will be focused upon by reading Anne Lamott's *Bird by Bird*, with emphasis given to research and short exercises that will culminate in a story of 15-20 pages.

#### **LLSW 4010 Advanced Non-Fiction**

**Faculty:** Greif, Mark F 12:10 PM - 02:50 PM **Credits:** 4 CRN 3526 Sec AX

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:** Statman, Mark MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 2586 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:** Mobilio, Albert M 12:10 PM - 02:50 PM **Credits:** 4 CRN 3186 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:Non Fiction**

**Faculty:** Halberstadt, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3185 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.

#### **LLSW 4993 Senior Seminar: Poetry**

**Faculty:** Walters, Wendy TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3192 Sec A

The Senior Seminar in Poetry is designed for poetry students who excel in a collaborative small-group environment (6-12 seniors) where they work together with other poetry majors. In the Senior Seminar, students critique, complete, shape, and revise a portfolio of work in poetry culled from their previous writing courses, with the opportunity to write new work that helps to complete the portfolio's artistic goals. 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 (20-30 pp. for poetry, each student will submit a critical essay contextualizing her/his body of work. Students need to register for the Senior Seminar.

## LMTH Interdisciplinary Science

### LMTH 1950 Quantitative Reasoning

**Faculty:** TBA, Faculty      MW 08:30 AM - 09:45 AM      **Credits:** 3      CRN 3193      Sec A

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their applications to everyday life. The focus will be on applying basic mathematical concepts to solve real-world problems, and to develop skills in interpreting and working with data in order that students become able to function effectively as professionals and engaged citizens. Topics will include problem-solving and back-of-the-envelope calculations, unit conversions and estimation, percentages and compound interest, linear and other models, data interpretation, analysis and visualization, basic principles of probability, and an introduction to quantitative research and statistics. Another important objective of the course is a clear introduction to and a development of appropriate working knowledge of MS-Excel as well as some of the software's most common applications in a variety of contexts.

### LMTH 1950 Quantitative Reasoning

**Faculty:** Bollon, Steven      TR 08:30 AM - 09:45 AM      **Credits:** 3      CRN 3194      Sec B

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their applications to everyday life. The focus will be on applying basic mathematical concepts to solve real-world problems, and to develop skills in interpreting and working with data in order that students become able to function effectively as professionals and engaged citizens. Topics will include problem-solving and back-of-the-envelope calculations, unit conversions and estimation, percentages and compound interest, linear and other models, data interpretation, analysis and visualization, basic principles of probability, and an introduction to quantitative research and statistics. Another important objective of the course is a clear introduction to and a development of appropriate working knowledge of MS-Excel as well as some of the software's most common applications in a variety of contexts.

### LMTH 2010 Pre-Calculus

**Faculty:** TBA, Faculty      MW 12:00 PM - 01:15 PM      **Credits:** 3      CRN 3267      Sec A

In this course, students review the basic mathematical functions used to model the natural world. Topics may include linear, polynomial, rational, exponential, and logarithmic and trigonometric functions. Emphasis is on the algebraic, graphical, and analytic skills necessary to develop and interpret these models. Technology is also used to assist in visualizing the applications. This course assumes that students are familiar with the basic concepts of college algebra. This course does not satisfy any requirements for the Interdisciplinary Science major.

### LMTH 2014 Quantitative Reasoning II: Quantitative Research Methods

**Faculty:** TBA, Faculty      MW 08:30 AM - 09:45 AM      **Credits:** 3      CRN 6647      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:** Gould, Heather      MW 12:00 PM - 01:15 PM      **Credits:** 3      CRN 6649      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 2014 Quantitative Reasoning II: Quantitative Research Methods

**Faculty:** Flek, Ruslan      MW 12:00 PM - 01:15 PM      **Credits:** 3      CRN 6650      Sec C

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:** TBA, Faculty      MW 02:00 PM - 03:15 PM      **Credits:** 3      CRN 6652      Sec D

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:** Gould, Heather      MW 02:00 PM - 03:15 PM      **Credits:** 3      CRN 6655      Sec E

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:** Gould, Heather      TR 12:00 PM - 01:15 PM      **Credits:** 3      CRN 6656      Sec F

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:** TBA, Faculty      TR 12:00 PM - 01:15 PM      **Credits:** 3      CRN 7083      Sec G

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 2030 Statistics with SPSS**

**Faculty:** Halpern, Ellen      MW 11:55 AM - 01:35 PM      **Credits:** 4      CRN 3183      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:** Feuer, Shelley      TR 01:50 PM - 03:30 PM      **Credits:** 4      CRN 3560      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 3182      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 2045 Calculus II**

**Faculty:** Flek, Ruslan      MW 01:50 PM - 03:30 PM      **Credits:** 4      CRN 4009      Sec A

This course will be a continuation of Calculus I. We will discuss methods of integration, L'Hopital's rule, convergence of infinite series and Taylor's Theorem. We will also look at functions of several variables and the geometry of three-space. Throughout the course, the focus will be on conceptual understanding and problem-solving skills. Applications will include calculations of physical quantities such as work, area and volume, probabilities, drug levels in the body, and spread of diseases.

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

**Faculty:** Wilson, Jennifer      TR 10:00 AM - 11:40 AM      **Credits:** 4      CRN 5998      Sec A

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

#### **LMTH 2100 Fair Division: Math & Politics**

**Faculty:** Wilson, Jennifer      TR 11:55 AM - 01:35 PM      **Credits:** 4      CRN 7531      Sec A

Fair division is an interdisciplinary branch of mathematics that sheds light on many questions. How should we divide resources fairly? How should we cut a cake? How should we act when our actions affect others? How should individuals be represented in a democracy? We will also look at how mathematics and game theory can be used to analyze politics: our political structures, our voting methods, and the power held by different individuals, institutions and nations. Arrow's famous Impossibility Theorem says that it is impossible to design an election system that is fair all the time. In this class, we will study this statement and others involving fairness using simple geometric and algebraic tools to reinterpret them in more positive lights.

#### **LMTH 2105 Making Math and Art**

**Faculty:** Wilson, Jennifer      MW 12:00 PM - 01:15 PM      **Credits:** 3      CRN 6608      Sec A

In this class we will explore the multifaceted and two-way relationship between math and visual images. Artists from all cultures and historical periods have been inspired by mathematical ideas, while mathematicians have relied on images to represent their thoughts and to help them make sense of the visible world. Over the semester, we will look at several places where these two traditions have intersected, inspiring new works of both mathematics and art. Topics will vary but include Euclidean and non-Euclidean geometry, symmetric tiling, origami and paper constructions, visual representation of numbers, space and relationship, and the artists who have used these ideas. The class will also focus on similarities and differences between math-making and art-making and the role of constraints, experimentation, generalization and refinement. Students will have opportunity to do mathematics, make art and be reflective about their experiences with both.

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### **LMUS Music**

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

**Faculty:** Raykoff, Ivan      TR 02:00 PM - 03:15 PM      **Credits:** 4      CRN 7533      Sec AX

This course explores basic concepts and skills of Western music theory and analysis, focusing on dynamics, duration, pitch, and timbre through a range of musicological, technological, and philosophical perspectives. Topics include music terminology; acoustics; intervals and ratios; melodic, rhythmic, and harmonic structures; standard musical forms; and an introduction to music notation in treble and bass clefs. The course focuses on common practice tonality but also explores other possibilities for organizing musical sound; inspired by John Cage's experimental music courses at The New School, it offers problems and solutions in the field of composition and encourages inventiveness. The seminar+ course format includes concert attendance outside of regular classtime. This is a required course for Lang Contemporary Music majors/minors and a recommended prerequisite for LMUS 2003: Composition and Analysis.

**LMUS 2011 Composition & Analysis****Faculty:** de Kenessey, Stefania F 09:00 AM - 11:40 AM **Credits:** 4 CRN 7759 Sec AX

This class explores the act of musical composition both from a theoretical and a practical vantage point: we study short examples from diverse centuries and cultures; we imitate various aspects (structural, harmonic, rhythmic) of these models; and, finally, we write free compositions in a workshop setting, with an informal in-class performance at the end of the semester. Previous experience with music is strongly recommended; this course also serves as a sequel to Fundamentals of Western Music.

**LMUS 2020 DJ Skills & Styles****Faculty:** Aguilar, Robert MW 04:00 PM - 05:15 PM **Credits:** 2 CRN 3938 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 7608 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 2026 DJ Skills Practice Session****Faculty:** Rapport, Evan R 04:00 PM - 05:15 PM **Credits:** 0 CRN 7609 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 7610 Sec B

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

**LMUS 2050 Music Technology****Faculty:** Naphtali, Dafna TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5091 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 2062 Writing Popular Music Criticism****Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7548 Sec A

This course introduces students to the many key elements of writing music criticism. Students will understand the stylistic differences associated with various musical genres, including pop, rock, hip-hop, and heavy metal. Students will also examine the role of the music critic, and how gender, sexual preference, and cultural background shape the critic's observations as well as the reception of the critic's work. Students will read examples in print, online, audio, and video formats, and students will produce their own criticism in each of these mediums.

**LMUS 3006 Ensemble Practice Session****Faculty:** Rapport, Evan T 03:50 PM - 05:30 PM **Credits:** 0 CRN 7754 Sec A

Scheduled music rehearsal time for students enrolled in Lang Music (LMUS) and Lang Interarts (LINA) courses.

**LMUS 3006 Ensemble Practice Session****Faculty:** Rapport, Evan T 06:00 PM - 07:40 PM **Credits:** 0 CRN 7755 Sec B

Scheduled music rehearsal time for students enrolled in Lang Music (LMUS) and Lang Interarts (LINA) courses.

**LMUS 3022 Sound to Signal: The Musical Life of Audio Transducers****Faculty:** Slaten, Whitney MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7549 Sec A

How do music makers, listeners and technologists make music actually sound "musical" with their manipulations of microphones, speakers, and other audio transducers? This course investigates the impact of audio transducers in relation to issues of musical genre and both private and public soundscapes. Students will understand the importance of audio transducers from the perspectives of sound studies, ethnomusicology, and audio science. In addition to engaging music and technology scholarship, students will develop a series of practical skills in music production. Class sessions will include experiments with microphones and loudspeakers, critical listening for the contributions of audio transducers in recorded and amplified music, audio and video demonstrations, discussions, and field trips to pertinent sites within NYC.

**LMUS 3027 Ambient Music****Faculty:** Layton, Zachary TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6361 Sec A

"This course focuses on ambient music as a way to investigate the many levels of listening attention that we use to engage with sound and the environment around us. According to Brian Eno, one of the pioneers of this genre in the 1970s, we can use music and recorded sound in the ways we use color: ""to 'tint' the environment,"" even ""to modify our moods in almost subliminal ways."" Students will study works by Erik Satie, John Cage, Pierre Schaeffer, Olivier Messaien, Pauline Oliveros, Luc Ferarri, Brian Eno, Karlheinz Stockhausen, Arthur Russell and Lee ""Scratch"" Perry. Theoretical concepts to be covered include acoustic ecology, bioacoustics, and data sonification (the use of non-speech audio to convey information). Through hands-on creative projects, students will also explore new approaches to recording, spatialization, and audio editing techniques. This course is ideal for students with an interest in experimental music and some background in music technology."

**LMUS 3035 Global Voices: Haitian Rara****Faculty:** Guerrier, Peniel TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7726 Sec A

"Through the Center for Traditional Music and Dance (CTMD), one of the country's most innovative civic arts organizations, students in this course will participate in the rich and vital traditions of Haitian music and dance by learning directly from local master musicians, as well as gain first-hand experience with ""tools of the trade"" for cultural organizations. The class will focus on the music and dance of Haitian Rara, a processional form of music associated with Lent and the Vodou religion. Students will also engage broader issues of immigration, ethnicity, multiculturalism, and the ethics of ethnographic work while participating in public folklore and applied ethnomusicology activities—including program planning, ethnographic research, video and audio documentation, archiving, marketing, writing of program notes, and stage management. The course culminates in a final performance event held at The New School."

**LMUS 3035 Global Voices: Haitian Rara****Faculty:** Condon, Eileen TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7726 Sec A

"Through the Center for Traditional Music and Dance (CTMD), one of the country's most innovative civic arts organizations, students in this course will participate in the rich and vital traditions of

Haitian music and dance by learning directly from local master musicians, as well as gain first-hand experience with "tools of the trade" for cultural organizations. The class will focus on the music and dance of Haitian Rara, a processional form of music associated with Lent and the Vodou religion. Students will also engage broader issues of immigration, ethnicity, multiculturalism, and the ethics of ethnographic work while participating in public folklore and applied ethnomusicology activities—including program planning, ethnographic research, video and audio documentation, archiving, marketing, writing of program notes, and stage management. The course culminates in a final performance event held at The New School."

#### **LMUS 3040 Vocal Manipulation & Mediation**

**Faculty:** Dellenbaugh, Virginia MW 02:00 PM - 03:15 PM **Credits:** 4 CRN 6403 Sec AX

This course will explore the potential of the human voice as a flexible instrument in historical, cultural, musical, and physiological terms. The once-celebrated castrato voice, described as "the sound of angels" and "curiously disembodied," expressed the ambiguous gender of children's voices through a timbre incorporating both male and female qualities. In a technological attempt to recreate the voice of the most famous castrato for the 1994 film "Farinelli," sound engineers blended the voice of a coloratura and a countertenor to approximate its unusual beauty. As a performance practice, the Onnagata of the Kabuki tradition also reveal shifting cultural norms around gender and identity, while today the disembodied voice takes on a new orientation through computers and animation. We will study how the voice can be trained and modified, highlighting a number of case studies of vocal manipulation through history and across cultures. Through this study we can develop innovative ways to expand our own vocal capacity for performance and recording projects.

#### **LMUS 3103 Genre, Sound & Society**

**Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7574 Sec A

What really is a music 'genre'? Interrogating this taken-for-granted term reveals many insights about sound, society, and subjectivity in American music. Students will examine recent popular music studies and critical theory on genre, and trace the politics of genre in case studies, including the blues, jazz, rhythm and blues, rock and roll, the folk revival, hip-hop, and classical and new music. By the end of the semester, students will be able to actively and analytically listen to music, interpretively discuss the sonic and social significance of genre, and write and think critically about labels and categories as they pertain to music specifically, as well as to expressive arts and society broadly.

#### **LMUS 3202 New Ears for New Music: Darmstadt at 70**

**Faculty:** Layton, Zachary TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7647 Sec A

In the aftermath of World War II, the annual summer festival held in Darmstadt, Germany, emerged as a critical epicenter for contemporary music. In the 70 years since the festival's beginnings, many of the twentieth century's most influential composers and performers have premiered major works and engaged in fierce debates about the future of music. This course will survey historical and theoretical examples of experimental and avant-garde traditions, covering a broad range of compositional techniques including: total serialism, spectralism, indeterminacy, graphic notation, complexity, post-modernism and electroacoustic music. Students will regularly compose and perform original works utilizing techniques discussed in class. The course will culminate with a three-day music festival in May featuring some of New York's leading new music ensembles and members of the current Darmstadt composition faculty in attendance.

### **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 5769 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 5736 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 3501 Music as Calling, Career, and Liberal Art**

**Faculty:** Rapport, Evan M 04:00 PM - 05:30 PM **Credits:** 1 CRN 7620 Sec A

For most of us committed to the lifelong pursuit of musical knowledge and ability, music is a calling, something that we devote ourselves to even though such a life may seem quixotic. Yet the perception of a career in music as impractically idealistic often stems from a lack of awareness regarding the many possible options for those who have studied music as a liberal art. In this section, we consider the special ways of thinking, listening, and being in the world that the study of music can help enable, and the variety of professional paths available to those who "think musically." We also discuss the particular approaches to the study of music at Lang to help students plan a course of study suited to their long-term aspirations.

#### **LNGC 3501 Questioning Work: Ethical Work and the Ethics of Work**

**Faculty:** Bray, Karen W 04:00 PM - 05:30 PM **Credits:** 1 CRN 7650 Sec B

This course focuses on the development of one's ethical framework and articulation of deeply held values. Exploring approaches to the study of ethics, religion, philosophy, and culture it aims to nurture one's ability to analyze institutional ethics, take prescriptive stances, and identify the kind of work that will best incorporate one's deeply held beliefs. Readings and case studies from the fields of religion, social ethics, bioethics, philosophy, cultural studies, and queer theory will serve as our archive. We will explore how a liberal arts education applies to vocations in fields such as: public policy, politics, healthcare, nonprofits, ministry, advocacy, media, and academia. Additionally, the class will problematize a societal focus on work as the source of our worth, and will ask how we might construct ways of living and public policies that take seriously our right to pleasure, creativity, and sociality outside of what we do to receive an income. Ultimately, the

framing provocation of this course is the assumption that the more nuanced and well articulated our systems of value are, the better able we are to make life choices and to have those choices constructively challenged.

#### **LNGC 3501 Tutorial Advising: Working in Public Media**

**Faculty:** Montague, Sarah M 04:00 PM - 05:30 PM **Credits:** 1 CRN 7665 Sec C

This course will equip students in seeking employment in the realm of public media, including public radio/audio; audio production companies; and media companies that have branched out into audio and on-demand. Areas of professional craft that will be engaged include podcasting, radio/audio journalism, narrative storytelling, and cultural programming.

This course will provide a dynamic understanding of the public radio system from which the current media landscape evolved, as well as the various formats and platforms in which thoughtful producers and journalists are now fashioning a new world of podcasts and other media sites. It will make key links between critical discourse in the field, and the practical application of acquired skills.

Guest speakers representing several different audio fields will be incorporated into the class experience, as will on-site visits, to provide real-world insight.

Instructor/advisor: Sarah Montague is the faculty advisor for WNSR New School Radio, and teaches courses in audio fiction, radio/audio documentary, broadcast journalism, station management, and sound arts. She produces the public radio program SELECTED SHORTS.

#### **LNGC 3501 Tutorial Advising: The Courage to Sound Like Ourselves**

**Faculty:** Korb, Scott T 04:00 PM - 05:30 PM **Credits:** 1 CRN 7757 Sec D

Beginning with a careful reading of Joan Didion's "On Self-Respect" (1961), and through ongoing considerations of other personal essays, this advising tutorial asks students to reckon with the essential value of their own mind—their thinking—in developing a narrative voice that can develop over a lifetime. We ask: What happens when we hand our thoughts over to our voice? Why do we believe what we believe? Do we have the courage to sound like ourselves? We will explore the use of electronic learning portfolios to create our own personal essays by archiving and commenting on drafts and revisions, primary source material, writing prompts, and published essays both required and not. Readings will include Didion, Leslie Jamison, Zora Neale Hurston, Zadie Smith, Cheryl Strayed, Francine Prose, and Marilynne Robinson.

#### **LNGC 3810 Gural Scholars III: Critical Theory and Social Justice in a Global Context**

**Faculty:** Williams, Janvieve F 11:55 AM - 01:35 PM **Credits:** 1 CRN 6736 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 3955 Lang Student Union**

**Faculty:** TBA, Faculty - **Credits:** 1 CRN 4007 Sec A

#### **LNGC 3960 Lang Academic Fellows**

**Faculty:** Statman, Mark W 04:00 PM - 05:40 PM **Credits:** 4 CRN 4015 Sec A

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

#### **LNGC 3961 HealthClass 2.0 Practicum**

**Faculty:** Mehlman-Petrzela, R 12:00 PM - 01:15 PM **Credits:** 0 T CRN 6506 Sec A

#### **LNGC 3965 Advanced Fellows**

**Faculty:** Statman, Mark - **Credits:** 1 T CRN 4016 Sec A

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### **LPHI Philosophy**

#### **LPHI 2010 Philosophy I: Ancient**

**Faculty:** Lemelin, Joseph MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1879 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:** Pineda, Joshua MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 2226 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 2021 Love and Friendship in Ancient Philosophy**

**Faculty:** Dodd, James F 12:10 PM - 02:50 PM **Credits:** 4 CRN 6612 Sec AX

This course will explore the rich tradition of reflection on the meaning of love and friendship in ancient philosophy. Readings will include the Platonic erotic dialogues (Phaedrus, Symposium), the poems of Sappho, Aristotle's Nicomachean Ethics, and a variety of texts from Stoic and Epicurean philosophy.

**LPHI 2126 Marxism & Feminism****Faculty:** Arruzza, Cinzia TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6610 Sec A

The history of the relations between, on the one hand, the women's movement and the worker's movement and, on the other, between Feminist theory and Marxist theory has been characterized by alliances, missed rendez-vous, open hostility, marriages, and divorces. This seminar will explore some key Marxist and Feminist texts by authors such as Marx, Engels, Davis, Vogel, Dalla Costa, Brenner, Fraser, and others, dealing with issues including domestic labor, social reproduction, identity and class politics, and the links between gender, sexuality, race, and relations of production. This course will move largely through class discussion. This course counts toward the Gender Studies minor.

**LPHI 3016 Philosophy and the Media: Inside the New York Times****Faculty:** Critchley, Simon M 03:50 PM - 06:30 PM **Credits:** 4 CRN 7561 Sec AX

Students in this seminar will be working primarily with material from "The Stone", an online series of writing by contemporary philosophers and thinkers hosted by The New York Times, which has published hundreds of articles since 2010 and has a huge national and international audience. Many articles also appear in The Sunday Review section of The New York Times. Under the guidance of Simon Critchley, Hans Jonas Professor at the New School and series moderator of "The Stone", and Peter Catapano, Staff Editor in the Op?Ed Section at the The New York Times and editor of "The Stone", students will work with the archive of "The Stone" with a view to studying the relation between philosophy and the public realm and working towards a book of articles drawn from the series, for which they will get an editing credit. The course will begin with a careful overview of "The Stone Reader", published by Norton in December 2015 and at various spin?off publications from the series, such as Gary Gutting's "What Philosophy Can Do". This will lay the groundwork for reviewing material from "The Stone" archive to create a possible second volume. In addition, there will be class visits from other editors at the New York Times, who will talk about their experience of journalism and the realities of working for a major newspaper. They will be able to provide practical guidance for students who wish to pursue a career in journalism and publishing.

**LPHI 3025 The Good Life****Faculty:** Adams, Zed TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6615 Sec A

"In this course, we will critically examine three philosophical accounts of the good life: in terms of pleasure, reason, and virtue. In each case, we will look first at an ancient advocate of the approach, before proceeding to a modern descendant of that same approach. The course will conclude with a discussion of ancient and modern forms of skepticism about the possibility of theorizing about ""the good life."" Throughout, our emphasis will be on assessing the comparative strength of the arguments that can be put forth in support of these accounts, as well as testing whether we can genuinely embody the practical implications of these approaches in our daily lives. Texts to be discussed include: Epicurus's ""Letter to Menoeceus,"" John Stuart Mill's Utilitarianism, Seneca's ""Consolation to Helvia,"" Kant's The Groundwork for the Metaphysics of Morals, Aristotle's Nicomachean Ethics, Sextus Empiricus's Against the Ethicists, and Bernard Williams's ""Moral Luck.""

**LPHI 3026 Gender and Domination****Faculty:** Bottici, Chiara TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6616 Sec A

Why do people fight for their own servitude as if it were their own deliverance? This is a question that has been at the heart of philosophy for a long time under the heading of voluntary servitude, ideology or, more recently, domination. The aim of this seminar is to explore how gender theories have proved capable of addressing such a problem in a way that challenged some of the most established tenets of the Western philosophical canon. We will proceed through a close analysis of key texts of Marxist feminism, anarchafeminism, psychoanalytic feminism, queer and postcolonial theory, but we will apply these readings to concrete examples of lived experience brought about by clinical psychoanalysis. By engaging with clinical psychoanalyst Jamieson Webster and Das Unbehagen: A Free Association for Psychoanalysis, a very active association in the field, we will ask a question about what the psychoanalytic clinic can tell us about the specific predicament of women and domination in today's world, from the demands made upon a woman's body- to be beautiful, slim, efficient, fertile, aggressive, and so on- to the new guilt inducing edicts to have-it-all or be an DIY earth mother, to the idea of competing equally with men without losing her femininity in the work place. Bringing together a philosopher with a practicing psychoanalyst, this class aims at bridging the gap between theory and practice

**LPHI 3027 Artistic Modernism as Philosophical Problem****Faculty:** Kottman, Paul MW 12:00 PM - 01:15 PM **Credits:** 4 CRN 6613 Sec AX

"In this course, we'll look at ways that different artistic practices (since Flaubert, roughly) and philosophical works (since Nietzsche, especially) have expressed deep dis-satisfactions with modern, bourgeois life. Some of these critiques have become all too familiar over the past century – social alienation, ironic detachment, cultural nihilism, and worries about the ""culture industry."" We'll then consider whether or not such critiques still seem justified, or whether some aspects of bourgeois life seem any more defensible from our own vantage point today. Readings/works: Flaubert, Nietzsche, Adorno, Beauvoir, Blumenberg; Manet, C0zanne, Picasso, Chaplin etc."

**LPOL Politics****LPOL 2017 Nation-State & its Discontents****Faculty:** Zadorian, Amanda TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6783 Sec A

What is the state? How does it shape political possibilities throughout the world? This course provides an introduction to the subfield of Comparative Politics by examining the focal point of contemporary political power. Beginning with the origins of the nation-state in early modern Europe, we will trace its postcolonial development in the twentieth century, and consider its recent hypothesized decline. How did this new form of political organization arise, and how does it interact with nationalism? Does its form vary in diverse cultural contexts? How can it effectively respond to pressure from popular movements, international institutions and the globalized economy? While investigating these questions, we will also discuss the approaches that inform our knowledge of political institutions and processes. Course texts will include historical and theoretical treatments, cross-national comparisons, and case studies from Latin America, Asia, Africa and Europe.

**LPOL 3007 Contesting Economic Inequality****Faculty:** Ruparelia, Sanjay TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6735 Sec A

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

**LPOL 3008 Rights of the Accused****Faculty:** Huestis, Lisa MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 4868 Sec A

This course provides an understanding of the constitutional and statutory rules that govern the United States' criminal justice system. The US constitutional system attempts to balance many complicated and often conflicting concerns. The Constitution has several amendments specifically designed to protect the constitutional rights of the criminally accused. Prosecutors, as representatives of the government, are present to enforce the laws and to protect the general citizenry. At the same time, they pledge to protect and uphold the Constitution. This raises a fundamental question: how does a government defend and protect its citizens from illegal activity and uphold its constitutional principles protecting the accused? This course examines the rights of the accused provided in the Constitution and how those rights have been treated by the government and interpreted by the United States Supreme Court. The political nature of courts creates a fluid and changing definition of these rights. We will examine the historical development of the rights of the accused, relying upon Supreme Court decisions. The goal of the course is to provide students with a solid understanding of the constitutional rights of the accused and the US criminal justice system.

**LPOL 3038 China in Revolution and Reform****Faculty:** Frazier, Martin TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6546 Sec A

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

**LPOL 3042 The Politics of the Internet****Faculty:** Kurban, Halil Can MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6825 Sec A

The Internet is an open meta-network with no centralized control. However, behind closed doors, Internet companies and governments make agreements over the ways of regulating the virtual space. Conflicts arise and the people gets on the streets to claim their rights and liberties. The politics of the Internet affects the way we access the Internet, the content we post, the websites we can see, and the security and profitability of the data we send. This undergraduate seminar is intended to introduce students to some of the most important political debates surrounding the regulation of the Internet. It will examine various sites of conflict - free speech, hate crimes, copyright laws, content sharing services, the use of data, privacy and surveillance, and digital political activism. Through various legal and political cases, we will discuss the principles of content creation, and issues of content regulation. The reading material contains both textual and visual materials such as books, articles, documentaries, and online tutorials.

**LPOL 3070 Becoming Generation Citizen****Faculty:** Woodyly, Deva MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7774 Sec A

Becoming Generation Citizen is a course a course that manifests praxis, where students learn the academic literature on the importance of participation in democracies, while at the same time leading high school youth through the process of civic participation from the inception of a project/campaign to completion of public action. BGC is truly co-curricular and integrates both academic/text-based study and research production and hands-on civic work. Students will read engaging work on democracy, American civic and political institutions, inequality, participation, public opinion, social movements, organizing, structural in/justice, non-profits, diversity, philanthropy, and political change, while also mentoring high school students seeking to make positive change in their communities.

**LPOL 3083 Statocentrism and the Making of Modern Political Theory****Faculty:** Kalyvas, Andreas F 12:10 PM - 02:50 PM **Credits:** 4 CRN 6564 Sec AX**LPOL 3089 Is Capitalism Compatible With Democracy?****Faculty:** Fraser, Nancy M 12:10 PM - 02:50 PM **Credits:** 4 CRN 6567 Sec AX**LPOL 3995 New School Debate****Faculty:** Fiori, Nicholas - **Credits:** 0 T CRN 5889 Sec A**LPOL 4030 Senior Capstone Class****Faculty:** Woodyly, Deva R 12:10 PM - 02:50 PM **Credits:** 4 CRN 4862 Sec AX

The Politics Capstone Seminar provides an opportunity for students to produce original work that may include research, political intervention, education, or institution-building. Reflecting on the political knowledge acquired in previous courses, students (either individually or collaboratively) design and execute a unique project under the direction of the capstone instructor. This course is mandatory for, and only open to, graduating seniors majoring in Politics.

## LPSY Psychology

### LPSY 2008 Fundamentals of Abnormal Psychology

**Faculty:** Todman, McWelling TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 1888 Sec A

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

### LPSY 2038 Fundamentals of Visual Perception

**Faculty:** Erol, Muge MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6596 Sec A

### LPSY 2040 Fundamentals of Social Psychology

**Faculty:** Frenda, Steven TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 4755 Sec A

### LPSY 2772 Culture, Ethnicity, and Mental Health

**Faculty:** Waters, Sara TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 3268 Sec A

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

### LPSY 3027 Political Psychology

**Faculty:** Salari Rad, Mostafa MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7453 Sec A

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

### LPSY 3039 Why Freud?

**Faculty:** Webster, Jamieson W 09:00 AM - 11:40 AM **Credits:** 4 CRN 4789 Sec AX

No other game-changer in 20th century thought is a point of more contention than Sigmund Freud. Everyone knows his theories, everyone loves to hate him. He's even been accused of being nothing more than a pervert with a cocaine addiction. Psychoanalysis is attacked by Cognitive Behavioral Theory as a fraudulent form of therapy, laughed at by literary and art critics for obvious and now banal interpretations of sexuality, while nonetheless being an integral part of everyday life from the interpretation of dreams to ideas of personality, defense and desire, to the explosion of scenes of therapy on the couch in Mad Men, the Sopranos, and Woody Allen movies. Lena Dunham even recently wrote about her psychoanalytic therapy as a child and young adult. In this course we will return to key themes in Freud's major texts and ask a question - Why? Why hang on to Freud when it comes to thinking about childhood, or memory, or sexuality? Why consider this a valid form of therapy? We will also pose the question to Freud? Why Freud did you talk the way you did about body parts or women? Why did you insist on ideas like the death drive and primary masochism. And finally we will put some of these explorations to the test watching movies, going to talks at psychoanalytic institutes in New York City, and visiting museum shows with particularly Freudian themes.

### LPSY 3080 Consciousness

**Faculty:** Clarke, Jason MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7138 Sec A

This course is an introduction to the scientific and philosophical exploration of subjective experience, what some have called the last great mystery of science. We will examine the relationship between objective brain processes and first-person awareness, findings from psychology and neuroscience, as well as discussing altered states (drugs, out-of-body-experiences), lucid dreams, mysticism, and Western and Eastern philosophy. What is the relationship between consciousness and attention? Can a machine ever be conscious? Is consciousness fundamental in the universe (as Eastern philosophies argue) or did it emerge as matter became ever more complex (as Western science insists)? Is there a stream of consciousness or is it just an illusion? Do we really ever make conscious decisions or are these decisions already made before we become conscious of them? What is this thing we call consciousness and how does it fit into (or can it fit into) the current materialist orthodox view of the universe? Are our brains capable of ever understanding the nature of awareness, or is it forever beyond our reach? These are some of the questions we will be asking during the course.

### LPSY 3130 Psychoanalyzing Jewish, Christian & Islamic Mythology

**Faculty:** Adams, Michael TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5719 Sec A

This course applies the theories and methods of psychoanalysis to the three major Middle Eastern monotheistic religions. Students read the Bible and the Quran in order to analyze psychologically Jewish, Christian, and Islamic mythology. Topics covered include the lives of the prophets, the "Word" and the "Book," revelation and prayer, angels and jinn, divine (or demonic) interventions, miracles, idolatry and iconoclasm, the morality of good and evil, heaven and hell, the last judgment, holy war, martyrdom, fundamentalism, and the notion of "one god" as opposed to many gods (not to mention goddesses).

### LPSY 3131 Introduction to Memory Studies

**Faculty:** Hirst, William R 10:00 AM - 01:00 PM **Credits:** 4 CRN 4788 Sec A

How do individuals, families, and nations remember their past? How is the past represented and inscribed in the present? What social practices ensure that memories will be preserved? What are the politics surrounding the establishment of these social practice? To what extent are the collective memories of a community grounded in the individual memories of community members? And how do the memories individuals and communities hold shape their identity and determine their individual and collective action? These questions rest at the core of the emerging field of Memory Studies. This course will review the seminal works in the area that will offer a foundation for understanding both the formation and use of collective memories. It is multidisciplinary, in that it pulls from works in sociology, anthropology, political science, psychology, history, and the humanities. The course will be a collaborative effort between William Hirst at Lang College and Brian Schiff at the American University of Paris. Classes will take place concurrently in New York and Paris. There will be field trips to sites of memory in the two locals, as well as frequent joint NY/Paris meetings through videoconferencing. Students will be encouraged to work with their counterparts across the Atlantic on joint projects

### LPSY 3134 Psychological Trauma

**Faculty:** D'Andrea, Wendy TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6597 Sec A

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

### LPSY 3601 Methods of Inquiry

**Faculty:** Ginges, Jeremy TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3715 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.

<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Todman, McWelling	-	<b>Credits:</b> 1 T	CRN 2235 Sec A
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Miozzo, Michele	-	<b>Credits:</b> 1 T	CRN 2638 Sec B
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Ginges, Jeremy	-	<b>Credits:</b> 1 T	CRN 2639 Sec C
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Rubin, Lisa	-	<b>Credits:</b> 1 T	CRN 2640 Sec D
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Steele, Howard	-	<b>Credits:</b> 1 T	CRN 2641 Sec E
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Castano, Emanuele	-	<b>Credits:</b> 1 T	CRN 2642 Sec F
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Hirst, William	-	<b>Credits:</b> 1 T	CRN 2643 Sec G
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Steele, Miriam	-	<b>Credits:</b> 1 T	CRN 2644 Sec H
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Safran, Jeremy	-	<b>Credits:</b> 1 T	CRN 3052 Sec I
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Hirschfeld, Lawrence	-	<b>Credits:</b> 1 T	CRN 3076 Sec J
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Mack, Arien	-	<b>Credits:</b> 1 T	CRN 3077 Sec K
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> D'Andrea, Wendy	-	<b>Credits:</b> 1 T	CRN 3102 Sec L
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Miller, Joan	-	<b>Credits:</b> 1 T	CRN 3103 Sec M
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		
<b>Faculty:</b> Chang-Kaplan, Doris	-	<b>Credits:</b> 1 T	CRN 3196 Sec N
<b>LPSY 4001</b>	<b>Research Practicum 1: SW Proposal</b>		

**Faculty:** Schober, Michael - **Credits:** 1 T CRN 3605 Sec P

#### **LPSY 4002 IHAD Research Practicum**

**Faculty:** Steele, Howard - **Credits:** 4 CRN 2401 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 4501 Psychology Research in the 21st Century**

**Faculty:** Miozzo, Michele W 06:00 PM - 07:50 PM **Credits:** 3 CRN 7749 Sec A

Neuroimaging and other techniques used to mapping the brain correlates of psychological mechanisms have significantly changed psychology research. The course provides a survey of the techniques currently used to map brain activity, including fMRI, DTI, ERPs, MEG, TMS, cortical stimulation, and lesion analyses. Each technique will be introduced by a researcher who has worked extensively with it. Readings will highlight the strengths and limitations of each technique, as well as the research and applied fields in which the use of each technique is especially suitable. The course is meant to offer an introduction of these techniques that is useful not only to students interested in research but also to students who want to explore current and future applications of these techniques in clinical and applied settings.

#### **LPSY 4504 Visual Perception**

**Faculty:** Mack, Arien T 06:00 PM - 07:50 PM **Credits:** 3 CRN 6604 Sec A

This course provides an introduction to the area of visual perception and makes clear why perception is an important problem for psychologists. Various aspects of perception are considered, among which are questions concerning the nature of focal perception, motion perception, and the perception of space, and the development of perceptual processes. Crosslisted with the New School for Social Research. <div>Introduction to Psychology course and one Fundamentals course or permission of instructor.</div>

#### **LPSY 4521 Introduction to Cognitive Psychology**

**Faculty:** Hirst, William W 08:00 PM - 09:50 PM **Credits:** 3 CRN 5541 Sec A

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

#### **LPSY 4561 History and Systems of Psychology**

**Faculty:** Blumenthal, Arthur M 06:00 PM - 07:50 PM **Credits:** 3 CRN 2115 Sec A

"This course describes and interprets the roots and cultural contexts of the great moments in modern psychological research and discovery. It traces the development of differing systems of thought and the clashes between those systems. It reviews the tangled rise of modern psychology and gives samples of the detective work that expose some of this field's origin myths. The course is in three parts: the classical roots, the 19th century "boom," and the 20th century "bust." Co-scheduled with New School for Social Research. <div>Introduction to Psychology course and one Fundamentals course or permission of instructor.</div>"

**LPSY 4574 Advance Issues in Substance Abuse Counseling****Faculty:** Talley, Jenifer R 04:00 PM - 05:50 PM **Credits:** 3 CRN 2406 Sec A

This course is a continuation of GPSY 6109. In this course, there is a greater emphasis on hands-on training and the application of the concepts and techniques introduced in the introductory course. Emphasis is placed on the management of the recovery process. This is a required course for those individuals who wish to obtain an MA degree with a concentration in mental health and substance abuse counseling. This course provides 75 clock hours of New York OASAS approved CASAC training.

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**LREL Religion****LREL 2075 World Christianities****Faculty:** Bray, Karen MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6651 Sec A

Diversity has been a feature of Christianity from its inception, when the disciples of Jesus argued among themselves over who was carrying on the true legacy of their teacher. This course has a dual focus on the diversity of contemporary Christianity and on the historical factors that have shaped it. Students study the context of the historical Jesus in Judaism and principle texts from each period including the New Testament. Topics include early forms of Christianity in the Mediterranean region, Asia, and Africa, the Reformation and Counter-reformation, Christianity and European colonialism, Liberation Theology, and the Ecumenical movement. The scope of the course allows students to choose research topics according to their own interests.

**LREL 2107 Religions of East Asia****Faculty:** McGee, Neil MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4754 Sec A

This course provides students with a foundation for understanding the main religious traditions of East Asia — Confucianism, Daoism, and Buddhism. The goal of the course is not only to discover the basic concepts and tenets of the "three teachings" but also to consider the variation of ideas within each tradition, how the ideas from these traditions have interacted and competed with each other, and how they have been transformed over time. Working with many primary sources in translation, students also discover how these traditions influenced or were influenced by what is perhaps the largest and most important religious tradition in East Asia — the unnamed and so-called "popular" or "folk" religion of everyday people.

**LREL 2108 Lived Religion in New York City****Faculty:** Larrimore, Mark TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6653 Sec A

The first cities were built around sacred sites, and religious centers and axes are still visible just beneath the surface of many of the world's cities. New York City is different. All the world's great and small traditions echo somewhere in this city, and traditional religious geographies are preserved or reproduced in homes, houses of worship and neighborhoods. But the larger landscape of the City is one of rapidly changing and overlapping religious grids and rhythms — from the local to the transnational. These accommodations and juxtapositions make New York City a crucible for religious creativity on every level. In this course students use New York City to explore the ways in which religious traditions and cities have shaped and continue to shape each other.

**LREL 3033 Sex and Theology****Faculty:** Pettinger, Michael MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6573 Sec A

This seminar examines the various ways in which Christians have celebrated, denied, contained, and theorized the erotic. In addition to a close examine of key passages from the Jewish and Christian scriptures, participants will read a selection of theological and historical texts from early Christian times to the 21st century. By the end of the seminar, students will have a basic sense of problems, method and reasoning in theology, as well as a more detailed understanding of the relationship between theology and lived practice in the Christian tradition. This course counts toward the Gender Studies minor.

**LREL 3044 Fasting as Spiritual Technology****Faculty:** Kurs, Katherine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6574 Sec A

This course traces the historical and contemporary significance and practice of fasting as a spiritual technology within the context of western asceticism (primarily Christianity) and "the pleasure of no pleasure." Using primary and secondary texts, and paying close attention to the role of gender, we will consider some of the meanings and uses of fasting including: embodied petition for spiritual as well as socio-political ends; expiation and purification; sacrifice and repentance; demonstration of spiritual athleticism; preparation for revelation; inducing altered states of consciousness; and the longing to transcend the flesh and the world. This course counts toward the Gender Studies minor.

**LREL 3047 Buddhist Sutra Literature****Faculty:** Reich, James MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6648 Sec A

Reading Seminal Buddhist texts in translation, this course examines sutras or written discourses attributed to the historical Buddha. We will read and discuss several sutras drawn from the rich trove of Buddhist source literature as found within the Pali, Chinese and Tibetan language canons. In addition to close reading and analysis of select sutras, special attention will be given to the Buddhist culture of the book within India, China, Japan and Tibet. In class discussions will concentrate on the philosophical, literary and cultural import of Buddhist canonical writings, the Buddhist science of textual interpretation, practices and performances associated with sutras, and the production, translation, and reception of the Buddha's discourses across Asia. Selected sutras will explore doctrinal themes including emptiness and nonduality, the infinitude of a Buddha's body, cosmic time and pure lands, undying nirvana, and the meditative power of silence. <div>Students must have taken previous course in religious studies or have permission from the instructor.</div>

**LREL 3058 Exploring Religious Ethics****Faculty:** Larrimore, Mark TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6654 Sec A

## LSCI Interdisciplinary Science

### LSCI 2037 Foundations of Physics

**Faculty:** Bastos, Pedro MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6611 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 2040 Genes, Environment & Behavior

**Faculty:** Chamany, Katayoun MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7049 Sec A

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

### LSCI 2310 Introduction to Epidemiology in Action!

**Faculty:** Ramirez, Jorge TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5123 Sec A

This introductory course introduces students to the principles of epidemiology, which are the cornerstones of public health science. Epidemiology is the study of disease and health patterns in populations and places and the application of this study to prevent and control epidemics and reduce disease burdens and disparities. Using seminar lectures combined with collaborative exercises, films and guest speakers, students will be engaged on a range of topics including: disease determinants, measures and interpretation of disease frequency and association, epidemiological study designs and risk assessment, web-based tools, participatory and spatial epidemiology, surveillance and monitoring, and epidemiology for social justice. There are no prerequisites.

### LSCI 2600 Climate & Society

**Faculty:** Ramirez, Jorge TR 02:00 PM - 03:15 PM **Credits:** 3 CRN 7513 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 3029 Water Quality Lab

**Faculty:** Venkataraman, M 01:50 PM - 03:15 PM **Credits:** 4 CRN 6393 Sec A

Through experiments and activities, this laboratory course explores the chemistry of water. Lab experiments will investigate techniques for measuring levels of contaminants in water to assess drinking water quality and the importance of experimental design and data quality in making decisions on water quality. Experiments will also investigate the chemistry of water purification systems. The class will end in a project that includes collecting water samples from a local body of water and assessing its water quality. This class meets outside of the regular bell schedule. It will be taking place on Mondays 1:50-3:15 pm AND Wednesdays 1:50-4:50 pm. Pre-requisite: Chemistry of Life OR Chemistry of the Environment OR an equivalent undergraduate-level chemistry course.

### LSCI 3029 Water Quality Lab

**Faculty:** Venkataraman, W 01:50 PM - 04:50 PM **Credits:** 4 CRN 6393 Sec A

Through experiments and activities, this laboratory course explores the chemistry of water. Lab experiments will investigate techniques for measuring levels of contaminants in water to assess drinking water quality and the importance of experimental design and data quality in making decisions on water quality. Experiments will also investigate the chemistry of water purification systems. The class will end in a project that includes collecting water samples from a local body of water and assessing its water quality. This class meets outside of the regular bell schedule. It will be taking place on Mondays 1:50-3:15 pm AND Wednesdays 1:50-4:50 pm. Pre-requisite: Chemistry of Life OR Chemistry of the Environment OR an equivalent undergraduate-level chemistry course.

### LSCI 3031 Chemistry of the Atmosphere

**Faculty:** Venkataraman, MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6609 Sec A

Chemistry of the Atmosphere: Earth's atmosphere has undergone significant changes over its history, resulting in the loss of species as well as allowing new species to evolve. Since the age of humans, the atmosphere has changed at a speed and in ways unprecedented in earth's history. By discussing the underlying chemistry of the atmosphere, this class will illuminate its role in supporting life on earth and the human impact on the atmosphere through discussing the chemistry of stratospheric ozone depletion, air pollution, and climate change. The chemistry will help the class identify actions and policies that can address these environmental challenges. The course also includes student-led independent research projects. This course satisfies the Intermediate level requirement for the Interdisciplinary Science major. Pre-requisites: One of the following (or an equivalent undergraduate chemistry course): Chemistry of Life, or Chemistry and the Environment, or Chemical Narrative of the Cell.

### LSCI 3042 Environmental Health in Latin America and the Caribbean

**Faculty:** Ramirez, Jorge F 12:10 PM - 02:50 PM **Credits:** 3 CRN 6657 Sec A

This intermediate seminar course will focus on contemporary environmental health topics and issues in Latin America and the Caribbean. Emphasis will be on people and their relationship with the environment and on understanding the processes that have led to environmental health outcomes, broadly defined, in the region. The appreciation of underlying processes helps understand how the region is adjusting to increased integration, globalization, and environmental change, including global warming. This course has no prerequisites.

**LSCI 3930 Science Fellows****Faculty:** Chamany, Katayoun W 04:00 PM - 05:30 PM **Credits:** 1 T CRN 7507 Sec A

Science is front page news, so it is important that we make connections between what we learn in the classroom and what is going on in every day life. During this independent study, you will begin to explore the theoretical frameworks behind science education, examples of pedagogies of engagement, and methods commonly used to assess student learning. This collection of readings will be coupled with your independent research to identify troublesome spots in the science curriculum and to review some of the research that has been conducted to address these challenges. You will then apply what you have learned to design focused learning activities and accompanying rubrics for major concept for introductory courses. You will have a chance to utilize these activities and inform their development and refinement through peer tutoring sessions for introductory courses. Students interested in Science Fellows are coupled with faculty in Interdisciplinary Science who are teaching introductory courses.

**LSOC Sociology****LSOC 2017 Youth Culture: Sex, Drugs, and Comedy****Faculty:** Williams, Terry TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6594 Sec A

"This course is an attempt to explore four distinct social worlds in the city; youth culture, sex scenes, drugs and comedic venues in order to see how these various world collide and connect. Each of these arenas are youthful in inspiration and concern a dimension of city life that is engaging, problematic and exciting. The course attempts to understand how these worlds come together and how they manage to stay together in an urban environment wrought with crises, issues and dangers. This class is part of the series of experimental courses under the rubric of seminars of engagement, a pedagogical model engaging students in the field and classroom. It involves multiple epistemologies of doing where students experience as they present the questions, the problematic in the seminar. How students know what they know is by the give and take in the seminar after their field experience. While it is not readily acceptable in the university to use personal quests (autobiographical adventures) in scholarly work we must not forget that in our current (information) age, truth, however problematic the notion, still largely exist in the form of personal testimony and while the knowledge they gain is "personal," it is still evidence. We intend to spend time examining in detail the world of sex, toxicomania and comedy with a primary interest in personal forays into these areas of the city using embodiment as a key theoretic strategy."

**LSOC 2151 Hist & Pol of Domestic Labor****Faculty:** Sherman, Rachel TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 6591 Sec A

Domestic work, including the production of food, care of children, and maintenance of the household, is necessary for survival. Yet this work is often socially invisible. This course will use a range of types of materials, including social science texts, films, fiction, and first person accounts to look at how household labor itself and the people who do it have varied since the 19th century, primarily in the United States. This course has three central concerns: changing economic and social conditions and their relationship to domestic work, including household technology; the demographic characteristics and working conditions of women doing paid and unpaid domestic labor; and changing ideas, ideologies, and representations of domestic work in society. All of these concerns are linked to the overarching theme of the race, class, and gender inequalities that tend to characterize this labor.

**LSOC 3021 Neoliberalism: Selfhood and Market-Centered Societies****Faculty:** Forment, Carlos MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 5866 Sec A

The aim of this seminar is to make sense of the ongoing debate over the general character and changing practices of neoliberalism, a subject that continues to attract, elude, and generate controversy among scholars in the human sciences. The course is divided into four parts. In the first, we explore the emergence of neoliberal doctrine during the inter- and post-war period, beginning with the German Ordo-Liberals of the 1930's, the members of the Mont Pelerin Society in the 1940's, and Milton Friedman and some of his colleagues in the Department of Economics at the University of Chicago in the 1950's, who went on to play a leading role in transforming Chile into a market-centered society. The second part of the course examines three of the most insightful and influential interpretations of neoliberalism: a.) Neomarket-Financialization; b.) Foucauldian-Governmentality; and c.) Precarization-Disaffiliation. In the third part of this course we analyze a broad range of case studies of 'actually existing neoliberalism' that focus on some of its key aspects in order to understand how its policies and practices of financialization, governmentality, and disaffiliation are lived and transformed by citizens and stateless peoples from all walks of life in different parts of the world. In the closing section we review some of the unresolved controversies that continue to divide scholars in the field. Although their disputes are expressed in 'methodological' terms, they are in large part motivated by politico-political concerns that are seldomly discussed by them.

**LSOC 3030 Japanese Culture and Society****Faculty:** Ikegami, Eiko F 12:10 PM - 02:50 PM **Credits:** 4 CRN 5500 Sec AX

"This seminar will introduce students to major themes in Japanese culture. Topics include "samurai in Japanese history", Japanese aesthetics, traditional and contemporary arts, Japanese religions, gender and family, Japanese capitalism and corporate culture. Emphasis is placed on learning the basic outlines of Japanese history, while also learning to appreciate Japanese arts from Kabuki and the Tea ceremony to Anime. Taking advantage of availability of various Japan related resources in NYC, we will visit a few Japan related exhibitions and also review some Japanese films. A background in Japanese studies is not required to take this class. Active class participation, including site visits and film viewings, is required."

**LSOC 3069 Contemporary Social Theory****Faculty:** Challand, Benoit TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5496 Sec A

This course is an introduction to some of the main theoretical developments of 20th century social thought. The course will cover a range of approaches from neo-Marxism to post-structuralist writers such as Foucault and Bourdieu. Through the readings, students will gain a familiarity with the main approaches and intellectual strategies social theorists have developed to think through the rapidly changing social world we live in. The course is reading intensive, and depends heavily on student participation. <div>Classics in Social Thought or Classical Social Thought</div>

**LTHR Theater****LTHR 2008 Lang Theater Production****Faculty:** Ugurlu, Zisan S 04:00 PM - 10:00 PM **Credits:** 0 T CRN 2054 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 Lang Theater Production**

**Faculty:** Ugurlu, Zisan      MTW 06:00 PM - 10:00 PM      **Credits:** 0 T CRN 2054 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:** Olesker, Elizabeth      MW 01:50 PM - 03:30 PM      **Credits:** 4 CRN 6048 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 2015 Dramatic Masters: O'Neill, Williams, and Albee**

**Faculty:** Abrash, Victoria      TR 10:00 AM - 11:40 AM      **Credits:** 4 CRN 7724 Sec A

This course examines the work of three great playwrights of the 20th century, all of whom possessed a voice and viewpoint that was distinctly American in its time. Students explore several of the major plays of these writers but also examine the early work - such as O'Neill's Sea Plays, Williams' Talk to Me Like the Rain and Let Me Listen, and Albee's Sandbox and Zoo Story - to see the early traces of a distinctive dramatic vision before it was fully developed. Students also view great films made from some of the plays - such as A Streetcar Named Desire, Long Day's Journey into Night, and Who's Afraid of Virginia Woolf - which preserve some of the finest work of great American actors and directors. This course fulfills the Dramatic Literature requirement for Theater majors.

**LTHR 2032 Theater Sound Design & Media**

**Faculty:**      MW 11:55 AM - 01:35 PM      **Credits:** 4 CRN 7694 Sec A

"This course examines the process of adapting various media into live theater, with special attention to the role of sound design. Learning about the tools that a sound designer uses for rehearsals and performances, students will gain practical insights into the possibilities of designing for live performance. Students will also become familiar with a variety of software platforms to create and mix a live sound design. Unlike a conventional audio engineering skills course, this seminar considers the history and aesthetic values behind innovations in sound design in the work of experimental theater companies such as Elevator Repair Service and The Wooster Group. It also explores how the role of the sound designer becomes comparable to that of a "performer." How does the designer-as-performer influence the development of a production? How does this dynamic and improvisational presence relate to the role of the director? This seminar involves reading, writing, listening, and video viewing assignments that culminate in a collaborative final creative project on sound mixing. This course fulfills the media/performance course requirement for Theater majors."

**LTHR 2050 Acting Fundamentals**

**Faculty:** Ugurlu, Zisan      MW 11:55 AM - 01:35 PM      **Credits:** 4 CRN 4281 Sec A

This course is an introduction to acting and the actor's creative process. Through physical explorations and observations, monologues, improvisations, and finally scene work, students will learn the basic vocabulary of acting and a range of approaches to creating character. Students will also develop the ability to read a play through the lens of the actor; form an understanding of character, circumstances, and action; and develop the ability to listen, respond with immediacy, and work collaboratively. This course is one of the required foundational courses for Theater majors and minors.

**LTHR 2052 Freeing the Natural Voice**

**Faculty:** McGhee, Elizabeth      MW 10:00 AM - 11:40 AM      **Credits:** 2 CRN 2594 Sec A

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

**LTHR 2080 Movement for Actors**

**Faculty:** Woolley, Nora      TR 10:00 AM - 11:40 AM      **Credits:** 2 CRN 5227 Sec A

This course focuses on the actor's body intelligence and how physicality creates character. We use the Feldenkrais "Method of Somatic Education and the Synapsing" system. Feldenkrais Awareness Through Movement lessons affect changes in posture, flexibility and range of motion. Synapsing's movement-based exercises are simple and playful, and ideally compliment the Feldenkrais Method in making it performer-specific. Students will develop an increased awareness of themselves in movement, specifically how to identify neuro-muscular patterns that hinder action, how to initiate change, and how to craft physical choices that support character development.

**LTHR 2110 Foundations of World Theater**

**Faculty:** Eisler, Garrett      MW 03:50 PM - 05:30 PM      **Credits:** 4 CRN 6890 Sec A

This theater history 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 2911 Making Theater in New York: Ping Chong + Company**

**Faculty:** Abrash, Victoria      SU 12:00 PM - 04:30 PM      **Credits:** 2 CRN 7695 Sec A

"This course brings students into direct contact and creative work with leading theater artists and institutions in New York City. In Spring 2016 the partnership focuses on Ping Chong + Company's award-winning "Undesirable Elements" methodology, a means of creating community-specific interview-based theater works examining cultural and political issues through personal chronologies. "Beyond Sacred," the company's current production, is an interview-based performance exploring the diverse experiences of young Muslims in post-9/11 New York. Past works have engaged stories of refugees, race, disability, place, and other personal and political histories that often go unshared. Through intensive weekend workshops, students will learn to use techniques of documentary theater to explore issues of identity and politics and apply them in their own creative and collaborative work. As part of this course, "Beyond Sacred" will be performed on campus, and the final weekend of the course will showcase students' works-in-progress. This course meets on Saturday and Sunday afternoons during the first three weekends of the semester (Jan. 30-31, Feb. 6-7, and Feb. 13-14). This course fulfills the civic engagement requirement for Theater majors."

**LTHR 3106 Theater Theory****Faculty:** Cermatori, Joseph TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3184 Sec A

This class provides a thorough grounding in critical theory of theater and play analysis. Specific attention is placed on the play as a living document leading to performance, with emphasis on the similarities and differences of approach for a variety of production models, providing a useful base of experience in dramaturgical method. The course introduces critical approaches to the stage in history and then focuses on 20th century innovations in stage presentation. It is conducted through extensive reading and seminar based discussion of key theater theorists and approaches to analysis paired with significant written assignments. This course fulfills the theater theory requirement for Theater majors.

**LTHR 3200 Theater of Social Action: Mass Incarceration****Faculty:** Rubino, Cecilia F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7602 Sec AX

"This course explores issues of mass incarceration in the United States through the lens of socially engaged theater and the work of artist/activist Sekou Sundiata. Topics of research include the policies that create "carceral communities," the "school-to-prison pipeline," the policing and unfair sentencing of minorities, the economics of the prison system, the structural violence of racism and the cycle of poverty, and the effects of mass incarceration especially on families. Through interviews, critical readings, court visits, and discussions with activists and educators working to support people in prisons (including Brian Lewis of the Exalt Program, MAPP International's community director Rasu Jilani, and the playwright and performer Liza Jessie Peterson), students will develop creative work that seeks to re-imagine educational and legal policies that are increasingly punitive and not rehabilitative. Sundiata's idea of "making as a way of thinking" informs this work as students creatively envision the possibilities of a post-mass incarceration America. This course fulfills the civic engagement/social justice requirement for Theater majors."

**LTHR 3206 "African-American Drama Since 1970: Black Power to "Post-Racial""****Faculty:** Silsby, Christopher TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7725 Sec A

"This course explores dramatic literature by African American playwrights from the 1970s to today, examining theatrical approaches dramatists use to engage the specific cultural and political environments of their time. Some of the historical debates that will be addressed include Black Power, Afrocentrism, feminism, multiculturalism, "colorblindness," and "Obama's post-racial America." In addition to these overlapping periods of African American drama, we will look at cross-historical practices such as adaptation, use of "black" music, verbatim techniques, and conflicting locations of popular culture between Broadway and the Chitlin' Circuit. Framing our discussions of these playwrights' work will be questions of voice, representation, resistance, audience, and cultural production. This course fulfills the dramatic literature requirement for Theater majors and minors."

**LTHR 3561 Adaptations and Imitations****Faculty:** Greenfield, Elana TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 7693 Sec A

"This upper-level playwriting course focuses on techniques of adaptation and the aesthetics of imitation (the highest form of flattery, it is said) in writing for theater. Through individual and collaborative work, students explore the writing process in adapting a work for the stage while considering the elements of drama, the psychology of human perception, and approaches to expressing challenging and complex themes. In addition to regular exercises and assignments to be read and discussed in class, students read a wide range of classic and contemporary plays as well as excerpts from historical works (such as Scott Anderson's "Lawrence in Arabia") and short fiction (such as Isabelle Eberhardt's "The Oblivion Seekers"). This course fulfills the intermediate-level requirement for Writing concentrators pursuing playwriting as a secondary genre. Prerequisite: LTHR 2009: Introduction to Playwriting or permission of the instructor."

**LTHR 3600 Scene Study: American Classics****Faculty:** Rubino, Cecilia MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7659 Sec A

In this advanced scene study course, students delve into the works of classic American playwrights such as Eugene O'Neill, Tennessee Williams, Edward Albee, Irene Fornes and August Wilson. Through critical readings, active analysis, physical and improvisational work and in-depth scene study, students will work through the acting challenges of these seminal American playwrights. This course will build on students' previous acting training and develop their ability to create authentic, three-dimensional characters. This elective course may be repeated as the topic changes.

**LTHR 3915 IHAD Internship****Faculty:** Rubino, Cecilia MTW 02:30 PM - 05:30 PM **Credits:** 0 T CRN 6505 Sec A**LTHR 4900 THEATER SENIOR SEMINAR****Faculty:** Rubino, Cecilia MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 3180 Sec A

This senior seminar bridges the collective experience of studying theater at Lang College with students' individual paths of study while also applying this knowledge towards their transition to employment, further studies, and future careers. The seminar foregrounds the process of formulating and realizing creative and intellectual projects within a supportive peer context. Students will apply their research and creative skills, their ability to clearly and persuasively communicate ideas and approaches, and their capacity to meaningfully critique the work of their peers. Each student completes either a research-based creative project with a written component of 10 pages, or a traditional research paper of 30 pages. Students are evaluated both on their research and creative work and on the quality of their participation in collaborative workshops, individual conferences, and class presentations. Enrollment limited to 12 students.

**LVIS Visual Studies****LVIS 2001 Introduction to Art History and Visual Studies****Faculty:** White, Kenneth TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7572 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. This course counts toward the Gender Studies minor.

**LVIS 2015 Photography in Latin America****Faculty:** Cepero-Amador, TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6737 Sec A

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

**LVIS 2030 Sculpture, Performance, and the Social****Faculty:** Zavitsanos, MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7343 Sec A

This course explores "the horizon" and "the event" as concepts that inform both sculpture and performance. Understanding the horizon and the event sculpturally, we will develop a set of questions about the politics of sculpture and its compositional power in relation to social topology or the spatial organization of society. As we address key works from the Antiquity to the present, topics include figure/ground relations, techniques of reproduction and duration, and forms of (mis)representation and resolution. We will study works from early video, performance, and conceptual art in the Americas to contemporary global sculptural strategies. We will ask how Matta-Clark's building cuts or Yoko Ono's cut piece can be seen as sculpture moves that divide and join, both physically and socially. The course will be a mix of theoretical and art historical readings, artist writings, and hands-on studio investigation. Students will produce both individual and collaborative works and/or conduct studio visits with practicing artists. There are no prerequisites for this course. This course fulfills a studio or practice-based visual arts course requirement for Visual Studies students.

**LVIS 2202 Lang at the Guggenheim****Faculty:** Noterdaeme, Filip M 01:50 PM - 03:30 PM **Credits:** 2 CRN 6401 Sec A

This course is an in-depth exploration of the Solomon R. Guggenheim Museum, including its history, design, and notable exhibitions. In Spring 2016 the museum will feature a major retrospective of the Swiss duo Peter Fischli (b. 1952) and David Weiss (1946-2012), and a group exhibition of contemporary photography titled Photo-Poetics: An Anthology. Students will take five 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 2203 New York's Visual Art Scenes****Faculty:** Noterdaeme, Filip W 01:50 PM - 03:30 PM **Credits:** 2 CRN 7691 Sec A

In this course students explore the wide variety of New York City's visual arts institutions from major art collections and special exhibitions in traditional museums to various art galleries, auction houses, and the city's ever-changing public art installations. This kaleidoscope of venues and works highlights the often complex relationship between contemporary art and society as well as the intertwined social, political, and economic factors that make the city one of the world's most vibrant centers for the visual arts. The course involves regular excursions during class time and an eclectic reading list that will include writings by Susan Sontag, John Berger, Suzi Gablik, Arthur Danto, Jed Perl, and Peter Schjeldahl.

**LVIS 2240 Art and Collecting Culture****Faculty:** Mallory, Trista MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6378 Sec A

This course investigates the historical and ideological formations of the museum from its beginnings in cabinets of curiosities and princely collections to the formation of national museums through to museums and galleries as modern institutions. Within this long history this course will focus on theoretical writings that examine the role of the museum in shaping our understanding of knowledge and culture, and exhibitions as places for creating historical or theoretical arguments with objects in space. Topics to be examined may include; the relationship of the museum to the department store and world's fairs, the role of the museum in nationalism, the museum without walls, the museum's ruins, artist's interventions into the space of the museum, the artist as curator, institutional critique and its legacies, as well as feminist and post-colonial critiques of the museum. Through a series of related seminar readings, visits to museums and galleries, and guest lectures by professional artists and curators, this course will cover the historically shifting role of the museum, exhibitions and politics, and the museum in relation to artistic practices. Students will have the option of writing a historical research paper or preparing an exhibition proposal. This course will fulfill the History and Theory of Exhibitions requirement for Visual Studies students.

**LVIS 3001 Methods of Art History & Visual Studies****Faculty:** Cepero-Amador, MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6399 Sec A

This advanced seminar explores a range of methodologies and theories that inform the fields of art history and visual studies. Students will engage with significant methodological approaches to art history and visual studies since the mid-eighteenth century to the present, including formalism, iconography, Marxism, semiotics, psychoanalysis, feminism, post-colonialism and critical race theory, theories of cultural techniques. Emphasis will be placed on different methods of analysis and interpretation, as well as the history of the development of the respective fields of art history and visual studies, and their interdisciplinary dialogue. Through this course, students will become aware of their own methods of interpretation, and they will also ask what today constitutes the objects and modes of the study of visual art, culture, and media. This is a required upper-level course for Visual Studies majors and minors. Recommended prerequisite: LVIS 2001 Introduction to Art History and Visual Studies.

**LVIS 3012 Art & Politics of Beirut****Faculty:** Llorens-Perkins, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7760 Sec A

"The course focuses on Beirut—the city, its recent history and several generations of its artists' work—as a critical lens with which to examine the latent neocolonialism of the "global contemporary," a general term which is used to refer to art produced "elsewhere," that is, everywhere that is not Europe and North America. In the aftermath of the Lebanese Civil War (1975 - 1991), Beirut's art scene became a center for artists from the MENA (Middle East and North Africa) region, or what some would call the Arab world. The course will begin with issues particular to the Lebanese context—the legacy of war, the absence of established histories and a complex relationship to memorialization, the problems of representing violence and trauma or statelessness and exile. Students work towards more general questions about the politics of urban development, the legacy of pan-Arab nationalism, and the representation of sexuality in a region where homosexuality is largely illegal. The course draws on war journalism and historical analysis, post-colonial theory, contemporary writing by artists and critics, and classic Arab poetry. Artists whose work we will examine include established artists such as Walid Raad (and his Spring 2016 retrospective at MoMA), Akraam Zaatar, Rabih Mroué, Joana Hadjithomas and Khalil Joreige, Lamia Joreige, and Ghassan Salhab; we will also look at the work of a younger generation of artists, including Sirine Fattouh, Marwa Arsanios, Roy Samaha, Ali Cherri, Lara Tabet, Randa Mirza, Stephanie Saad, Roy Dib and others."

**LVIS 3032 Concept of Blackness in Art****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7582 Sec A

The seminar considers the concept of blackness at the nexus of theory and visual culture throughout the African diaspora from the beginning of the twentieth century to today. Each week pairs art (Harlem Renaissance, Surrealism, Black Arts Movements, Conceptualism, etc.) with scholarly interventions in anthropology, art history, critical race theory, performance studies, black studies, feminist theory, queer theory, visual studies, and continental philosophy, particularly post-structuralism and the Frankfurt School. Our theoretical engagements are analyzed through close readings of art works, allowing for deep reflection and vital interpretations of the concept of blackness in art and its circulation. Our work includes surveying and critiquing the critical and historical discourse that has developed around the concept of blackness in art, so as to grasp the motivations, problems, tendencies, presuppositions and oversights that have accompanied the understanding of art by black artists. Students gain a subtle and complex understanding of the ways in which blackness in art has evolved and the defining historical, social, economic, and political circumstances that have forged it.

**LVIS 3211 Eye/Machine: Art and Surveillance****Faculty:** White, Kenneth R 03:50 PM - 06:30 PM **Credits:** 4 CRN 7692 Sec AX

"In partnership with the Whitney Museum of American Art's exhibition on the artist and filmmaker Laura Poitras, this course explores discourses of surveillance in modern and contemporary art, focusing on post-9/11 national security and foreign policy. Organized thematically via case studies of artists' work, discussion will proceed from early twentieth century methodologies of industrial/organizational psychology, such as stimulus-response and efficiency, to modes of identification and statistical abstraction, and postwar notions of "modernization" and development. Students will engage with the aesthetic character of histories of surveillance and control, from domestic spying, population control, state-sanctioned violence, to spam, search history, and predictive text. Artists to be studied include Vito Acconci, Harun Farocki, Dan Graham, Trevor Paglen, Laura Poitras, Martha Rosler, Carolee Schneemann, Tom Sherman, Hito Steyerl, Wolf Vostell, and Fred Wilson. As a seminar+ course with instructional time outside of class, students will also participate in public programs, gallery talks, film screenings, and meetings with the curatorial and educational staff at the Whitney Museum."

**LVIS 3250 Practicing Curating****Faculty:** Llorens-Perkins, T 03:50 PM - 06:30 PM **Credits:** 4 CRN 6410 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 Exhibitions as History.

**NARH Art and Architecture****NARH 3487 The Art of Keith Haring****Faculty:** Montez, Ricardo T 04:00 PM - 05:50 PM **Credits:** 0 O CRN 7057 Sec A

This class explores the world of Keith Haring, one of the most prolific artists of the 1980s. Inspired by Haring's energetic engagement with New York City and his dynamic use of line, the course will take students on a journey through the exciting realms of hip hop, downtown performance art and queer nightlife. Andy Warhol, Brion Gysin, Grace Jones, Madonna, and Fab Five Freddy represent just a few of the inspirational figures we will study. Situating Haring in an historical context, we will examine the aesthetic practices and countercultural legacies that were vital to Haring's development as an artist. In addition, students will think through multiple frameworks for understanding Haring's art including Primitivism and Pop and critically address the formal aspects of his work. This interdisciplinary course moves beyond a traditional art history approach to its subject and follows Haring's line across time and surfaces. We will focus on the various ways that Haring's art performs in different contexts and investigate the politics of his art, particularly in regards to Haring's negotiations with race and sexuality.

**NARH 3733 Contemporary Art participation/action/change****Faculty:** Stuttman, Paula W 06:00 PM - 07:50 PM **Credits:** 0 O CRN 7387 Sec A

Contemporary art assumes many forms but this class focuses on artists and artworks that embrace participation and action while seeking an end goal of positive change for the individual and society. Each class is devoted to the exploration of one artist or art collective allowing for an in-depth understanding of the subject. Artists include Joseph Beuys, Martha Rosler, Yoko Ono, Thomas Hirschhorn and Suzanne Lacy. Questions for consideration: How can art produce real change in the world? How do we judge the success and failure of social based projects? How is our relationship to art evolving as its definitions are changing? Student assignments include a research project that addresses the theme of community and a curatorial exercise that challenges the boundaries of the traditional art exhibition. This class is a seminar. Participation is required. New York's thriving art scene and The New School's Vera List Center for Art and Politics serve as resources for this class along with selected readings, videos and guest speakers. This course counts toward the Gender Studies minor

**NCOM Communication****NCOM 3026 Beyond iCelebrities: Social Networking and Social Activism****Faculty:** Sweeney, Kathleen - **Credits:** 0 O CRN 2549 Sec A

"Popular social networking sites have evolved rapidly in the past few years, alongside Internet-savvy grassroots organizations like MoveOn.org. The course outlines the recent history of Move On, Code Pink, Facebook, YouTube, and Second Life (virtual activism) and the viral nature of Internet trends. What happens when corporate entities enter social networks on the Internet? What is the link between viral marketing and social change? We consider questions about the nature of the "collective generosity" mindset inherent in millennial offerings like Wikipedia, with an eye to mapping global resource and information networks to include the most disenfranchised of global citizens. How can the activist potential of the Internet be used to address global warming, poverty, and political injustice?"

**NCOM 3048 Media Ethics****Faculty:** W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7055 Sec A

"This course provides a theoretical foundation that will enable students to identify and analyze ethical issues in the media. Students are familiarized with scholarly literature and case studies on media ethics and apply approaches to ethical decision-making strategies to current and past media practices. Emphasis is on the ethical and moral dilemmas that news, advertising, public relations, and entertainment organizations face in conjunction with their professional obligations and market pressures. Concurrently we will analyze the societal implication resulting from these ethical dilemmas and the role of media in relationship to social justice, freedom, diversity, and responsibility. Ethical questions presented include: Do the media have a special obligation to ethical behavior and to what extent might that impact public access to a "free marketplace of ideas?" Do advertising and journalism operate under the same ethical rules? How much information should the media provide about the private lives of public figures? What role should competition and the profit motive play in news reporting?"

**NCOM 3210 Fundamentals of Web Design****Faculty:** Murhammer, W 07:00 PM - 09:45 PM **Credits:** 0 0 CRN 5770 Sec A

Everyone now has a presence online, and knowing how to construct and maintain a basic website is a necessary skill for every professional. In this course, students learn basic skills in Web design programming (HTML and CSS) and Web graphics by developing individual projects. The emphasis is on front-end Web design and learning about different formats and platforms as well as browser compatibility. Each student designs and builds a professional portfolio and/or project website. Taught on the Macintosh platform.

**NCOM 4005 Audio Production****Faculty:** Plenge, John M 04:00 PM - 06:45 PM **Credits:** 0 0 CRN 5761 Sec A

As students conceive and create their own audio projects, the course emphasizes core concepts and skills that equip students to work across media, whether radio, film or video, multimedia, or CD production. Recording, editing, mixing, microphone techniques, and writing skills provide production context for projects and prepare students for advanced work in audio and inter-media applications. Working with analog and digital recording technologies and digital audio workstations (Macintosh computers and ProTools software), each student produces three projects. While each project is aimed at building proficiency in specific production skills, students also gain experience in developing content and form. In-class listening, analysis and critique, and assigned readings provide support and context for production work. <i>Prerequisite:</i> Integrated Media Production or permission of the instructor.

**NCST Cultural Studies****NCST 3300 Queer New York****Faculty:** Montez, Ricardo W 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 7058 Sec A

This course traverses the geography of New York City, exploring queer life from the 1960s to the present. Through engagement with literature, performance, and film, students look at experiments in the production of queer art and culture. From Jack Smith's trash aesthetics to Dynasty Handbag's performance of abjection, queer art practice has transformed the landscape of New York City and fueled the development of vibrant underground communities. In addition to examining queer historical landmarks such as the Chelsea Hotel, CBGB, and the Pyramid Club, students consider the ephemeral nature of queer subcultures and investigate multiple aesthetic models for queerness, including camp and realness. <i>NCST3300 was formerly listed as NHUM3062. Do not register for this course if you have previously taken NHUM3062; it is the same course and cannot be taken twice for credit.</i>

**NCST 3321 Not in it to Lose: Negotiating Identity in Punk****Faculty:** Tremblay, Maxwell - **Credits:** 0 0 CRN 6150 Sec A

"Punk rock, with its musical simplicity, do-it-yourself ethos and oppositional character, has given rise to a remarkably dynamic, self-reflective and, most uniquely, enduring subculture. However, it is often assumed that, for all its bluster, punk is merely the protest music of white straight men - exemplified by the Clash song "White Riot" - which creates problems both for its political stance, as well as for those members of the community who do not identify as such. Further, despite seeming monochromatic, messy issues of race, gender and sexuality have been central to punk throughout its history, from Bad Brains and the Avengers to Bikini Kill and Limp Wrist. This course, then, has two primary goals: first, to identify the mechanisms (songs, zines, etc.) by which punk has either implicitly or explicitly identified itself as white, straight and male, and second, to think through dissident readings of punk - queer, feminist, by people of color - that shake the foundation of that assumption. The course provides a kind of test case in observing how difference and diversity are negotiated in a subculture that explicitly defines itself as critical of the dominant culture, through engaging with both secondary sources and primary documents."

**NCST 3505 Jews and the Crusades****Faculty:** Walker, Gina R 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7396 Sec A

In this course, we consider new scholarship examining the experience of the Jews in medieval Europe. From the 11th to the 13th century, European Jews were caught up in cycles of ideology and popular violence. Anti-Semitism became an official force when so-called blood libels led to massacres of Jewish communities. Persecution of Muslims and heretical Christian, sects like the Albigensians in Southern France, intensified in the same period. We read original sources, including accounts by individual Jews, Muslims, and heretics of encounters with the Crusades, crusaders, and one another and recent commentary documenting the emergence of collaborative diplomacy, cross-cultural toleration, and surprising alliances. Readings include Robert Chazan, Reassessing Jewish Life in Medieval Europe; Christopher Tyerman, God's War: A New History of the Crusades; and new translations of Islamic historiography. We make extensive use of digital resources, including historical maps, videos, and biographies.

**NCST 4146 Women in the Avant-Garde****Faculty:** Gordon, Terri R 01:50 PM - 03:30 PM **Credits:** 3 CRN 6717 Sec A

This course examines the pivotal role of women in the European avant-garde movements of the 20th century. Women are often seen as the models and muses of their male contemporaries in the groundbreaking movements of the 20th century. Yet they were also creators and pioneers in their own right. In this course, we study the multiple ways in which women contributed to the 20th-century vanguard, the personal and political stakes involved in forging new territory in art and culture; the pain and suffering that often attended their revolutionary efforts; and the artistic legacies they have left. Themes include the nexus of art and politics, sexuality and gender violence, war and madness, and suffering and creativity. We study Italian futurism, German expressionism, Dada, surrealism, and other movements at the vanguard of European culture, politics, and art. The course covers the literary genres of poetry, prose and drama and the artistic genres of painting, photography, collage and photomontage. We also read "founding" documents, such as manifestoes and political tracts. Writers and artists include Leonora Carrington, Mina Loy, Sophie Taeuber-Arp, Claude Cahun, Hannah Höch, Frida Kahlo, and Unica Zürn. Theoretical texts by André Breton, F.T. Marinetti, Tristan Tzara, and Walter Benjamin.

## NFDS Food Studies

### NFDS 2050 Introduction to Food Studies

**Faculty:** TBA, Faculty      T      06:00 PM - 07:50 PM      **Credits:** 0 0 CRN 6136      Sec A

In this course, we explore the connections between food, culture, and society, looking at the role of food in the construction of personal and collective identity in terms of body, race and ethnicity, class, gender, nationality, and social movements. We also examine cultural aspects of food politics, paying particular attention to the United States but also considering globalization and international flows of people, goods, ideas, and technologies. The course introduces analytical approaches and methods that are widely used in the growing research field of food studies. This course counts toward the Gender Studies minor.

### NFDS 3401 Eating Identities: Food, Gender and Race

**Faculty:** Clark, Sierra      -      **Credits:** 0 0 CRN 3551      Sec A

This course explores how gender and race are experienced and expressed through food. It starts from the premise that food is at once political and quotidian, and this is what gives it power. Far from a benign activity, preparing and consuming food becomes a forum for the performance, reproduction, negotiation, manipulation, and at times rejection of racial and gendered identities. Readings and discussions address how appetites are marked by gender and race, how cooking has served as a medium of female oppression and empowerment, how soul food evolved as a productive and problematic symbol of blackness, and how identities change through distance and difference. Topics include home-cooking, ethnic restaurants, norms of taste and pleasure, ideal bodily images, migration and diaspora, and the shifting location of women and racial minorities within the food system today.

## NFLM Film

### NFLM 2400 Introduction to Cinema Studies

**Faculty:** Freitas, John      -      **Credits:** 0 0 CRN 1370      Sec A

A survey of major theories and the critical literature on film from the 1920s through to the present. The course builds an overall view of film theory and criticism with respect to the various modes of inquiry that have impacted on the study of cinema including Structuralism, Semiotics, Marxism, Psychoanalysis, Feminism, Race and Ethnicity Studies, Post-Colonial Theory, Queer Theory, and Cultural Studies. Students additionally become familiar with key concepts in Cinema Studies including realism, montage, auteurism, genre, and Star Studies. As students acquire a general familiarity with the literature that defines film theory and criticism, they become better prepared to form surer and sounder judgments about their own film experiences and to speak and write about those judgments with greater clarity and skill. Pairing readings with screenings and discussions about a range of films students expand and refine their own impressions and responses to the cinema, variously incorporating and responding to the theories, key concepts, and critical approaches studied in class.

### NFLM 3048 Cinema Auteurs 2: Coppola

**Faculty:** Smukler, Maya      -      **Credits:** 0 0 CRN 7208      Sec A

Examines American director Sofia Coppola's catalog of feature films and a selection of music videos and advertisements. Coppola's films present a distinct aesthetic style: ethereal while grounded in the present moment by pop music and culture, striking a balance between the simple and the sublime, the fashionable and the ordinary. Her films construct cinematic landscapes that are both beautiful and alienating, populated by characters grappling with loneliness, lost youth, the disappointments of fame, and the search for self-knowledge. As a study of contemporary authorship and filmmaking, Coppola's work provides a unique perspective on the intersection between prestigious art house cinema and the privilege of Hollywood royalty. Students are expected to watch (and write about) one film each week outside of class: *The Virgin Suicides* (2000), *Lost in Translation* (2003), *Marie Antoinette* (2006), *Somewhere* (2010), and *The Bling Ring* (2013). Class readings will include a mix of contemporary reviews and academic essays. This is one of three five-week courses on cinema auteurs that complement each other when taken sequentially.

### NFLM 3485 Art(core): Gender, Sexuality, and Cinema

**Faculty:** Serra, Mary      M      08:00 PM - 09:50 PM      **Credits:** 0 0 CRN 2550      Sec A

"This course examines the cultural construction of gender and sexuality within the poetics of cinema. We discuss gender politics through male/female representation in both mainstream and alternative cinema, including underground and experimental media. A variety of works are screened in class or viewed at home: the documentary *Blue Movies*; the Mae West classic *I'm No Angel*; the 1970s hardcore feature *Behind the Green Door*; "exploitation" films by Doris Whitman and Russ Meyer; experimental works by Barbara Rubin, Jack Smith, and Carolee Schneeman; and two contemporary boundary-crossing films, *Shortbus* and *Destructed*. Readings include surrealist literature, such as *The Story of the Eye*; contemporary theoretical writings by Michel Foucault, Barbara Creed, Linda Williams, Patrick Califia, and Laura Kipnis; and legal documents relating to censorship, such as the Meese Commission Report. This course counts toward the Gender Studies minor."

### NFLM 3700 Digital Video Production

**Faculty:** Beck, Michele      T      07:00 PM - 09:45 PM      **Credits:** 0 0 CRN 1738      Sec A

With digital cameras and computer editing equipment widely accessible, the possibility of creating engaging, professional-quality moving images is within virtually everyone's reach. Digital video is an exciting and powerful medium of expression, but knowing how to use the tools isn't enough to enable you to create a coherent and articulate video project. This course can help artists in any genre create works that are both technically and conceptually sound. Students work toward this goal by learning digital video editing and using it to experience the power of editing as creative expression. They are also introduced to production techniques, including the use of the digital camera, storyboarding, and basic lighting and sound. Several short video projects are completed during the term. There are no prerequisites, but familiarity with the Macintosh is assumed. Students have access to New School digital video cameras and editing software but must have a firewire drive.

**NFLM 4627 Digital Editing: Fundamentals****Faculty:** Brooke, Jeremy T 04:00 PM - 06:45 PM **Credits:** 0 0 CRN 5003 Sec A

Affordable and professional desktop editing software has given all filmmakers an economical and time-efficient way to edit their films using the exact same tools as the pros. Creating transitions, filters, titles, layered audio, and multiple versions has never been simpler, but knowing the tools is not enough. An understanding of editing conventions and the aesthetics of montage, continuity, and pacing is equally important. In this workshop, students learn both. Through lectures, demonstrations, and hands-on exercises, the course offers a conceptual and technical introduction to postproduction and nonlinear editing. Students become acquainted with workflow and HD video formats, as well as the basic functionality of Avid Media Composer on Macintosh computers. Using professional footage, students learn techniques for organizing media, editing picture and sound, and outputting to various formats. <i>This course is not intended for students completing a Film 4 project. Students must have their own Mac-formatted firewire harddrive.</i>

**NGRM German****NGRM 1707 Berlin After the Wall****Faculty:** Kaczmar, Maiken M 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 6893 Sec A

Berlin is a quintessentially modern city. This course will explore representations of modern day Berlin and focus on the conflicting identities and ideologies that have shaped Berlin's history: East and West, communism and capitalism, German and Jew, avant-garde and reactionary. Part of the course will involve developing strategies for reading and walking through this multi-layered and contradictory landscape. The course is conducted in English while introducing some basic German vocabulary related to context and content.

**NHUM Humanities (Interdisc)****NHUM 2035 Introduction to Performance Studies****Faculty:** Montez, Ricardo R 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 5862 Sec A

This course offers an overview of the interdisciplinary field of performance studies as it has developed from the 1960s to the present, paying close attention to gender, sexuality, the construction of racial identity, and the politics of taste. A field of study that is often inspired by the performing arts, performance studies emphasizes critical approaches to the study of individuals as actors in society. It provides a valuable set of questions for thinking about everyday life, language, and culture as performance practice. Questions that we bring to our work include: How do we perform our identities? How do different performances illuminate how the world functions? How do the continually shifting scripts that guide our behavior give us insight into the nature of power and the way it plays out in public? This course emphasizes critical approaches rather than the practical study of traditional drama and theater. Given the various types of media we examine—including film, visual art, and music—the course is useful to students wishing to employ a performance studies approach in the social sciences, to artists, and to those who wish to consider the social and political effects of art and media.

**NHUM 4105 Digital Humanities Proseminar****Faculty:** Walker, Gina T 04:00 PM - 05:50 PM **Credits:** 3 CRN 7626 Sec A

The proseminar is a collaborative environment in which we explore research methods critical to digital humanities: the creation of curated exhibits, community research, the design and creation of open-access digital environments, international collaborations, Wikipedia Edit-A-Thons, and other strategies that make the feminist project of historical recovery visible outside the university. Readings focus on the recently discovered, recovered, and reclaimed cultural productions of individual and collectives of women from the Early Modern Period to the Nineteenth Century within a global context. These will be accompanied by contemporary commentary from multiple disciplines that address the content of female-authored texts, the complex process of scholarly recovery, and the challenges of doing more than "adding women into" conventional narratives of the past. We will consider how best to document the chronological record of Women's Intellectual History, given recurring disputes over female epistemological authority. Students will pursue ongoing or new independent research initiatives, while participating in the class production of "female biographies" in a variety of media for Project Continua. Collaborations with scholars, students, and institutions in Portugal, Spain, Thailand, and other places will be explored.

**NINT International Affairs****NINT 5171 Hollywood & the World****Faculty:** Khrushcheva, Nina R 04:00 PM - 05:50 PM **Credits:** 3 CRN 7600 Sec A**NINT 5346 Displacement, Asylum, Migration****Faculty:** Naujoks, Daniel R 08:00 PM - 09:50 PM **Credits:** 3 CRN 6269 Sec A

In essence, this course explores how attempts to distinguish between forced and voluntary migration have shaped international norms, standards and institutions, as well as state-level practices and localized strategies and tactics. Adopting an interdisciplinary perspective that draws insight from international law, anthropology, history and political economy, we engage fundamental questions related to belonging, identity and the politics of being out-of-place. Major themes include: refugees and the limits of asylum; internal displacement and human rights; the protection of "irregular" migrants; the trafficking and smuggling of persons; development-related resettlement and persons displaced by natural disasters. The course will be of specific value to students with a critical research or professional interest in the governance and management of populations-at-risk, emergency assistance and humanitarian aid, international development work and advocacy related to protection from displacement.

**NINT 5355 The Media and the Middle East****Faculty:** Karon, Anthony T 08:00 PM - 09:50 PM **Credits:** 3 CRN 6287 Sec A

"This course will examine the U.S. media's construction of the narratives that shape public policy debate on issues of war and peace in the Middle East. Its focus will include: a critical examination of some of the basic concepts deployed in those debates – "Arab", "Islamic", and, indeed, "Western", as well as of the sociology of the American media in respect of Middle East coverage; the construction of the case for war in Iraq, and the reporting of its insurgency and its politics; the media's construction of the conflict between the U.S., Israel and Iran; the media's construction of the narratives of the Israeli-Palestinian conflict, and its coverage of "the peace process"; the media's coverage of Egypt's internal political struggles and the questions of Arab democracy, as well as of the Islamist movements throughout the region; the emergence of new media platforms in the region, from al-Jazeera to the blogosphere to social networking, and their impact in reshaping the political landscape. The course deals with issues that are very much alive, and will as far as possible adopt a kind of "real-time" approach in applying critical tools to current media coverage and its influence on policy."

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## NLIT Literature

### NLIT 2480 The Literature of Incarceration

**Faculty:** Anemone, Anthony W 04:00 PM - 05:50 PM **Credits:** 0 O CRN 7061 Sec A

Throughout history, prison has provided examples of the best and worst in the human experience. Alongside shocking depictions of the violence and horror of incarceration, prison literature also tells inspirational tales of courage, idealism, and self-transformation (e.g., Martin Luther King, Henry David Thoreau, Malcolm X). Through close readings of novels, memoirs, and essays about the uses and abuses, historical and contemporary, of incarceration in Europe, Africa, Asia, and the Americas, we will focus on the political, moral, social, and psychological ramifications of life behind bars. As we cover topics such as violence, race, sexuality, politics, counter-terrorism, censorship, and prisoners of conscience, we will examine the profound impact that imprisonment has had on the lives of both inmates and guards.

### NLIT 3384 Reading James Baldwin

**Faculty:** Williams, Tracyann R 06:00 PM - 07:50 PM **Credits:** 0 O CRN 7059 Sec A

This course offers an intensive examination of James Baldwin's work in its own contexts and in the critical contexts in which others have read it. Baldwin is not only a powerful novelist, but one of the most important political essayists of the 20th century, producing incisive scholarship, literary criticism, and analyses of contemporary U.S. race relations. We examine his contributions to each of these fields. We also consider the specific historical moments that Baldwin narrates in his fiction, as well as the historical and cultural events that shaped the creation of each novel as he wrote it. The course emphasizes the process of examining an individual author's work in view of the literary, biographical, historical, and cultural influences that shaped it.

### NLIT 3432 Testimony: Writing History/Righting History

**Faculty:** Gordon, Terri T 01:50 PM - 03:40 PM **Credits:** 0 O CRN 7389 Sec A

In the past 30 years, a global culture of "truth telling" has emerged. Along with truth commission reports, testimonial literature has become an essential source of lived political history. Survivors of serious human rights violations have recorded their experiences in the form of first-person narratives designed to counter the "official story." In this course, we study the genre of testimonial literature by reading individual accounts in their national and historical contexts. What is the role of "story telling" in healing and reconciliation on an individual and national level? In what ways does testimony reveal hidden or alternative truths? How do narratives help to reconstitute the past, preserve memory, and make national history? We read classical testimonial accounts, such as I, Rigoberta Mench: An Indian Woman in Guatemala. We also consider the relationship between truth and fiction in the works of Ariel Dorfman, Carlos Cerda, and Horacio Castellanos Moya. Critical texts by John Beverly, Idelber Avelar, Jean Franco, and others. This is a world literature course that considers case studies from Latin America and the Caribbean in the late 20th century. Students will have the opportunity to make history by participating in "Writing and Righting History," the Project Continua Wikipedia Edit a Thon, or by editing oral history transcripts of AIDS activists for the United States of AIDS site.

### NLIT 3435 Reading Palestine

**Faculty:** Gordon, Neil T 10:00 AM - 11:50 AM **Credits:** 0 O CRN 6769 Sec A

"This course will study the capacity of fiction to foster profound understanding of lived historical experience by investigating the reality lived by Christians, Muslims, and Jews in the broad geographic area defined by the 1916 Sykes-Picot agreement as "Palestine," re-defined by the War of 1948 as "Israel and the West Bank," and known since the Six Day War of 1967 as "Israel and the Palestinian (or Occupied) Territories." The historical givens leading up to today's complex reality, the course will propose, are frequently questioned, if not altogether undermined, by the fictional record. What was the lived reality of Zionism in the Yishuv – the Jewish settlement in southern Ottoman Syria and Palestine of the British Mandate – a struggle for normalcy and survival, or participation in a policy of colonial expansion? Was there an indigenous Palestinian culture before and during the British Mandate? What does the fiction of the period have to teach us about the reality of the 1948 and 1967 wars? Emphasis will be placed on historical fiction as an optic into the reality of the lived experience of political history. One or more nonfiction works will be used to illustrate the fluid nature of historical understanding."

### NLIT 3873 The Fairy Tale and Literature

**Faculty:** Berman, Carolyn M 04:00 PM - 05:50 PM **Credits:** 0 O CRN 6718 Sec A

Adults need erotic literature just as children need fairy tales, according to Havelock Ellis. Yet fairy tales themselves have an erotic and adult history. Why do children need them? What do they mean? How do they fill our collective imagination with remnants of ancient history? This course surveys a number of recent approaches to the European fairy tale. We begin by looking for common narrative functions in a set of stories. Next we examine the fairy tale as a genre with a history through multiple versions of the story of Cinderella. We also compare fairy tales with short stories by Hoffmann and Poe and consider feminist approaches to the classic tales. Students read tales by Perrault, Mme. d'Aulnoy, Mlle. de La Force, the Brothers Grimm, Hans Christian Andersen, and Lewis Carroll and essays by Vladimir Propp, Jack Zipes, Sigmund Freud, and Maria Tatar.

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## NMDM Media Management

### NMDM 5312 Media Ethics

**Faculty:** Warner, Charles R 06:00 PM - 07:50 PM **Credits:** 3 CRN 3280 Sec A

This course provides students with a theoretical foundation that enables them to identify and analyze ethical issues in the media. It explores the scholarly literature on media ethics, lying and deception, and recent research into the brain and moral choices. The focus is on current ethical issues in the media, especially the dilemma between the need to generate profit and the imperative of providing a public service. Questions addressed in the course include, do advertising and journalism operate under the same ethical rules? How much information should the media provide about the private lives of public figures? And what should be the proper influence of competition and the profit motive on the news? Among the topics that are explored through the analysis and discussions of case studies are the role of the media and journalists in society; the meaning of justice; the reciprocity gene; the wisdom of crowds; privacy online; free speech; and how blogs, opinion-oriented media, social media, and editorials relate to freedom of the press.

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## NMDS MA Media Studies

### NMDS 5117 Gender, Culture & Media

Faculty: Feder, Sam

Credits: 3 CRN 3202 Sec A

The course examines the evolution of the gender debate with special attention to current issues in the developed and developing worlds. We focus on the role that media and communications in the widest sense (including mass media, emerging social media, information technology, peer groups, community organizations, family, school, church, and the performing arts) play in shaping, maintaining, transforming, and transmitting gender roles and relationships in a variety of social settings. The course reviews thinking on gender differences in communicative competence and gender-differentiated language and discusses the potential for strategic use of the media to address gender disparity issues. A wide range of primary sources and reference materials are surveyed and discussed.

### NMDS 5123 Sexual Personae

Faculty: Serra, Mary

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08:00 PM - 09:50 PM

Credits: 3 CRN 1048 Sec A

This course examines the cultural construction of female sexuality by comparing and contrasting works created within the sex industry, promoted by mass media, and produced by women artists using sexually explicit material. We will develop a discourse on gender politics by examining the culturally constructed relationship of male/female desire; the female perspective of sexual arousal; the commodification of sexuality and the queer reconstruction of sexual identity. Works to be screened range from classic pornography, Behind the Green Door and Deep Throat, to exploitation films by Doris Wishman and Russ Meyer, to experimental works by Barbara Rubin, Barbara Hammer, and Annie Sprinkle and a wide range of contemporary, cutting-edge films. Readings will include classic literature such as Story of the Eye, contemporary theories by Robert Stoller, Linda Williams, Pat Califia, and Judith Butler, and legal documents on censorship, such as the Meese Commission Report.

### NMDS 5166 Race, Ethnicity, and Class in the Media

Faculty: Husain, Amene

R

06:00 PM - 07:50 PM

Credits: 3 CRN 3392 Sec A

The course will provide an in-depth analysis of- and reflection upon- media images from across the broad spectrum of the industry: Hollywood cinema, independent film and the news media and how they influence society's perception of race, class, and gender issues. The course will highlight the diverse nature of these images from the perspectives of: social and political significance, stylistic influences and historical placement within the cultural context. Both contemporary and classic works will be screened, beginning with an examination of the dominant images of people of color portrayed in mainstream media. Some of the questions we will investigate include: where do these images originate? What are the underlying assumptions behind these images? What social function might these portrayals serve? Is race a social or biological construct? What are the social implications which perpetuate and are reinforced by an underlying worldview? What has been the influence or lack thereof of media from within these ethnicities and cultures on the Hollywood and independent industries? This course counts toward the Gender Studies minor.

## NPOL Political Science

### NPOL 3570 International Law

Faculty: Torres-Spelliscy,

Credits: 0 O CRN 6780 Sec A

This course introduces the fundamental concepts of international law. We consider basic ideas and problems of public international law: What is the origin of international law? Is international law really law? Who is governed by international law? How are treaties interpreted? What is the relationship between international law and domestic law? We examine the interplay between international law and international politics, as well as between international human rights, humanitarian law, the use of force, and international criminal prosecutions. We also analyze the international law implications of the conflict in Iraq and the Hezbollah/Israel conflict.

## NPSY Psychology

### NPSY 2401 Theories of Personality

Faculty: Odom, Anna

Credits: 0 O CRN 5873 Sec A

This course discusses how personality can be understood through a variety of theoretical perspectives, including psychoanalytic, trait-based, biological, behavioral, cognitive, and humanistic approaches. In addition, we will examine personality assessment from a variety of approaches. Further, the course will explore personality disorders, their diagnosis, and treatment. This course places an emphasis not only on primary source material but also on the research to support each perspective.

### NPSY 3841 Psychology of Gender

Faculty: Breitkopf, Emily

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08:00 PM - 09:50 PM

Credits: 0 O CRN 6713 Sec A

"Drawing from feminist, disability, critical race and queer theories (from within and outside of psychology), students will explore the rich and varied experiences of gender as well as grapple with notions of what is "appropriate" gender expression. Students will be asked to consider how psychology plays a role in conceptualizing "normal" and "abnormal" presentations of gender, in both political and public mental health realms. Attention will be given to the possible effects on individual experiences of the body, behavior and social perception. Students will be encouraged to critically examine the intersections of powerful social constructions such as (but not limited to) race, ethnicity, ability, body size, reproductivity, age, sex, sexuality and socioeconomic status. Specific class aims include 1) asking if/how psychology regulates and manages the gendered body and 2) expanding and destabilizing how gender (and the gendered body) is traditionally discussed in psychology, specifically, and academia, generally. This course counts toward the Gender Studies minor. ?"

### NPSY 3846 Do you see what I see? Psychology and Appearance

Faculty: Rubin, Lisa

Credits: 0 O CRN 7402 Sec A

Psychological science demonstrates that appearance matters, influencing our judgments of the character and well-being of others, as well as our sense of self. Nonetheless, "appearance matters" as integrated field of psychological inquiry is just beginning to take shape. This course provides an overview of key topics in appearance-related research in psychology, including: beauty ideals in a diversity society, body image and eating problems, gender and visual media, visible differences related to illness/disability, among other topics. This course highlights key research and theoretical perspectives to explore the social and clinical significance of appearance matters, as informed feminist, queer, and critical disability theories, as well as social and evolutionary perspectives on the science of beauty and appearance.

**NPSY 3860 Understanding and Treating Victims of Abuse****Faculty:** Frank, Michele T 08:00 PM - 09:50 PM **Credits:** 0 O CRN 4264 Sec A

This course introduces students to the dynamic and often controversial field of advocacy, intervention, and treatment for abused children, ranging from the reporting of abuse to protective services to therapeutic treatment of child victims and adult survivors. There are lectures and group discussions, and experts describe their professional experiences. Specific topics include the workings of the New York City Administration for Children's Services, the identification of child abuse and the investigative process, the range of services in foster care, the role of the battered women's shelter movement, and the realities of working with abused children, their families, adult survivors, and child-abuse offenders. Students and practitioners in social work and related fields can expect a thorough overview of child abuse advocacy, an understanding of how human services agencies currently interact in New York City, and valuable resources for using these agencies. This course counts toward the Gender Studies minor.

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**NSOC Sociology****NSOC 3860 On Both Sides of the Label: A Sociology of Deviance****Faculty:** Wagner, Aleksandra R 04:00 PM - 05:50 PM **Credits:** 0 O CRN 7053 Sec A

Think about what is implied by the notion of deviant lifestyles: crime and punishment, stigma, and social control. By giving labels to those we imagine to be different than ourselves—describing some women as "promiscuous" or "hysterical," by defining people as "witches" or "junkies," by calling people names like "towelhead" or "slacker"—we all categorize the social field. Putting others in undesirable categories influences both our own personal and collective behavior and the behaviors and self-identities of those we label. In defining our norms, we also create their violations and inventing both the "character" of violators and their proper spaces, namely prisons, asylums, etc. In this course, students are expected to listen to people on both sides of certain labels, those described as deviants as well as those who call them deviant. This journey to and from both sides of the label enables us to examine critically the fine line between behaviors that all societies need to see as normal (and think about why) and those behaviors that fall outside of any reasonable definition of normality.

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**NSOS Social Sciences****NSOS 0840 The Human Experience Seen Through Documentaries****Faculty:** Talbot, Toby T 12:10 PM - 02:50 PM **Credits:** 0 CRN 7187 Sec A

Documentaries are living stories, and "the viewer is the participant," wrote Roberto Rossellini, who spoke of "the need to hold people up to people." This course tests our emotional, intellectual, and ethical responses to a range of films that address personal, communal, and universal issues. It pursues an intellectual mission expressed by Hannah Arendt: "Each time we talk about things that can be experienced only in privacy or intimacy, we bring them out into a sphere where they will assume a kind of reality which they never could have had before." Our classroom serves as a space of tolerance and self-reflection where students can share, compare, perhaps even alter their own perceptions by engaging with the most recent documentaries on pressing human rights issues. In spring 2016 we look at a range of films: Let There be Light, renowned director John Houston's film about post-war trauma among World War II veterans; A Peace Officer, about police militarization in the United States; The Black Panthers: Vanguard of the Revolution, about the rise and fall of the Black Panthers in the 60's; Welcome to Leita, a supremacist group attempts to take over a North Dakotan town; The Price We Pay, on tax avoidance; Russian Woodpecker, about the 1986 Chernobyl nuclear reactor meltdown and current political events in Russia; Something Better to Come, about people who live in a garbage dump outside of Moscow; A Pearl Button, on the history of genocide and political repression as seen through the ocean by Chilean filmmaker Patricio Guzman; H2O Mix, on responsible water management; Homestretch, about three homeless teenagers who brave Chicago's cold winters; India's Daughter, about the gang rape and murder of a medical student; There's Something Wrong with Aunt Diane, which investigates a fatal car crash; 12 Weddings, in which a filmmaker follows up on couples whose wedding photos he originally shot; Mothers Wish, about ten stories from different countries on motherhood; Image Before My Eyes, about Jewish life in pre-war Poland; and The Decent One, which tells of the journals of Heinrich Himmler. There will be occasional guest speakers and occasionally a film may be substituted for another.

**NSOS 3800 Foundations of Gender Studies****Faculty:** Rubio, Raul T 04:00 PM - 05:50 PM **Credits:** 0 O CRN 6967 Sec A

What does it mean to think critically about gender and sexuality in a time of cultural instability? We compare the broad topics and controversies in the social sciences and humanities that historically defined women's studies with those that have contributed to the recent shift to the broader designation of gender studies. Important factors contributing to this shift are the influx of gay, lesbian, and transgender subjects; multicultural feminist thought; the rise of postmodernism and its critique of identity politics; and the emergence of men's studies. In the process, students are introduced to a critical framework within which to think about gender. Central to the course is the examination of personal narratives—memoirs, autobiographies, oral histories, photographs—in relation to gender experiences and identities, politics, and social change.

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## NSPN Spanish

### NSPN 3102 Adv 2 :Women in Lit. Contexts

**Faculty:** Villa, Sara      MW 11:55 AM - 01:35 PM      **Credits:** 0 0 CRN 6074 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. Prerequisite: Intermediate to Advanced levels.

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## NWRW Writing Workshops

### NWRW 3275 Queer Forms: A Cross-Genre Workshop

**Faculty:** Sherwood, Justin      M 06:00 PM - 07:50 PM      **Credits:** 0 0 CRN 6665 Sec A

In this workshop we approach genre as a suspect category. Studying hybrid and multi-genre texts by queer authors, we look to models of creative writing that explode and exploit the conventions of established forms: biomythography, lyric essays, ecopoetics, and more. Students craft their own weekly writing assignments with an eye toward genre-bending, guided by the principle that innovative writing comes from innovative thinking. Readings include texts by Dodie Bellamy, CA Conrad, Audre Lorde, and Vivek Shraya, as well as critical responses to these authors' work. Students will generate new writing, though works in progress are welcome. This workshop is open to all students with an interest in queerness and hybridity. This course counts towards the Gender Studies minor

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## PCFD Fashion Design

### PCFD 1804 Fashion, Pop Culture and the 20th Century

**Faculty:** Sheikh, Aneesa      M 07:00 PM - 09:30 PM      **Credits:** 0 0 CRN 1901 Sec A

From Victorian conflicts over the decency of women's dress at the turn of the century to 1990's school board rulings banning certain "gang-related" items of clothing, fashion was a loaded subject throughout the 20th century. This class discusses the parallel paths of fashion and popular culture as they relate to the politics, economics, gender issues, health concerns, and high art expressions of the past century. For students interested in fashion design, fashion history, and cultural studies. <div> Limited to 16. <div> <div> Open to Non-Credit and Certificate Students. Open to Degree students with permission of program <div>

### PCFD 1812 American Fashion Icons

**Faculty:** Santandrea, Lisa      M 07:00 PM - 09:30 PM      **Credits:** 0 0 CRN 7090 Sec A

American designers have captured the public's imagination despite the predominance of French and Italian designers who led the fashion world before World War II. In this course, you explore the careers of a variety of pioneering designers born on home soil. You learn about Claire McCardell and Bonnie Cashin, two fashion designers who revolutionized womenswear in the late 1940s and 1950s by introducing designer ready-to- wear. Following in their footsteps came Liz Claiborne, Anne Klein, and Donna Karan, who all shaped workplace fashion for women; Geoffrey Beene and Bill Blass, who dressed the "ladies who lunch"; and Perry Ellis and Calvin Klein, who started out small and built fashion empires. You study the professional practices of Isaac Mizrahi, who paired high and low fashion; Diane von Furstenberg, who debuted the iconic wrap dress; and Ralph Lauren, a traditionalist who began selling neckties and ended up marketing a multifaceted lifestyle brand. Lectures, guest speakers, and a visit to the Kellen Archives at Parsons broaden your perspective on this important global industry. <div> Limited to 16. <div> <div> Open to Non-Credit and Certificate Students. Open to Degree students with permission of program <div>

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## PLDS Design Studies

### PLDS 2190 History of Design: 1850-2000 Lecture

**Faculty:** TBA, Faculty      R 09:00 AM - 10:15 AM      **Credits:** 0 CRN 1965 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 2500 Introduction to Design Studies: Lecture

**Faculty:** Baron, Roi      R 03:50 PM - 05:05 PM      **Credits:** 0 CRN 5592 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:** Baron, Roi      F 12:10 PM - 01:25 PM      **Credits:** 0 CRN 1526 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 3123 Women: Renaissance to the Present**

**Faculty:** Necol, Jane      W      12:10 PM - 02:50 PM      **Credits:** 3      CRN 4786      Sec A

Not for women only, this selective survey studies women painters, sculptors and photographers working in the past 500 years. It will include a look at design movements of the modern period as well. By studying the artists' work and writings, including personal letters and statements, we will learn about their theories and practices, to know them as women and artists, in some cases only recently added to the "canons" of art history and design. What unique contributions have women artists made to our visual culture? What is their relationship to the prevailing political, cultural and artistic contexts? How do they image men and themselves? How do issues of gender, race and class impact on representation and identity? Time will be given to the lively and varied developments world-wide in women's art of the last 30 years engendered by the Women's Movement as well as contemporary activities. Field trips are planned. Overall, students will gain a knowledge of the history of women artists, as well as developing skills in critical thinking, analysis and writing. Pathway: Art and Design History <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 4004 Queer Designs for Living in My America**

**Faculty:** Whitfield, Anthony      R      07:00 PM - 09:40 PM      **Credits:** 3      CRN 5044      Sec A

"Since the emergence of "homosexuality" and "transsexuality" as identities in the late 19th century, queer culture has been presumed to develop in the margins of American life, ancillary to and shaped by heterosexual norms. Yet the vast majority of queer people in the last hundred years have lived (to at least some degree) in the closet, allowing them to exist in the mainstream while maintaining a distinctly non-normative identity. Thus, to quote bell hooks, allowing them ""to bring the margin into the center."" As America transitioned into a consumer culture, many of these queer people found themselves working in the design fields: interior design, architecture, fashion design, illustration, and product design. How did their queerness, as an identity and a body of experience, shape their vision of the world, and how did they repackage this vision as the ideal of normality for mainstream America? Conversely, how did they also resist. What does it mean for Elsie de Wolfe to have so influenced the interior design of the American family home from inside her lesbian relationship with Elisabeth Marbury? If the "Arrow Collar man" defined masculinity in the early 1900s, what does it mean for illustrator J. C. Leyendecker to have based him on his lover, Charles Beach? How did Rudi Gernreich navigate the fashion industry as the designer of the topless bathing suit and his involvement in radical gay politics? How did queerness, as an identity and a body of experience, shape these practitioners' visions, and how did they repackage that vision as the ideal of normality for mainstream America? Through the lenses of current queer theory, evolving queer history and mainstream design history from the late 19th century until the present, this course will engage students in the practice of mining not only the available literature but archives and collections ranging from the New Schools Kellen archives to the libraries at the Cooper Hewitt and Bard's Design Center to collections of the Museum of Sex, Leslie Lohman Museum of Lesbian and Gay Art, and the New York Public Library to piece together little explored manifestations of queer history and culture. <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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### **PLFS Fashion Studies**

#### **PLFS 4004 19th Century Dress & Society**

**Faculty:** Morano, Elizabeth      W      09:00 AM - 11:40 AM      **Credits:** 3      CRN 4787      Sec A

The political and industrial revolutions of the early 19th century and their concomitant restructuring of society created profound changes in the style, production, consumption and representation of fashion. Our exploration of the resulting modern practices and attitudes towards dress and the body include the redefinition of masculinity through dandy style, the evolution of the female ideal from the Cult of True Womanhood to the celebrity courtesan (and the role of the corset), and the creation of the designer- centered modern fashion system. Though we focus primarily on Paris as the model modern city of spectacle and shopping, we also experience 19th century spaces of New York City, such as Merchant's House and Ladies' Mile. Readings include the works of Balzac, Zola and Baudelaire, Benjamin's The Arcades Project, Hiner's Accessories to Modernity, Steele's Fashion and Eroticism, and Hollander's Sex & Suits. <div> Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.</div>

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## PLVS Visual Studies

### PLVS 2500 Introduction to Visual Culture: Lecture

**Faculty:** TBA, Faculty      W      03:50 PM - 05:05 PM      **Credits:** 0      CRN 3566      Sec A

Visual images pervade our everyday experiences in an increasingly technological and communications based culture. From newspapers to the Web, from the sciences to the humanities, to advertisements and movies, we encounter visual images in every area of our lives. Visual Studies is an exciting new area of study that looks at this range of art, media, and visual images, rather than focusing on fine art alone. The course will familiarize students with the key terms and debates, as well as introduce techniques used to analyze visual images from art and photography, to television and electronic media, using a variety of overlapping analytic frameworks. We will draw upon new approaches in art history, media studies, gender studies, literary and social theory, and discuss their cultural, political, and aesthetic implications. Pathway: Visual Studies <div>Open to: 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): PLVS 2501 Recitation</div>

### PLVS 4011 Fat Studies and Visual Representation: Bodies, Culture, and Radical Fatness

**Faculty:** Sweet, Leah      R      03:50 PM - 06:30 PM      **Credits:** 3      CRN 5467      Sec A

This course provides an introduction to the emerging academic field of Fat Studies through the lens of visual culture. We will explore how competing and often contradictory cultural, social, and political forces inform conceptions of fatness and "obesity," as well as the manifestation of these constructions within design and mass media. Through interdisciplinary readings and guest lectures, as well as visual case studies from journalism and advertising, contemporary art, and the music and fashion industries, the class will examine fatness as a social construction that constantly intersects with conceptions of gender, race, ability, age, and class. The course will also examine fat stigma in relation to identity and (in)visibility, and varied attempts to overcome this stigma in "fat liberation" advertising (ex. Dove), "fatshion" blogging, and the work of independent "fatshion" designers. Finally, this course will introduce students to the diverse work of activists who advocate other models of health, beauty, and self-definition, ultimately underscoring how the definition of non-normative bodies affects the understanding of all bodies. This course counts toward the Gender Studies minor. <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>

## TDRU BFA Dramatic Arts

### TDRU 3701 Contemporary Women Playwrights

**Faculty:** Censabella, Laura      TR      04:00 PM - 05:15 PM      **Credits:** 3      CRN 5894      Sec A

This course will explore the work and global contributions of women playwrights in the 20th and 21st centuries

## UENV Environmental Studies

### UENV 2000 Environment and Society

**Faculty:** Depietri, Yaella      MW      01:50 PM - 03:30 PM      **Credits:** 4      CRN 7163      Sec A

### UENV 3501 Economics of the Environment

**Faculty:** Depietri, Yaella      W      09:00 AM - 11:40 AM      **Credits:** 3      CRN 5768      Sec A

This is an introductory course to the field of ecological economics and related topics in environmental economics and political economies. It covers basic approaches to the relationships between ecological and economic systems covering both traditional and alternative economic theories and worldviews. Overall, the course examines the role of economics in understanding and valuing environmental problems. Current environmental issues, such as climate change, biodiversity loss, land degradation, ocean acidification and freshwater use are introduced through this framework. Students will be guided through multiple approaches and analytical frameworks developed historically and by unconventional economists to frame and interpret these issues. Finally, the course looks at the application of ecological economic principles to environmental problem-solving by presenting a set of policies targeting areas such as pollution and natural resources management. Throughout the semester, students will learn how to think about the relationship between the economy and the environment, the role of economic analysis in understanding and valuing the environment, and examine approaches to problems of social and economic development, environmental and related policies.

### UENV 3750 Green Roof Ecology

**Faculty:** McPhearson, Paul      W      09:00 AM - 11:40 AM      **Credits:** 3      CRN 7586      Sec A

This course links urban ecology, urban agricultural development, and urban design through a civic engagement project at a rooftop farm. Green roofs are examples of green infrastructure, often seen by policy makers and community members as a way to increase biodiversity in cities, mitigate urban heat island effects, and absorb stormwater. Yet, there is less research-based evidence quantifying these ecological benefits in the context of a rooftop urban farm, and therefore limited information about how they can be enhanced to produce environmental benefits. In this course, the first in a two-semester suite, we examine specific ecological and environmental aspects of urban agriculture and learn urban field ecology and participatory research design techniques in partnership with Brooklyn Grange, a worldwide pioneer in rooftop farming with large-scale green roofs in Brooklyn and Queens. We connect scientific knowledge with design skills as we study urban wildlife needs and urban rooftop ecology, building the knowledge base for designing insectaries and bird homes to enhance wildlife diversity at the project site in the Fall 2016 semester course. We will meet at the project site on the roof of Vice Media headquarters in Williamsburg, Brooklyn and other green roofs several times throughout the semester. Students may enroll in one or both courses (Spring 2016 and/or Fall 2016) for credit.

### UENV 3750 Green Roof Ecology

**Faculty:** Reynolds, Kristin      W      09:00 AM - 11:40 AM      **Credits:** 3      CRN 7586      Sec A

This course links urban ecology, urban agricultural development, and urban design through a civic engagement project at a rooftop farm. Green roofs are examples of green infrastructure, often seen by policy makers and community members as a way to increase biodiversity in cities, mitigate urban heat island effects, and absorb stormwater. Yet, there is less research-based evidence quantifying these ecological benefits in the context of a rooftop urban farm, and therefore limited information about how they can be enhanced to produce environmental benefits. In this course, the first in a two-semester suite, we examine specific ecological and environmental aspects of urban agriculture and learn urban field ecology and participatory research design techniques in partnership with Brooklyn Grange, a worldwide pioneer in rooftop farming with large-scale green roofs in Brooklyn and Queens. We connect scientific knowledge with design skills as we study urban wildlife needs and urban rooftop ecology, building the knowledge base for designing insectaries and bird homes to enhance wildlife diversity at the project site in the Fall 2016 semester course. We will meet at the project site on the roof of Vice Media headquarters in Williamsburg, Brooklyn and other green roofs several times throughout the semester. Students may enroll in one or both courses (Spring 2016 and/or Fall 2016) for credit.

**UENV 4714 Food and the Environment****Faculty:** Reynolds, Kristin      MW 03:50 PM - 05:30 PM      **Credits:** 4      CRN 4958      Sec A

This course examines the relationship between the food system (production, distribution, consumption and disposal) and the urban environment. We will learn about the environmental impacts of food on cities and the pressures of consumption patterns on urban foodsheds. The course will explore how different frameworks, from urban ecology to environmental justice, and different analytical methods, from risk assessment to lifecycle analysis, help us to identify strategies for making the food system more sustainable and resilient. For the course project, students will research a food system-related environmental problem and prepare a brief recommending a policy or design innovation to address the problem.

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**UGLB Global Studies****UGLB 3210 Introduction to International Law****Faculty:** Jarrah, Balkees      W 06:00 PM - 07:50 PM      **Credits:** 3      CRN 5172      Sec A**UGLB 3322 Gender beyond the West****Faculty:** Das, Geeti      TR 11:55 AM - 01:35 PM      **Credits:** 4      CRN 6730      Sec A

How might we think about gender beyond the Western canon? This course takes an interdisciplinary approach to question the dominance of Western gender theorizing by analyzing how and where it has been produced, and then looking at how it has been marshaled, critiqued, changed, or ignored by movements and thinkers outside "the West". In staking out a departure from canon, this class also questions the category of "the West", tracing gender based convergences and solidarities that blur the divide. Outside the more dominant institutions of knowledge production, what are some ways in which gender is understood, theorized, resisted, and lived? Is the gender binary truly global? How can we think through and learn from non-binary gender based and feminist movements elsewhere? Topics covered include theories of "imperial feminism", gender in critiques of colonialism, putting the binary in historical context, the relationship between performativity and work, and faith-based feminisms outside Judeo-Christian traditions. Most weeks will be structured to bring academic texts in conversation with thinking outside the academy. In addition to regular reading responses, the course includes a collaborative project.

**UGLB 3714 CRS: Refugee Youth Experiences****Faculty:** Ludwig, Bernadette      M 09:00 AM - 11:40 AM      **Credits:** 4      CRN 4290      Sec AX

The U.S. resettles about 80,000 refugees annually of whom 35 to 40% are children. This collaborative research course introduces students to concepts related to forced migration with a focus on the experiences of refugee children. In the first part of the course we will read key texts which discuss the definition of refugee, refugee camp experiences, and the three permanent solutions for refugees outlined by the Office of the United Nations High Commissioner for Refugees (UNHCR), with a particular emphasis on resettlement in third countries. Students will learn how refugee, asylee, and immigrant youth who they will encounter in the service learning component of the class (see below) experience these transitions from being a resident of their country to becoming a refugee/an asylee/an immigrant and then finding refuge/a new home in the U.S. Refugee and asylee youth and their families are aided by Voluntary Agencies (Volags) to ease their transition to a new society. In the second part of the course we will discuss issues that are pertinent to refugee/asylee/immigrant youth such as assimilation, acculturation, and the needs of Students with Interrupted Formal Education (SIFE). Ultimately the course will juxtapose theory and practice and by doing so, knowledge will be mutually reinforced and enriched. This course is comprised of regular seminar meetings AND a substantial service learning component. Students will serve as tutors in the International Rescue Committee's (IRC) Youth Program for about 2.5 hours per week throughout the semester. Students will volunteer with the Saturday Learning Series in midtown Manhattan on Saturdays from 10:am to 12:30pm. In this capacity they will see the inner-workings of programs designed to aid refugee/asylee/immigrant youth's adjustment to their new environment and to succeed academically. Thus, they will be able to make connections between their experiences and observations and the theory/readings discussed in class. Given that students will work with youth, all students have to undergo a background check administered by the IRC and/or the New York City Department of Education. In collaborative research projects, students will create a guide for future volunteers to help them understand and assist refugee/asylee/immigrant students better. For this project students will draw on existing research and data. In addition, students will collect data on challenges faced by refugee/asylee/immigrant youth through participant observation in the service learning component of the class and through an information session with key informants such as IRC staff. The guide which the students will compile will include a theoretical section on forced migration and refugee resettlement/immigrant experiences and a practical part which will include suggestions on how to assist refugee/asylee/immigrant children. Thus, the guide will enable students to demonstrate their theoretical knowledge of issues related to refugees/asylees/immigrants as well as to demonstrate the knowledge which they have gained through volunteering with the IRC.

**UGLB 4420 Gender and Development****Faculty:** Weisgrau, Maxine T 04:00 PM - 05:50 PM **Credits:** 3 CRN 7511 Sec A

This course explores the multiple constructions of gender in development, economic and political discourse. By the conclusion of the course students will understand the intersection of gender construction with other social categories and with economic and political trends; and the reflection of gender norms and goals in development policies, measurement technologies, and interventions. Through the course readings and discussions, we consider how different gender and sexual identity constructions inform local, national, regional and global politics of development, and how they shape the strategies and activities of civil society organizations, state institutions and international actors. We interrogate stated and implied models of feminism and masculinity in state and development discourses, and their sociocultural, economic and policy implications. We also critically examine current practices for integrating gender concerns in development policies, programs and projects. Throughout the semester students develop a project that uses development data sources and case studies to explore development trajectories and sector issues for a country of their choice.

**UGLB 4513 Displacement, Asylum, Migration****Faculty:** Naujoks, Daniel R 08:00 PM - 09:50 PM **Credits:** 3 CRN 7562 Sec A

This course explores how attempts to distinguish between forced and voluntary migration have shaped international norms, standards and institutions, as well as state-level practices and localized strategies and tactics. Adopting an interdisciplinary perspective that draws insight from international law, anthropology, history and political economy, we engage fundamental questions related to belonging, identity and the politics of being out-of-place. Major themes include: refugees and the limits of asylum; internal displacement and human rights; the protection of "irregular" migrants; the trafficking and smuggling of persons; development-related resettlement and persons displaced by natural disasters. The course will be of specific value to students with a critical research or professional interest in the governance and management of populations-at-risk, emergency assistance and humanitarian aid, international development work and advocacy related to protection from displacement.

**UGLB 4539 International LGBT Rights****Faculty:** R 08:00 PM - 09:50 PM **Credits:** 3 CRN 7705 Sec A

This is a survey class on the rights, recognition, and struggles of lesbians, gays, bisexuals, transgender people, queer-identified people, and other non-heterosexual individuals and sexual orientation & gender identity minorities both in the Global North as well as the Global South. The course has three modules. We will begin with a broad overview of the discourse of human rights in international law and then survey the literature on the rights of sexual minorities. In doing so, we will familiarize ourselves not only with the Universal Declaration of Human Rights, but also the International Covenant on Civil and Political Rights, the Yogyakarta Principles, and so on. In addition, we will analyze the scholarship on both the marriage equality movement as well as the claims of radical/queer critics of marriage. In the remaining two modules, we will examine the rights, accomplishments, and struggles of LGBTQ+ individuals, first in the Global North (with a focus on three Anglophone countries: United States, Canada, and Britain) and then in the Global South (particularly South Asia, the Middle East & North Africa, sub-Saharan Africa, and Latin America).

**ULEC University Lectures****ULEC 2230 Intro to Political Economy****Faculty:** dos Santos, Paulo M 12:00 PM - 01:15 PM **Credits:** 0 CRN 4910 Sec A

This course offers a critical introduction to the central ideas used by Political Economists to understand the structure, social meaning, and historical development of capitalist economies. Lectures draw on competing traditions in Political Economy to provide a critical appreciation of the defining socio-economic relationships of capitalism, including wages, productivity, profits, inequality, prices, entrepreneurship, markets, capitalism, growth, crises, recessions, socialism, etc. While these discussions necessarily involve economic theory, the overall emphasis is on how an analytically diverse understanding of these relationships can open up unique, critical perspectives into the problems of contemporary capitalism. The course will thus prepare students for well-grounded, critical engagement with debates about income distribution, financial crises and recessions, fiscal austerity, globalization, the role of finance in contemporary economies, and on the long-term future of capitalism. The course will also introduce students to current discussions on the usefulness and limitations of contemporary Economics.<div>This course satisfies the economics requirements for Lang Economics and the Parsons BBA degree. It is also a requirement for the Capitalism Studies minor.</div><div>Students must register for both the lecture and discussion section of this course.</div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2231 Intro to Political Economy: DSC****Faculty:** TBA, Faculty T 10:00 AM - 11:15 AM **Credits:** 3 CRN 4911 Sec A

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). 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 2231 Intro to Political Economy: DSC****Faculty:** TBA, Faculty M 02:00 PM - 03:15 PM **Credits:** 3 CRN 4912 Sec B

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). 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 2231 Intro to Political Economy: DSC****Faculty:** TBA, Faculty M 04:00 PM - 05:15 PM **Credits:** 3 CRN 4913 Sec C

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). 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 2231 Intro to Political Economy: DSC****Faculty:** TBA, Faculty W 10:00 AM - 11:15 AM **Credits:** 3 CRN 4914 Sec D

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). 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 2231 Intro to Political Economy: DSC****Faculty:** TBA, Faculty W 12:00 PM - 01:15 PM **Credits:** 3 CRN 4915 Sec E

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). 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 2231 Intro to Political Economy: DSC****Faculty:** TBA, Faculty R 10:00 AM - 11:15 AM **Credits:** 3 CRN 4916 Sec F

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to

Political Economy). 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 2231 Intro to Political Economy: DSC**

**Faculty:** TBA, Faculty R 12:00 PM - 01:15 PM **Credits:** 3 CRN 4917 Sec G

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). 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 2280 Liquid Cities: Reimagining Urban Waterfronts and Waterways**

**Faculty:** Turan Hoffman, T 10:00 AM - 11:15 AM **Credits:** 0 CRN 6049 Sec A

"Water has always been the lifeblood of the city. The 21st century, with its emerging threats of climate change and a rising sea level, presents most if not all of our great urban centers with unprecedented questions about their sustainability and survival; as a result, urban waterworks, waterfronts, and waterways have all assumed a critical importance. Drawing from four interdisciplinary New School programs—Global Studies, Urban Studies, Urban Design, and Environmental Studies—this course investigates the complex connection of cities and water systems, with a particular focus on the way the "edge" of the waterfront city can be both a boundary and a center, essential for commerce, transport, development, and ecological resilience. New School faculty and visiting lecturers will take an interdisciplinary approach to local, regional and global topics and initiatives, including the strengths and weaknesses of New York City's water and sewer systems and efforts to clean its most contaminated waterways, the politics of land reclamation and waterfront development here and abroad, containerization and the global geography of transport, the representation of the waterfront in art and media, and the social and political impact of climate change and natural disasters. Field trips and collaborative projects will be required elements of this course.<div>Students must register for both the lecture and discussion section of this course.</div>"

**ULEC 2281 Liquid Cities: Reimagining Urban Waterfronts and Waterways: Discussion Section**

**Faculty:** TBA, Faculty T 12:00 PM - 01:15 PM **Credits:** 3 CRN 6050 Sec A

This is the required discussion section for ULEC 2280 (the required lecture for Liquid Cities: Reimagining Urban Waterfronts and Waterways). 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 2281 Liquid Cities: Reimagining Urban Waterfronts and Waterways: Discussion Section**

**Faculty:** TBA, Faculty T 02:00 PM - 03:15 PM **Credits:** 3 CRN 6051 Sec B

This is the required discussion section for ULEC 2280 (the required lecture for Liquid Cities: Reimagining Urban Waterfronts and Waterways). 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 2281 Liquid Cities: Reimagining Urban Waterfronts and Waterways: Discussion Section**

**Faculty:** TBA, Faculty W 10:00 AM - 11:15 AM **Credits:** 3 CRN 6052 Sec C

This is the required discussion section for ULEC 2280 (the required lecture for Liquid Cities: Reimagining Urban Waterfronts and Waterways). 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 2281 Liquid Cities: Reimagining Urban Waterfronts and Waterways: Discussion Section**

**Faculty:** TBA, Faculty R 10:00 AM - 11:15 AM **Credits:** 3 CRN 6053 Sec D

This is the required discussion section for ULEC 2280 (the required lecture for Liquid Cities: Reimagining Urban Waterfronts and Waterways). 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 2690 Collaborating In & Beyond Music**

**Faculty:** Schober, Michael T 04:00 PM - 05:15 PM **Credits:** 0 CRN 7131 Sec A

This class explores how performing musicians coordinate and improvise with each other on musical material, timing, expressivity, rhythm, and other musical features; how collaboration varies in different genres and forms of music-making; and how musical collaboration connects with the ways people coordinate and improvise in other performing arts and in other arenas of life—in spontaneous casual conversations, creative group projects, business meetings, moving in crowds, etc.. This class will be informed by findings in psychology, linguistics and ethnography as well as the lived experience of working musicians. It will also consider how collaborative roles include audiences as well as performers. Lectures will include live performances and demonstrations as well as discussion of published research, and assignments will require students to participate in and analyze collaborative processes systematically. The course is designed to be useful for students with and without previous musical training.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2691 Collaborating In & Beyond Music: Discussion**

**Faculty:** TBA, Faculty T 06:00 PM - 07:15 PM **Credits:** 3 CRN 7132 Sec A

This is the required discussion section for ULEC 2690 (the required lecture for Collaborating In and Beyond Music). 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 2691 Collaborating In & Beyond Music: Discussion**

**Faculty:** TBA, Faculty W 04:00 PM - 05:15 PM **Credits:** 3 CRN 7133 Sec B

This is the required discussion section for ULEC 2690 (the required lecture for Collaborating In and Beyond Music). 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 2691 Collaborating In & Beyond Music: Discussion**

**Faculty:** TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 7134 Sec C

This is the required discussion section for ULEC 2690 (the required lecture for Collaborating In and Beyond Music). 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 2691 Collaborating In & Beyond Music: Discussion**

**Faculty:** TBA, Faculty R 04:00 PM - 05:15 PM **Credits:** 3 CRN 7136 Sec D

This is the required discussion section for ULEC 2690 (the required lecture for Collaborating In and Beyond Music). 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 2820 Literary Reinvention****Faculty:** Savory, Elaine      T      02:00 PM - 03:15 PM      **Credits:** 0      CRN 4292      Sec A

This course explores ways literature thrives on reinvention of various kinds, making a rich connective tissue between texts in different times and spaces. Texts may also be reimagined in different genres or refracted through translation. We shall read six complete texts (of moderate length). These are Shakespeare's *The Tempest*, Oloudah Equiano's *Interesting Narrative*, Alexander Pope's *The Rape of the Lock*, Herman Melville's *Billy Budd*, Samuel Beckett's *Waiting for Godot* and Jean Rhys's *Wide Sargasso Sea*. Together they represent a chronological spread from the early seventeenth to the mid-twentieth centuries, and the literary genres of drama, life-writing, poetry and fiction. We shall think about ways reinvention (in its multiple identities) informs each text. The course utilizes audiovisual materials to help us to understand particular aspects of a given text (say early film for *Waiting for Godot* or eighteenth century hair styles for *The Rape of the Lock*).<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2821 Literary Reinvention: Discussion****Faculty:** TBA, Faculty      W      12:00 PM - 01:15 PM      **Credits:** 3      CRN 4293      Sec A

This is the required discussion section for ULEC 2820 (the required lecture for Literary Reinvention). 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 2821 Literary Reinvention: Discussion****Faculty:** TBA, Faculty      W      02:00 PM - 03:15 PM      **Credits:** 3      CRN 4294      Sec B

This is the required discussion section for ULEC 2820 (the required lecture for Literary Reinvention). 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 2821 Literary Reinvention: Discussion****Faculty:** TBA, Faculty      R      12:00 PM - 01:15 PM      **Credits:** 3      CRN 4295      Sec C

This is the required discussion section for ULEC 2820 (the required lecture for Literary Reinvention). 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 2821 Literary Reinvention: Discussion****Faculty:** TBA, Faculty      R      02:00 PM - 03:15 PM      **Credits:** 3      CRN 4296      Sec D

This is the required discussion section for ULEC 2820 (the required lecture for Literary Reinvention). 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 2850 Work, Love, Learn, Play: Our Lives on the Internet****Faculty:** Potter, Claire      M      02:00 PM - 03:15 PM      **Credits:** 0      CRN 7140      Sec A

This course introduces students to the practice of recent history, contemporary history, and the history of the future by documenting the impact of technology and new media on human society. We will explore networked lives through films, novels, creative non-fiction and critical readings that examine digital culture and posthuman relationships. Weekly topics address how technology creates new identities, new relationships, new forms of work and new ways of understanding the world around us, while at the same time responding to human aspirations, pleasures, and needs that long predate the Internet. Beginning in the 1970s, when computerization, space exploration and robotics first allowed popular audiences to imagine computerized creativity and machine-based alternatives to human cognition, the course addresses the following questions: why does it matter to imagine a future that is different from the present? Does technology change what it means to be human? What is the meaning of free choice when our communications, desires and thoughts are all potentially being mediated through and monitored by technology? Is it possible to share our intellectual and emotional lives with machines that think? How might we understand a "humanities practice" in a post-human world?<div>Students will sign up for a section that reflects a thematic interest: although all students will see the same films, readings may vary depending on the section topic. SECTION A: Work; SECTION B: Creative Culture; SECTION C: Home; SECTION D: Romance; SECTION E: Friendship</div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2851 Work, Love, Learn, Play: Our Lives on the Internet: Discussion Section****Faculty:** TBA, Faculty      M      04:00 PM - 05:15 PM      **Credits:** 3      CRN 7142      Sec A

This is the required discussion section for ULEC 2850 (the required lecture for Work, Love, Learn, Play: Our Lives on the Internet). 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 2851 Work, Love, Learn, Play: Our Lives on the Internet: Discussion Section****Faculty:** TBA, Faculty      T      12:00 PM - 01:15 PM      **Credits:** 3      CRN 7143      Sec B

This is the required discussion section for ULEC 2850 (the required lecture for Work, Love, Learn, Play: Our Lives on the Internet). 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 2851 Work, Love, Learn, Play: Our Lives on the Internet: Discussion Section****Faculty:** TBA, Faculty      T      02:00 PM - 03:15 PM      **Credits:** 3      CRN 7144      Sec C

This is the required discussion section for ULEC 2850 (the required lecture for Work, Love, Learn, Play: Our Lives on the Internet). 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 2851 Work, Love, Learn, Play: Our Lives on the Internet: Discussion Section****Faculty:** TBA, Faculty      W      02:00 PM - 03:15 PM      **Credits:** 3      CRN 7145      Sec D

This is the required discussion section for ULEC 2850 (the required lecture for Work, Love, Learn, Play: Our Lives on the Internet). 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 2860 Famous Trials****Faculty:** Huestis, Lisa      T      12:00 PM - 01:15 PM      **Credits:** 0      CRN 7151      Sec A

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

**ULEC 2861 Famous Trials: Discussion Section****Faculty:** TBA, Faculty      T      02:00 PM - 03:15 PM      **Credits:** 3      CRN 7152      Sec A

This is the required discussion section for ULEC 2950 (the required lecture for Famous Trials). 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 2861 Famous Trials: Discussion Section****Faculty:** TBA, Faculty      T      04:00 PM - 05:15 PM      **Credits:** 3      CRN 7153      Sec B

This is the required discussion section for ULEC 2950 (the required lecture for Famous Trials). 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 2861 Famous Trials: Discussion Section****Faculty:** TBA, Faculty      W      12:00 PM - 01:15 PM      **Credits:** 3      CRN 7154      Sec C

This is the required discussion section for ULEC 2950 (the required lecture for Famous Trials). 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 2861 Famous Trials: Discussion Section****Faculty:** TBA, Faculty      R      12:00 PM - 01:15 PM      **Credits:** 3      CRN 7155      Sec D

This is the required discussion section for ULEC 2950 (the required lecture for Famous Trials). 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 2870 Remaking America? Immigration, Politics& Culture Today****Faculty:** Plotke, David      W      04:00 PM - 05:15 PM      **Credits:** 0      CRN 7156      Sec A

Immigration is changing the contemporary United States and sparking intense political controversy in many countries. We begin with the recent and ongoing shape of immigration to the U.S. Then we look at debates about immigration and borders, both in national and local politics. We assess the legal side of these debates, as well as the processes through which immigration is regulated. We consider the economic effects of immigration, on the U.S. and on the main sending countries. We examine the cultural and social dimensions of recent and ongoing immigration. The course pays attention to two large events. One is presidential politics in the U.S., in which immigration is a big issue. The other is the spiral of war, social crisis, and migration that has engulfed parts of the Middle East and Europe in the last several years, with notable effects on the U.S. The course provides a broad account of contemporary immigration and its fierce ongoing debates.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2871 Remaking America? Immigration, Politics& Culture Today: Discussion Section****Faculty:** TBA, Faculty      R      10:00 AM - 11:15 AM      **Credits:** 3      CRN 7157      Sec A

This is the required discussion section for ULEC 2870 (the required lecture for Remaking America? Immigration, Politics, and Culture). 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 2871 Remaking America? Immigration, Politics& Culture Today: Discussion Section****Faculty:** TBA, Faculty      R      02:00 PM - 03:15 PM      **Credits:** 3      CRN 7158      Sec B

This is the required discussion section for ULEC 2870 (the required lecture for Remaking America? Immigration, Politics, and Culture). 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 2871 Remaking America? Immigration, Politics& Culture Today: Discussion Section****Faculty:** TBA, Faculty      R      04:00 PM - 05:15 PM      **Credits:** 3      CRN 7159      Sec C

This is the required discussion section for ULEC 2870 (the required lecture for Remaking America? Immigration, Politics, and Culture). 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 2871 Remaking America? Immigration, Politics& Culture Today: Discussion Section****Faculty:** TBA, Faculty      F      10:00 AM - 11:15 AM      **Credits:** 3      CRN 7160      Sec D

This is the required discussion section for ULEC 2870 (the required lecture for Remaking America? Immigration, Politics, and Culture). 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 2880 Performing the Problem of Suffering: The Book of Job and the Arts****Faculty:** Larrimore, Mark      W    02:00 PM - 03:15 PM    **Credits:** 0    CRN 7397    Sec A

In this course, we will reflect on the power and role of the arts as responses to the claims of human suffering, by engaging the Book of Job as a template for performance of the problem. The Book of Job, often seen as the biblical traditions' answer to the problems of evil and suffering, challenges facile pieties in ways cherished by believers and skeptics alike, and adapted by artists in a wide range of times and contexts. Ritual, dramatic, and other narrative enactments will be considered, including ancient liturgies, medieval morality plays, William Blake's cycle of "Illustrations of the Book of Job," Archibald MacLeish's "J.B.: A Play in Verse," songs by Joni Mitchell, Anna Ruth Henriques' "The Book of Mechtilde," the Coen Brothers' "A Serious Man," Terrence Malick's "Tree of Life," and the community performances of Outside the Wire.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2881 Performing the Problem of Suffering: The Book of Job and the Arts: Discussion****Faculty:** TBA, Faculty      W    04:00 PM - 05:15 PM    **Credits:** 3    CRN 7398    Sec A

This is the required discussion section for ULEC 2880 (the required lecture for Performing the Problem of Suffering: The Book of Job and the Arts). 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 2881 Performing the Problem of Suffering: The Book of Job and the Arts: Discussion****Faculty:** TBA, Faculty      R    12:00 PM - 01:15 PM    **Credits:** 3    CRN 7399    Sec B

This is the required discussion section for ULEC 2880 (the required lecture for Performing the Problem of Suffering: The Book of Job and the Arts). 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 2881 Performing the Problem of Suffering: The Book of Job and the Arts: Discussion****Faculty:** TBA, Faculty      R    02:00 PM - 03:15 PM    **Credits:** 3    CRN 7400    Sec C

This is the required discussion section for ULEC 2880 (the required lecture for Performing the Problem of Suffering: The Book of Job and the Arts). 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 2881 Performing the Problem of Suffering: The Book of Job and the Arts: Discussion****Faculty:** TBA, Faculty      F    10:00 AM - 11:15 AM    **Credits:** 3    CRN 7401    Sec D

This is the required discussion section for ULEC 2880 (the required lecture for Performing the Problem of Suffering: The Book of Job and the Arts). 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 2950 China Today: Art, Economy and Politics****Faculty:** Ping, Lei      M    04:00 PM - 05:15 PM    **Credits:** 0    CRN 7146    Sec A

Why is it important to learn about China in the age of globalization? How to understand a country and civilization that is often times understudied and misrepresented in the West? How to view its rapid development and recurring controversies in the domains of art, culture, economy and politics? This course examines today's China through the lens of theory and practice, representation and visibility. Students will be introduced to various heated debates and topics such as uneven urban-rural development, social inequality, media censorship, political activism, contemporary Chinese art and fashion. By the end of the semester, students will be expected to develop considerable empirical and critical knowledge about China. Guest speakers and specialists will be invited to present their topics and dialogue with students.<div>Students must register for both the lecture and discussion section of this course.</div>

**ULEC 2951 China Today: Art, Economy, and Politics: Discussion Section****Faculty:** TBA, Faculty      M    06:00 PM - 07:15 PM    **Credits:** 3    CRN 7147    Sec A

This is the required discussion section for ULEC 2950 (the required lecture for China Today: Art, Economy, and Politics). 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 2951 China Today: Art, Economy, and Politics: Discussion Section****Faculty:** TBA, Faculty      T    12:00 PM - 01:15 PM    **Credits:** 3    CRN 7148    Sec B

This is the required discussion section for ULEC 2950 (the required lecture for China Today: Art, Economy, and Politics). 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 2951 China Today: Art, Economy, and Politics: Discussion Section****Faculty:** TBA, Faculty      W    04:00 PM - 05:15 PM    **Credits:** 3    CRN 7149    Sec C

This is the required discussion section for ULEC 2950 (the required lecture for China Today: Art, Economy, and Politics). 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 2951 China Today: Art, Economy, and Politics: Discussion Section****Faculty:** TBA, Faculty      R    04:00 PM - 05:15 PM    **Credits:** 3    CRN 7150    Sec D

This is the required discussion section for ULEC 2950 (the required lecture for China Today: Art, Economy, and Politics). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

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**UURB Urban Studies****UURB 2013 Urban Toolbox****Faculty:** Von Mahs, Robert    TR    10:00 AM - 11:40 AM    **Credits:** 4    CRN 7109    Sec A

Urban Toolbox is an introductory lab course intended to familiarize students interested in the study of cities with essential research methods used to approach, analyze, and understand cities. Focusing on community quality and change in the very NYC neighborhoods students currently reside in, students will learn how to conduct urban research from start to finish ranging from conceptualization, data collection and analysis, to writing and visualizing the results. In the process, student will conduct original research including qualitative methods such as in-depth interviews, participant observation, and case study analysis as well as quantitative methods including the development of a survey and the statistical analysis and visual representation of data. Students will compile the results in concise neighborhoods reports thereby learning more about their own communities.

**UURB 2016 Consuming Cities****Faculty:** Salmon, Scott      MW    11:55 AM - 01:35 PM    **Credits:** 4    CRN 6447    Sec A

**UURB 3140 Policy, Research, and Social Change****Faculty:** Aggarwal, Ujvil      TR    03:50 PM - 05:30 PM    **Credits:** 4    CRN 7183    Sec A

What are the ways we can interpret, understand, and analyze policy? How have social justice movements understood and engaged policy as a tool for social change? What can we consider policy, who is involved in crafting policy, and to what ends? What are the consequences of policy? In this seminar course, we will track how social change is understood, imagined, fought for, and some the contradictions and complications that arise along the way. Readings include ethnographic case studies, critical race theory, and social and political theory. Students will develop a set of tools to analyze policy in relationship to social justice principles and movements and develop an ability to assess the politics, histories, and potential impacts embedded in policies. Students will also have the opportunity to develop an individual research project through which they will develop research skills and explore the relationship between theory, history, lived experience, and approaches to social change. This course fulfills the urban toolbox requirement for Urban Design and Urban Studies majors.

**UURB 3400 Current Topics in Urban Studies****Faculty:** Bendiner-Viani,      TR    11:55 AM - 01:35 PM    **Credits:** 4    CRN 7115    Sec A**UURB 3601 Urban Journalism****Faculty:** Walsh, Lauren      MW    02:00 PM - 03:15 PM    **Credits:** 4    CRN 6453    Sec AX**UURB 3702 Topics in Urban History:Berlin****Faculty:** Von Mahs, Robert      TR    01:50 PM - 03:30 PM    **Credits:** 4    CRN 7110    Sec A

Berlin, Germany's present day capital, is by many considered one of the most exciting, vibrant, livable, progressive, and intriguing cities in the world. Yet Berlin is haunted by a tumultuous history which, like no other place, is intrinsically tied to world history and some of the most significant events of the twentieth century. To make this complex history understandable, students will take virtual field trips to select contemporary buildings, memorials, and other sites and thereby chronologically venture through the city's distinct historic periods starting with the imperial period and Berlin's rapid growth and industrialization, the "Golden Twenties" and its arguably most progressive phase, the city's rise and fall during Fascism culminating in its complete destruction during World War II, the subsequent division of the city during the "Cold War", and eventually its improbable unification following the fall of the wall in 1989. In learning how to approach, study, and analyze urban history, student will learn how to link local circumstances to processes operating at the national and international scale and gain a more profound understanding of how urban history determines present day circumstances and sets a path for the future.

**UURB 4901 Senior Seminar II****Faculty:** Liu, Laura      T    12:10 PM - 02:50 PM    **Credits:** 1 T    CRN 6448    Sec A