

## Fall 2017 - Course Descriptions

### LANT Anthropology

#### LANT 2100 States of Africa

**Faculty:** Roitman, Janet MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3997 Sec A

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

This course satisfies requirements in Reading and Writing.

#### LANT 3015 Race, Culture and the Classification of People

**Faculty:** Hirschfeld, Lawrence MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 5921 Sec A

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

#### LANT 3035 Workshop in Ethnography

**Faculty:** Raffles, Hugh W 03:50 PM - 06:30 PM **Credits:** 3 CRN 6640 Sec A

This course introduces students to some of the basic techniques of Anthropology as a fieldwork-based discipline. Students will develop and undertake a series of individual and collaborative fieldwork exercises that they will workshop into written ethnography, developing the basic skills used by professional anthropologists. Readings will focus on both practical and ethical issues connected to standard field methodologies. Reading Ethnography, an equivalent Anthro course, or permission of the instructor is required. This course satisfies requirements in Doing. Corresponds to Tier 3.

### LCST Cultural Studies

#### LCST 2028 Public Radio Culture

**Faculty:** Montague, Sarah MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6545 Sec A

This course examines the history, influence, and unique broadcast culture of public radio, from its grass routes beginnings in the 1940s, to the creation of the hugely influential news programs Morning Edition and All Things Considered to the environment that has shaped and impelled to celebrity such figures as Garrison Keillor, Terry Gross, and Ira Glass. The broad spectrum of program and genres in the system will be examined, as will its place in the larger broadcasting culture, and its internal challenges and dilemmas. At once a voice for independent news and cultural coverage, with increasing weight in the national landscape, it has been plagued by internal dissension and an increasing reliance on corporate sponsorship and commercial models that may comprise the very values that set it apart. Attentive listening, critical readings in media history, and essays—audio or written, are among the assignments and obligations of participating students.

#### LCST 2049 Movie Kids: Childhood in Film

**Faculty:** Tupitsyn, Maria MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6629 Sec A

Despite their reputation of being difficult to work with on set, kids often make the best cinematic protagonists. Left to do the existential dirty work of being "the work that adults won't do, can't do, or have stopped doing" kids filter and test the world in ways we don't see adults doing, or only do in the form of regression. But childhood, which the philosopher Avital Ronell refers to as a "thwarted scene," is more than simply a transitional state of not yet being an adult, it is an alterity to adulthood. At once profoundly dependent and autonomous, the figure of the child not only exists in the interstices and aporia of time, world, place, and subjectivity, it has its eye on the futuristic con of normative, capitalist socialization, thus potentially offering transgressive breaks and possibilities for existence and subjecthood. In this class, we will study both specific movie kids, alongside the question of childhood in general, in order to reflect on their symbolic and temporal meaning. What do kids see and feel that adults don't? What does childhood need and offer that adulthood must set itself apart from? Where can the child go psychically and temporally that adults cannot go? How do childhood and adulthood intersect and breakup? How is cinematic boyhood different from cinematic girlhood? And why do we reject the child actor when they grow up? Films will include: The Bicycle Thief, Cria Cuervos, Spirit of the Beehive, Alice in the Cities, Paris Texas, Paper Moon, Kid with A Bike, E.T., Gloria, Ponette, Ghost Dog: The Way of the Samurai, The Sixth Sense, Mouchette, Crooklyn, The Professional, Ivan's Childhood, School of Rock, Let the Right One In, Mud, and Boyhood. Readings will include philosophical, feminist, and literary texts.

#### LCST 2101 Body Genres

**Faculty:** Bering-Porter, David MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6363 Sec A

Films move us. They stimulate us mentally and move us emotionally and, at times, physically. This course analyzes the relations between cinema and the body so that we can better understand how it is that we are moved by moving images. This course will pay special attention to those films classified as "body genres", or films that make the body react directly, and along the way we will examine comedy, melodrama (or tragedy), pornography, and horror as specific genres of film that make the body react through laughter, anxiety, excitement, and tears. We will give careful consideration to the films themselves and the theories that help us understand how they impact us in our day to day lives. By the end of the course, students will have a working knowledge of film genre, as well as theories that directly relate the study of film and/or the body. Readings will include Altman, Bergson, Shaviro, Carroll, Critchley, and Sobchack.

**LCST 2120 Introduction to Cultural Studies**

**Faculty:** Wark, Kenneth MW 10:15 AM - 11:30 AM **Credits:** 3 CRN 2897 Sec A  
 [Tracks C & M] This course examines the pivotal role of culture in the modern world, including the ideas, values, artifacts, and practices of people in their collective lives. Cultural Studies focuses on the importance of studying the material processes through which culture is constructed. It highlights process over product and rupture over continuity. In particular, it presents culture as a dynamic arena of social struggle and utopian possibility. Students read key thinkers and examine critical frameworks from a historical and a theoretical approach, such as Raymond Williams, Stuart Hall and the Birmingham School; the work on popular culture, identity politics, and postmodernism in America; and the emergence of a 'global cultural studies' in which transnational cultural flows are examined and assessed. Class sessions are set up as dialogic encounters between cultural theory and concrete analysis. [Tracks C & M]

**LCST 2122 Introduction to Screen Studies**

**Faculty:** Isenberg, Noah TR 10:15 AM - 11:30 AM **Credits:** 3 CRN 2190 Sec A  
 [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:** M 12:10 PM - 02:50 PM **Credits:** 3 CRN 3682 Sec A  
 [Track S] How a director decides where to place the camera, how to frame the image and who or what will be seen within the frame, the particulars of lighting a scene and whether or not the camera should move will all be explored and practiced in this mid-level directing course. It is a requirement for entry into the Senior Seminar in Directing. We will complete weekly camera exercises, as well as a final project that incorporates all of our semester's learning. [Track S]

**LCST 2150 Intro to Cinematography**

**Faculty:** Schocken, Andrew W 12:10 PM - 02:50 PM **Credits:** 3 CRN 4510 Sec B  
 [Track S] How a director decides where to place the camera, how to frame the image and who or what will be seen within the frame, the particulars of lighting a scene and whether or not the camera should move will all be explored and practiced in this mid-level directing course. It is a requirement for entry into the Senior Seminar in Directing. We will complete weekly camera exercises, as well as a final project that incorporates all of our semester's learning. [Track S]

**LCST 2150 Intro to Cinematography**

**Faculty:** Buntaine, Peter F 12:10 PM - 02:50 PM **Credits:** 3 CRN 5586 Sec C  
 [Track S] How a director decides where to place the camera, how to frame the image and who or what will be seen within the frame, the particulars of lighting a scene and whether or not the camera should move will all be explored and practiced in this mid-level directing course. It is a requirement for entry into the Senior Seminar in Directing. We will complete weekly camera exercises, as well as a final project that incorporates all of our semester's learning. [Track S]

**LCST 2160 Introduction to Editing**

**Faculty:** London, Melody T 07:00 PM - 09:40 PM **Credits:** 3 CRN 3681 Sec A  
 [Track S] This class is designed to help students deepen their understanding of the complex art of editing. A wide range of strategies will be considered, inclusive of: narrative, documentary and experimental work. The course will concern the history, culture, ethics, aesthetics and technology of editing. Class participants will edit several projects of varying length to explore different styles and approaches to editing, sometimes using pre-existing footage, sometimes shooting their own material in order to edit it. The goal of the course is to develop the practical and analytic skills required of a filmmaker as an editor. [Track S]

**LCST 2160 Introduction to Editing**

**Faculty:** Sanborn, Keith W 09:00 AM - 11:40 AM **Credits:** 3 CRN 4509 Sec B  
 [Track S] This class is designed to help students deepen their understanding of the complex art of editing. A wide range of strategies will be considered, inclusive of: narrative, documentary and experimental work. The course will concern the history, culture, ethics, aesthetics and technology of editing. Class participants will edit several projects of varying length to explore different styles and approaches to editing, sometimes using pre-existing footage, sometimes shooting their own material in order to edit it. The goal of the course is to develop the practical and analytic skills required of a filmmaker as an editor. [Track S]

**LCST 2160 Introduction to Editing**

**Faculty:** Sanborn, Keith W 03:50 PM - 06:30 PM **Credits:** 3 CRN 5526 Sec C  
 [Track S] This class is designed to help students deepen their understanding of the complex art of editing. A wide range of strategies will be considered, inclusive of: narrative, documentary and experimental work. The course will concern the history, culture, ethics, aesthetics and technology of editing. Class participants will edit several projects of varying length to explore different styles and approaches to editing, sometimes using pre-existing footage, sometimes shooting their own material in order to edit it. The goal of the course is to develop the practical and analytic skills required of a filmmaker as an editor. [Track S]

**LCST 2160 Introduction to Editing**

**Faculty:** Sanborn, Keith R 12:10 PM - 02:50 PM **Credits:** 3 CRN 5526 Sec C  
 [Track S] This class is designed to help students deepen their understanding of the complex art of editing. A wide range of strategies will be considered, inclusive of: narrative, documentary and experimental work. The course will concern the history, culture, ethics, aesthetics and technology of editing. Class participants will edit several projects of varying length to explore different styles and approaches to editing, sometimes using pre-existing footage, sometimes shooting their own material in order to edit it. The goal of the course is to develop the practical and analytic skills required of a filmmaker as an editor. [Track S]

**LCST 2213 The African Gaze: Visual Culture of Post-colonial Africa and the Social Imagination**

**Faculty:** Sall, Amy MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4979 Sec A

\*The African Gaze: Visual Culture of Post-colonial Africa and the Social Imagination\* [Tracks C,S]  
This course is an exploration of visual culture of post-colonial Africa (from the late 1950s onward). We will be looking at the ways in which artistic expression in form of African cinema and photography engendered discourses concerning identity, power, and self-determination. Colonial photography deprived Africans of agency, rendered them voiceless and classified them as subaltern. In colonial photography, African subjects were subjected to a physical positioning that took away their autonomy or allowed viewers to perceive them as primitive. African photographers and filmmakers from just before independence and onward, were able to reclaim this power and allow Africans to truly see themselves, and explore their social, economic, and political conditions from their own perspective. Drawing from important works from influential African photographers and filmmakers such as Ousmane Sembene, Malick Sidibè, Seydou Keita, Souleymane Cissé and more, we will identify the ways in which "The African Gaze" was instrumental in telling African stories and providing visibility. We will also be drawing from texts from cultural theorists to better frame our discussions. [Tracks C,S]

**LCST 2213 The African Gaze: Visual Culture of Post-colonial Africa and the Social Imagination**

**Faculty:** Sall, Amy TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4979 Sec A

\*The African Gaze: Visual Culture of Post-colonial Africa and the Social Imagination\* [Tracks C,S]  
This course is an exploration of visual culture of post-colonial Africa (from the late 1950s onward). We will be looking at the ways in which artistic expression in form of African cinema and photography engendered discourses concerning identity, power, and self-determination. Colonial photography deprived Africans of agency, rendered them voiceless and classified them as subaltern. In colonial photography, African subjects were subjected to a physical positioning that took away their autonomy or allowed viewers to perceive them as primitive. African photographers and filmmakers from just before independence and onward, were able to reclaim this power and allow Africans to truly see themselves, and explore their social, economic, and political conditions from their own perspective. Drawing from important works from influential African photographers and filmmakers such as Ousmane Sembene, Malick Sidibè, Seydou Keita, Souleymane Cissé and more, we will identify the ways in which "The African Gaze" was instrumental in telling African stories and providing visibility. We will also be drawing from texts from cultural theorists to better frame our discussions. [Tracks C,S]

**LCST 2221 Black Mirror: Five Minutes into the Future**

**Faculty:** Scholz, Robert TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6366 Sec A

This seminar takes the horrors of the dystopian UK television series Black Mirror as a jumping-off point to investigate day-to-day digital culture in the 21st-century. We will research our conflicted relationship with dominant platforms and businesses through the lens of themes including: "fake news" and cybercrime; social media fame, Instagram, emotional labor, and reputation; device addiction, algorithmic control, identity, and anxiety; life logging and digital memory; the dark web, anonymity, and Blockchain; immediacy and digital sex; digital self; defense and government-backed privacy tools; privacy and the privilege of being offline; trolling and cyber bullying; political organizing and resistance. Rather than blaming technologies for our woes, this course will occupy the vibrant space between dystopian and Pollyannaish visions of the future.

**LCST 2450 Introduction to Media Studies**

**Faculty:** Levitt, Deborah TR 10:15 AM - 11:30 AM **Credits:** 3 CRN 1410 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 2502 Foucault and His Legacy**

**Faculty:** Eichhorn, Cathleen R 12:10 PM - 02:50 PM **Credits:** 4 CRN 6080 Sec AX

Late twentieth-century French philosopher Michel Foucault had a profound influence on contemporary thinking about power, discourse, history and sexuality. This course introduces Foucault's key works and explores Foucault's influence on queer, feminist, and postcolonial theory and more broadly, contemporary cultural studies.

**LCST 2775 Media Toolkit**

**Faculty:** Beck, Michele T 03:50 PM - 06:30 PM **Credits:** 3 CRN 1697 Sec A

\*Media Toolkit\* [Counts for All Tracks] 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 & Production course. [Counts for All Tracks]

**LCST 2790 Code Toolkit**

**Faculty:** Shepard, Frank F 09:00 AM - 11:40 AM **Credits:** 3 CRN 4494 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 an introduction to basic principles of computation and programming, as well as some hands-on experience in writing your own code. By the end of the course you will have a basic familiarity 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 2901 Contemporary Independent Cinema**

**Faculty:** Zahedi, Caveh W 12:10 PM - 02:50 PM **Credits:** 3 CRN 6440 Sec A

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

**LCST 3047 Heterodox Identities****Faculty:** Lee, Orville TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4835 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 3060 Borders, Borderlands, Border Identities****Faculty:** Chakravarty, Sumita W 12:10 PM - 02:50 PM **Credits:** 3 CRN 6081 Sec A

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

**LCST 3064 Film Production: Webshow****Faculty:** Zahedi, Caveh W 03:50 PM - 06:30 PM **Credits:** 3 CRN 6079 Sec A

[Track S] The purpose of this course is to practice filmmaking through a weekly group film shoot led by the instructor that will tell an ongoing story about the class through weekly re-enactments of a moment from the previous week's class. Students will be required to participate both as actors and crew. If anyone is uncomfortable with the idea of being both in front of and behind the camera, then this course is not for them! This is a production class. [Track S]

**LCST 3064 Film Production: Webshow****Faculty:** Zahedi, Caveh W 03:50 PM - 06:30 PM **Credits:** 3 CRN 6079 Sec A

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**LCST 3064 Film Production: Webshow****Faculty:** Zahedi, Caveh W 03:50 PM - 06:30 PM **Credits:** 3 CRN 6079 Sec A

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**LCST 3111 Animation and Spectatorship****Faculty:** Levitt, Deborah M 12:10 PM - 02:50 PM **Credits:** 4 CRN 3683 Sec AX

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

**LCST 3150 Screen Making****Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6449 Sec A

For students who have already mastered the basics of screen production work, this course advances through the next level of screen making practice. The objective is to make a complete 20 minute work, but with a minimal of technical resources. The emphasis is on story-boarding, the construction of shot sequences, pace and narrative, recording and using audio sources, and making effective editing choices. The course will contain exercises to stimulate screen making practices as well as an opportunity to complete a short work in either narrative or experimental form. Some classic examples of low budget short film construction will be studied from the point of view of expanding one's craft.

**LCST 3150 Screen Making****Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6449 Sec A

For students who have already mastered the basics of screen production work, this course advances through the next level of screen making practice. The objective is to make a complete 20 minute work, but with a minimal of technical resources. The emphasis is on story-boarding, the construction of shot sequences, pace and narrative, recording and using audio sources, and making effective editing choices. The course will contain exercises to stimulate screen making practices as well as an opportunity to complete a short work in either narrative or experimental form. Some classic examples of low budget short film construction will be studied from the point of view of expanding one's craft.

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**LCST 3150 Screen Making****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6454 Sec B

For students who have already mastered the basics of screen production work, this course advances through the next level of screen making practice. The objective is to make a complete 20 minute work, but with a minimal of technical resources. The emphasis is on story-boarding, the construction of shot sequences, pace and narrative, recording and using audio sources, and making effective editing choices. The course will contain exercises to stimulate screen making practices as well as an opportunity to complete a short work in either narrative or experimental

form. Some classic examples of low budget short film construction will be studied from the point of view of expanding one's craft.

**LCST 3150 Screen Making**

**Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6454 Sec B

For students who have already mastered the basics of screen production work, this course advances through the next level of screen making practice. The objective is to make a complete 20 minute work, but with a minimal of technical resources. The emphasis is on story-boarding, the construction of shot sequences, pace and narrative, recording and using audio sources, and making effective editing choices. The course will contain exercises to stimulate screen making practices as well as an opportunity to complete a short work in either narrative or experimental form. Some classic examples of low budget short film construction will be studied from the point of view of expanding one's craft.

**LCST 3150 Screen Making**

**Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6454 Sec B

For students who have already mastered the basics of screen production work, this course advances through the next level of screen making practice. The objective is to make a complete 20 minute work, but with a minimal of technical resources. The emphasis is on story-boarding, the construction of shot sequences, pace and narrative, recording and using audio sources, and making effective editing choices. The course will contain exercises to stimulate screen making practices as well as an opportunity to complete a short work in either narrative or experimental form. Some classic examples of low budget short film construction will be studied from the point of view of expanding one's craft.

**LCST 3150 Screen Making**

**Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6455 Sec C

For students who have already mastered the basics of screen production work, this course advances through the next level of screen making practice. The objective is to make a complete 20 minute work, but with a minimal of technical resources. The emphasis is on story-boarding, the construction of shot sequences, pace and narrative, recording and using audio sources, and making effective editing choices. The course will contain exercises to stimulate screen making practices as well as an opportunity to complete a short work in either narrative or experimental form. Some classic examples of low budget short film construction will be studied from the point of view of expanding one's craft.

**LCST 3150 Screen Making**

**Faculty:** TBA, Faculty MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6455 Sec C

For students who have already mastered the basics of screen production work, this course advances through the next level of screen making practice. The objective is to make a complete 20 minute work, but with a minimal of technical resources. The emphasis is on story-boarding, the construction of shot sequences, pace and narrative, recording and using audio sources, and making effective editing choices. The course will contain exercises to stimulate screen making practices as well as an opportunity to complete a short work in either narrative or experimental form. Some classic examples of low budget short film construction will be studied from the point of view of expanding one's craft.

**LCST 3150 Screen Making**

**Faculty:** TBA, Faculty MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6455 Sec C

For students who have already mastered the basics of screen production work, this course advances through the next level of screen making practice. The objective is to make a complete 20 minute work, but with a minimal of technical resources. The emphasis is on story-boarding, the construction of shot sequences, pace and narrative, recording and using audio sources, and

making effective editing choices. The course will contain exercises to stimulate screen making practices as well as an opportunity to complete a short work in either narrative or experimental form. Some classic examples of low budget short film construction will be studied from the point of view of expanding one's craft.

**LCST 3170 Screen Writing**

**Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6456 Sec A

For students who have already mastered the basics of screen production work, this course advances the art of screen-writing. The objective is to write a complete short film of 20 minutes. The emphasis is on writing effective dialog, constructing scenes and scene transitions, narrative arc, writing for the camera and writing for actors. The course will contain exercises to stimulate students' screen writing abilities, the study of some famous screen writing, and group work on improving scripts. Students write a final work of 20 minutes estimated running time which may be either experimental or narrative in form.

**LCST 3170 Screen Writing**

**Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6459 Sec B

For students who have already mastered the basics of screen production work, this course advances the art of screen-writing. The objective is to write a complete short film of 20 minutes. The emphasis is on writing effective dialog, constructing scenes and scene transitions, narrative arc, writing for the camera and writing for actors. The course will contain exercises to stimulate students' screen writing abilities, the study of some famous screen writing, and group work on improving scripts. Students write a final work of 20 minutes estimated running time which may be either experimental or narrative in form.

**LCST 3211 Culture Concept**

**Faculty:** Lee, Orville TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3314 Sec A

\*Culture Concept\* [Track C] While culture has become a buzzword in the social sciences, the category of culture is not unproblematic, either as an object of analysis or as a framework of explanation. The question of what culture is, and how it should be studied is far from being resolved. This course is organized around a set of arguments and debates that animate contemporary theory and research on culture. In readings and discussions students critically explore themes that emerge from the intersection of society, culture, and history: the culture concept; the status of meaning, agency, and structure in social scientific analysis; the relationship between power, domination, and resistance; and cultural critique. [Track C]

**LCST 3225 Don't Blame the Robots: Technology and Inequality in the 21st Century**

**Faculty:** Scholz, Robert R 12:10 PM - 02:50 PM **Credits:** 4 CRN 6365 Sec AX

[Track M] We are living in a time of global ecological degradation, insecurity about the world's water supply, terror attacks, post-Brexit insecurities, pervasive data tracking, and fears about unemployment in the face of sprawling automation. While robots may not destroy all jobs, they are likely to change the nature of many professions. On the other hand, we are also seeing a renaissance of cooperatives, the peer-to-peer movement, and inventive unions, and as well as the emergence of 3D maker labs and co-working spaces. This course considers the role of technology in shaping social and economic blueprints in the overdeveloped world but also in poorer countries. Should we blame the Internet for inequality? Has technology, and the "sharing economy" in particular, been instrumental in creating workplaces that are deregulated and badly paid? What are some tangible short-term, and longer term alternatives to this crisis? [Track M]

**LCST 3226 Visuality and Data****Faculty:** Bering-Porter, David MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6364 Sec A

"An unprecedented number of images surround us today through media ranging from print to cinema to the digital. This network of screens and images surround and entice us at various scales, from the smartphone to the IMAX theater. Drawing on the idea of the "visual archive" as it is understood in media archaeology to define the vast array of images circulating across locations and media platforms, this course will explore the intersections of visual studies and the tools and techniques of information studies and "big data", specifically the visualization of data. In this course, we will explore the history, theory, and practice of generating, understanding, and using visual data within the context of film and media studies. Students will acquire a working knowledge and hands-on training with data visualization technologies including ImagePlot, and use this practical knowledge in scholarly and creative assignments in the class. This course blends theoretical and practice-based approaches to data visualization and film studies. Navigating this visual archive means fostering new kinds of visual and informational literacy within the context of film studies as the boundaries between media and data become increasingly difficult to discern. This class asks how does data visualization fit into the field of film studies and visual culture both as an analytical tool and an object of study on its own? Drawing on historical and theoretical texts from film studies, new media theory, and the digital humanities, this course helps foster an important critical understanding and engagement with the flow of images and information that circulate around us 24/7."

**LCST 3413 Textiles and Textures: Signs and Designs****Faculty:** Vega-Llona, Silvia F 12:10 PM - 02:50 PM **Credits:** 4 CRN 4721 Sec AX

\*Textiles and Textures\* [Track C] One of the great textile traditions the world has inherited goes back to the ancient Andean peoples of Peru. Their weaving and textile-making has lasted several thousands of years. Having been preserved in desert graves for millennia, these textiles are precious documents of an entire civilization: they were among the most valuable possessions of their owners, more valuable even than gold and silver ù not least because woven into them was a wealth of information, conveying cultural values, religious beliefs, social hierarchies, and political customs, across intricate symbolism and detailed iconography. Interest in Andean textiles has in recent years extended beyond museums, art historians and collectors. Their unique character has inspired contemporary designers both inside Peru and on the international fashion and art stage. Names familiar from haute couture and the visual arts, have adopted, adapted or creatively reworked Andean textile techniques and motifs, bringing them to the attention not only of fashion editors and journalists, but designers, students, art lovers the world over. At the same time, textiles ù combining surface and texture along with being signs, designs and bearers of information ù have been rediscovered as a 'medium' in and for the digital age, valued for its visual as well as haptic qualities. The course will re-examine Peruvian textiles in their historical and cultural context, and re-assess their apparent 'renaissance' in the global world of design and fashion, mindful of the different articulations that such contemporary appropriations can take, ranging from ethnic chic and colonial nostalgia, to installation pieces that use fashion and fabrics to draw attention to human rights issues to the position of women and to labor problems. [Track C]

**LCST 3413 Textiles and Textures: Signs and Designs****Faculty:** Vega-Llona, Silvia T 12:10 PM - 02:50 PM **Credits:** 4 CRN 4721 Sec AX

\*Textiles and Textures\* [Track C] One of the great textile traditions the world has inherited goes back to the ancient Andean peoples of Peru. Their weaving and textile-making has lasted several thousands of years. Having been preserved in desert graves for millennia, these textiles are precious documents of an entire civilization: they were among the most valuable possessions of their owners, more valuable even than gold and silver ù not least because woven into them was a wealth of information, conveying cultural values, religious beliefs, social hierarchies, and political

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**LCST 3460 Digital Cinema****Faculty:** Levitt, Deborah T 12:10 PM - 02:40 PM **Credits:** 4 CRN 4553 Sec A

\*Digital Cinema\* [Track M & S] This course interrogates the effects of new media forms and practices—along with the shifts in spaces, times, and modes of experience rendered by the contemporary global media sphere—on cinematic production. The main focus is digital cinema, and its themes and aesthetics are examined in relation to a wide variety of topics—from older screen forms to database aesthetics, virtual and augmented realities, video gaming, interactivity, immersion, and artificial life. [Tracks M & S] Prereqs: at least two introductory courses (or at least one introductory course and one 2000-level course).

**LCST 3460 Digital Cinema****Faculty:** Levitt, Deborah R 11:55 AM - 01:35 PM **Credits:** 4 CRN 4553 Sec A

\*Digital Cinema\* [Track M & S] This course interrogates the effects of new media forms and practices—along with the shifts in spaces, times, and modes of experience rendered by the contemporary global media sphere—on cinematic production. The main focus is digital cinema,

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**Faculty:** Levitt, Deborah T 12:10 PM - 02:50 PM **Credits:** 4 CRN 4553 Sec A

\*Digital Cinema\* [Track M & S] This course interrogates the effects of new media forms and practices—along with the shifts in spaces, times, and modes of experience rendered by the contemporary global media sphere—on cinematic production. The main focus is digital cinema, and its themes and aesthetics are examined in relation to a wide variety of topics—from older screen forms to database aesthetics, virtual and augmented realities, video gaming, interactivity, immersion, and artificial life. [Tracks M & S] Prereqs: at least two introductory courses (or at least one introductory course and one 2000-level course).

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**LCST 3461 Casablanca:Movie Legend Lore**

**Faculty:** Isenberg, Noah F 09:00 AM - 11:40 AM **Credits:** 4 CRN 6138 Sec AX

This course deepens students' appreciation of the history of cinema and explores possible ways of thinking about the moving image. By analyzing influential films from the cinematic canon, as well as theoretical approaches that have been brought to bear on that canon, students explore the complex relationship between the moving image and critical thought. The course surveys the main historical periods and movements from film history—silent cinema, the classical Hollywood film, Italian Neo-realism, the French New Wave, American Independent Cinema, and the Dogma 95 movement. The course also covers some of the major film genres, key films from various national cinemas, and select auteurs from the history of cinema. [Counts for Track S. Students required to enroll in a corresponding discussion - LCST 2123.]

**LCST 3770 How to Give Good Meme**

**Faculty:** Wark, Kenneth M 12:10 PM - 02:50 PM **Credits:** 4 CRN 6542 Sec AX

The term 'meme' has itself become a meme, meaning a self-replicating and circulating piece of information. And so it might be a place to start in thinking about how internet based media culture works. We will look at the strange history of this term, and other attempts to account for so-called viral media. We shall also try to make some, in Instagram, Facebook and particularly on Twitter. The challenge of the course is to try to make 'good' memes, meaning ones that do not contribute to disinformation and communication breakdown. This will be a way of asking questions about whether there can even be 'good' memes, what might be good about them, or whether there are structural flaws in distributed media itself that the meme reveals.

**LCST 3901 Radio/Podcasting: On Air**

**Faculty:** Montague, Sarah F 12:10 PM - 02:50 PM **Credits:** 3 CRN 2005 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:** Fidler, Matthew F 12:10 PM - 02:50 PM **Credits:** 3 CRN 2005 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 4027 Film & Video Art**

**Faculty:** Perlin, Jenny F 09:00 AM - 11:40 AM **Credits:** 4 CRN 2931 Sec AX

\*Film & Video Art\* [Tracks M & S] This course will examine relationships between language and image in film and video art. Text on screen, the resonance of the voice, experimental screenplays, online projects and video installation will inspire independent and group video production. In addition to production assignments, students will be required to read, write, and present independent research in class. There will be several out-of-class events and field trips over the course of the semester. Students need to have taken Media Toolkit or an equivalent production course as prerequisite for this class. --Or by permission of the instructor. This is a Production course. [Tracks M & S].

**LCST 4049 Media and Memory**

**Faculty:** Eichhorn, Cathleen T 12:10 PM - 02:50 PM **Credits:** 4 CRN 6133 Sec AX

For millennia, new media technologies have raised questions and concerns about memory and forgetting. This course explores the relationship between media and memory in relation to the following key questions: How and why have new media technologies so often been understood as a threat to memory? To what extent have philosophers, psychologists and neurologists adopted media technologies as metaphors to describe how memory and forgetting work? And finally, in a world where the past may appear to be forever present (e.g., in the form of digital media archives), will forgetting no longer be possible at all? Culling materials from philosophy, psychology, medicine, law, media theory and literature, students will read key works by Plato, Freud, Borges and Kittler among other writers.

## LDAN Dance

### LDAN 2004 Introduction to Contemporary Dance Practices

**Faculty:** Paz, Maria MW 10:00 AM - 11:30 AM **Credits:** 1 CRN 3707 Sec A

This course, open to all students, introduces basic practices and principles of contemporary dance practices. Classes begin with a slow warm-up focused on anatomical landmarks and alignment principles, but then progress to vigorous, rhythmic movement patterns. A primary focus is to help each student find a connection to the floor from which she or he can stretch and move out into space. The course, which utilizes movement practices that are being utilized by some of the field's most progressive choreographers, will give students experience learning choreographed sequences, while also fostering students' ability to self-direct as movers. Prerequisites: None.

### LDAN 2021 Lang at Judson Church

**Faculty:** Greenberg, Neil MW 06:00 PM - 07:30 PM **Credits:** 2 CRN 4052 Sec A

This course provides students the opportunity to delve into experimental dance and performance in downtown New York by attending regular weekly performances of Movement Research at Judson Memorial Church. These performances are a free, high visibility, low tech forum for experimentation, emerging ideas, and works in progress. Required reading and class discussion considers the history of the Judson Dance Theater in the context of post-modernism and avant-garde experimentalism in the early 1960's. A dance background is not a requisite for this class. Students will attend performances at Judson Church every Monday evening and participate in class discussion on Wednesday evenings. The church is located at 55 Washington Square South. \*This LDAN course can be used to fulfill an Arts program LINA (InterArts) requirement.

### LDAN 2100 Contemporary Dance Practices A

**Faculty:** Boule, Michelle MWF 10:00 AM - 11:30 AM **Credits:** 1 CRN 4109 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 2346 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 2305 Hip Hop Dance Practices

**Faculty:** Garcia, Ana MW 11:55 AM - 01:25 PM **Credits:** 1 CRN 4532 Sec A

This studio practice course introduces students to Hip Hop culture and dance, aiming to broaden students' understanding of Hip Hop beyond the commercialized representations prevalent in the media. Through the study of classic Hip Hop dance styles, students expand their awareness of connections among various dance forms, including Capoeira, Tap, Lindy Hop and Salsa movements. Students learn how Hip Hop dance styles developed within specific community contexts, and consider similarities and differences between previous trends and today's social exchanges in dance. Required readings, videos, and occasional performances explore historical and theoretical perspectives on Hip Hop, supporting an immersive studio practice. Space is limited and priority is given to dance concentrators.

### LDAN 2500 Ballet Practices

**Faculty:** Champlin, Andrew TR 08:00 AM - 09:30 AM **Credits:** 1 CRN 5546 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 2920 IHD-Harlem Dance and Education

**Faculty:** Stenn, Rebecca TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 2901 Sec A

"This course offers Lang students the opportunity to mentor elementary school students through the "I Have a Dream: Harlem" afterschool program at P.S. 7, located at 160 East 120th St. In the Tuesday seminar sessions at Lang, students will be exposed to critical pedagogy and transformative arts education as they explore the field of dance in education. On Thursday afternoons Lang students work directly with third- and fourth-grade students in Harlem to develop a curriculum for their small dance groups. At the end of the semester Lang students will help facilitate a performance by their IHD-Harlem students for their families and community. Coursework also includes readings, weekly written assessment papers, a midterm research paper, and a final project where students are required to create a syllabus for future teaching endeavors."

### LDAN 3150 Contemporary Dance Practices, Continued

**Faculty:** TBA, Faculty TR 11:55 AM - 01:25 PM **Credits:** 1 CRN 4533 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 3201 Watching Ballet/Watching Balanchine****Faculty:** Kendall, Elizabeth F 02:00 PM - 05:00 PM **Credits:** 2 CRN 6871 Sec A

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

**LDAN 3300 Ballet Practices, Continued****Faculty:** Roth, Janet TR 10:00 AM - 11:30 AM **Credits:** 1 CRN 2347 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 3330 Dance Making****Faculty:** Stenn, Rebecca F 11:55 AM - 01:35 PM **Credits:** 2 CRN 4176 Sec A

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

**LDAN 3330 Dance Making****Faculty:** Stenn, Rebecca F 11:55 AM - 01:35 PM **Credits:** 2 CRN 4176 Sec A

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

**LDAN 3330 Dance Making****Faculty:** Stenn, Rebecca TR 01:50 PM - 03:30 PM **Credits:** 2 CRN 4176 Sec A

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

**LDAN 3510 Performance A****Faculty:** TBA, Faculty MW 03:50 PM - 05:20 PM **Credits:** 1 CRN 1962 Sec A

This course develops performance skills for advanced dancers through rehearsals and performances of a dance work choreographed by a guest artist. Students perform the work 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. Corequisite: Students must also be enrolled in a Lang Dance movement practice course.

**LECO Economics****LECO 2501 Alternative Approaches to Economic Development****Faculty:** Kvangraven, Ingrid TR 08:00 AM - 09:50 AM **Credits:** 4 CRN 6850 Sec A

The structure of this course will help students identify and understand the problematic areas of development in Africa's most vulnerable countries including identifying possible areas for research.

**LECO 3101 History of Economic Thought****Faculty:** Mattei, Clara MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2902 Sec A

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

**LECO 3420 The Origins of Capitalism: Debates in History****Faculty:** MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 5322 Sec A

The question of capitalism has been a controversial one since the concept was first used and the capitalist system of production first emerged. The course is organized around the series of debates that have taken place over the last couple of centuries about i) what capitalism is, what forms of social relationship it entails; ii) how capitalism initially emerged from non-capitalist societies; iii) what (new) forms of individual economic behavior and economy-wide developmental patterns capitalism unleashed; and iv) what was the impact of capitalism, once established, on the rest of the (non-capitalist) world around it, either facilitating the further appearance of capitalism elsewhere or functioning to discourage a breakthrough to capitalist development. The course will begin by considering the epoch-making contributions of Thomas Malthus and Adam Smith in analyzing the impact of demographic change and the growth of exchange, respectively, in driving a cyclical pattern of non-development and a unilineal pattern of economic development. It will go on to consider the classic controversies concerning the transition to capitalism and the rise of the capitalist world system that have structured theoretical discussions and historical investigations of the onset of self-sustaining growth and of the reproduction of economic backwardness since the middle of the twentieth century. It deal next with the series of economic revolutions that the capitalist mode of production, once established, brought in its wake—the agricultural revolution, the commercial revolution, and the industrial revolution. It will conclude by considering two long-standing debates concerning the way in which the capitalism that emerged in Europe in the late medieval and early modern period affected/related to the global economy beyond it—the first concerning rise of slavery in the New World, the second concerning sources and nature of economic development/economic stagnation in Asia.

**LECO 3650 Behavioral Economics****Faculty:** Puaschunder, Julia TR 08:00 AM - 09:50 AM **Credits:** 4 CRN 6852 Sec A

Behavioral Economics revolutionized decision making theory. Laboratory experiments have captured heuristics as mental short-cuts easing choices of mentally constrained human in a complex world. At the same time, heuristics were examined as a source of downfalls on rational and socially-wise choices given future uncertainty. Behavioral economists have recently started to nudge and most recently wink people into favorable decision outcomes, offering promising avenues to steer social responsibility in public affairs. The course aims at nurturing interdisciplinary interests in behavioral economics innovatively applied in the public administration and policy domain. The application of behavioral economics to public policy is a cutting-edge approach to capture the power of real-world relevant economics. Drawing from a line of research on bounded rationality, the class will enable students to empirically find how economics can better societal conditions. Delineating the potential of behavioral economics to implement social welfare portrays economics as a real-world relevant means to minimize societal downfalls and imbue trust in the globalized world economy. Alongside of providing an overview of behavioral sciences with an application in the public domain; the class will also take a critical approach to the economic analysis of contemporary public choices. By drawing from the historical foundations of political economy, the class seeks to advance the field of behavioral economics through a critical stance on behavioral sciences' use for guiding on public concerns. Throughout the semester, students will be guided to investigate and scientifically propose further analysis strategies to unravel how the use of economics for the greater societal good can be improved. The class will thereby take a heterodox economics stance in order to search for interdisciplinary improvement recommendations of the use of economics for global governance. Student presentations of research projects featuring a multi-methodological approach will help gain invaluable information about the interaction of economic market with the real-world economy with direct implications for policy makers alongside teaching upcoming scholars a broad variety of research methods and tools to conduct independent science projects.

**LECO 3761 Theories of Growth and Distribution****Faculty:** David Avritzer, Joana MW 12:00 PM - 01:30 PM **Credits:** 4 CRN 6851 Sec A

On one hand, the purpose of stable economic growth has been a defining characteristic of any economy around the world. On the other hand, income distribution has recently also been a main concern for most economic studies. However, the relationship between these two variables still remains unclear. The idea of this course is to critically examine the relationship between income distribution and economic growth from a political economic perspective. This will be done by first introducing students to Classical, Neoclassical and Post Keynesian theories and how they approach this relationship. In the second part of the course, students will then learn how to apply these theories to understand recent growth patterns around the world.

**LECO 3823 Intermediate Microeconomics: Methods and Models****Faculty:** Chen, Ying TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 4786 Sec A

Numerous methodological approaches in economics aim to understand the process of production and distribution of goods and services in a society. This course will familiarize students with the assumptions, mechanisms, and implications of one of these approaches: the neoclassical theory. The neoclassical theory dominates the teaching of Economics. It has also been a target of criticism. We will use real world examples to discuss the relevance, strengths, and weaknesses of the neoclassical theory.

**LFYW First Yr Writing Prog****LFYW 1000 Writing the Essay I: Contemporary Feminisms****Faculty:** Clifford, Christen MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1602 Sec A

In this writing intensive course we will look at the recent resurgence of interest in feminism. Readings will include historical and contemporary texts, as well as pop culture and performance art. Why is feminism having a moment? In looking at the intersections between feminism, gender equality and civil rights, why does feminism matter? We will look at feminism through the "waves" – from suffragettes to Amy Schumer, from Ms. Magazine to Rookie, from bell hooks to Roxanne Gay. Digital events will be looked at in real time during the months this class is in session. In addition to class discussions and outings to live performances, students will write, workshop and rewrite essays related to the readings.

**LFYW 1000 Writing the Essay I****Faculty:** TBA, Faculty TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 5558 Sec AA**LFYW 1000 Writing the Essay I****Faculty:** TBA, Faculty MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 5558 Sec AA**LFYW 1000 Writing the Essay I: Writing About Values****Faculty:** Massimilla, Stephen MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1251 Sec B

In this course, students are encouraged to examine the fundamental issues of their lives in order to develop key analytic and argumentative skills. By discussing texts about values, students will consider what is worth striving for and what makes a good or meaningful life. Topics include questions of priorities, definitions of good and evil, questions of cultural and moral relativity, the nature of love, the challenges of suffering and death, and the nature of self-realization. Students will write about social and political issues, including imperialism, minority rights, feminism, food production, and the effect of human "progress" on the environment. Texts may include short works and excerpts by Dr. Martin Luther King Jr., Plato, Euripides, Aristotle, Shakespeare, Woolf, Orwell, Sartre, June Jordan, Al Gore, and Michael Pollan, as well as Eastern and Western religious texts (from the Book of Job to Buddhist texts), and topical newspaper articles. Students will focus on developing logical strategies, grammatical clarity, and rhetorical techniques, as well as close reading and research skills.

**LFYW 1000 Writing the Essay I: Revisions, Retellings, and Reenactments****Faculty:** Milks, Megan MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 5623 Sec BB**LFYW 1000 Writing the Essay I: The Architecture of Fiction****Faculty:** Breydo, Olga TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1252 Sec C

To read a short story or a novel is to be transported to another world. Writers lead us down corridors and up winding staircases towards specific glimpses of the plot. As we turn over the last page, we sometimes wonder: how did the author do that? The "architecture" of fiction is the careful design, construction, and staging of a story. This writing-intensive course will investigate the elements of craft that bring stories to life—what "materials" and "structures" do writers utilize to build their fictional narratives? Students will engage with such texts as Housekeeping by Marilynne Robinson, Skylark by Dezso Kosztolányi, Solaris by Stanislaw Lev, Thirteen Ways of Looking by Colum McCann, The Interpreter of Maladies by Jhumpa Lahiri, and The Sense of an Ending by Julian Barnes to produce a series of short writing responses as well as three critical essays.

**LFYW 1000 Writing the Essay I**

**Faculty:** TBA, Faculty      MW 10:00 AM - 11:40 AM      **Credits:** 4      CRN 5624      Sec CC

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

**Faculty:** TBA, Faculty      MW 10:00 AM - 11:40 AM      **Credits:** 4      CRN 2904      Sec D

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 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?”, responding to classical definitions by Aristotle, Adam Smith, and Karl Marx. We will then study money’s political lives — as debt and credit — and the kinds of human sociability these forms of capital imply. Finally, we will turn to a social history of finance capital, from the fall of the international Gold Standard, neoliberalization of U.S. higher education, to the recent global financial crisis. As we examine these topics, our abiding concern will be to consider how money is not so much a thing as a “social form,” one that shapes fundamental ideas about value, work, personhood, and even our sense of time. We will engage this idea of money as social form from a multi-disciplinary perspective, drawing on readings from David Graeber, Friedrich Nietzsche, Pierre Bourdieu, Wendy Brown, among others.

**LFYW 1000 Writing the Essay I: Worth and Power: On Looking and Writing**

**Faculty:** Boutsikaris, Nina      MW 11:55 AM - 01:35 PM      **Credits:** 4      CRN 5692      Sec DD

Looking, gazing, watching: these are not neutral, passive activities, but rather socially constructed ones, learned relationships of power that affect our lives and shape our effects on others. Images of race, gender, class, and sexuality, though often subliminal, are constantly at work on our subconscious—through the media, advertising, psychological historical legacy, and the environments in which we are raised—informing worth, cultural currency, and social roles. By analyzing a variety of mainly contemporary writing (from authors such as Claudia Rankine, Susan Sontag, Maggie Nelson, T Fleischmann, and Ta-Nehisi Coates) and visual representation, this course will explore how power and worth, human or otherwise, are determined by the ways we look and how we ourselves are looked at. Through writing, workshopping, and re-writing, we will begin to uncover, from an analytical perspective, the breadth of our gaze and how the gaze of others affects our identities. We’ll also explore creative techniques writers might call upon to reclaim, subvert, or otherwise negotiate this gaze.

**LFYW 1000 Writing the Essay I: Writing About Values**

**Faculty:** Massimilla, Stephen      MW 10:00 AM - 11:40 AM      **Credits:** 4      CRN 1253      Sec E

In this course, students are encouraged to examine the fundamental issues of their lives in order to develop key analytic and argumentative skills. By discussing texts about values, students will consider what is worth striving for and what makes a good or meaningful life. Topics include questions of priorities, definitions of good and evil, questions of cultural and moral relativity, the nature of love, the challenges of suffering and death, and the nature of self-realization. Students will write about social and political issues, including imperialism, minority rights, feminism, food production, and the effect of human “progress” on the environment. Texts may include short works and excerpts by Dr. Martin Luther King Jr., Plato, Euripides, Aristotle, Shakespeare, Woolf, Orwell, Sartre, June Jordan, Al Gore, and Michael Pollan, as well as Eastern and Western religious texts (from the Book of Job to Buddhist texts), and topical newspaper articles. Students will focus on developing logical strategies, grammatical clarity, and rhetorical techniques, as well as close reading and research skills.

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

**Faculty:** TBA, Faculty      MW 11:55 AM - 01:35 PM      **Credits:** 4      CRN 2905      Sec F

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 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?”, responding to classical definitions by Aristotle, Adam Smith, and Karl Marx. We will then study money’s political lives — as debt and credit — and the kinds of human sociability these forms of capital imply. Finally, we will turn to a social history of finance capital, from the fall of the international Gold Standard, neoliberalization of U.S. higher education, to the recent global financial crisis. As we examine these topics, our abiding concern will be to consider how money is not so much a thing as a “social form,” one that shapes fundamental ideas about value, work, personhood, and even our sense of time. We will engage this idea of money as social form from a multi-disciplinary perspective, drawing on readings from David Graeber, Friedrich Nietzsche, Pierre Bourdieu, Wendy Brown, among others.

**LFYW 1000 Writing the Essay I: Multidimensional Storytelling and The Art of Seeing**

**Faculty:** Steinmetz, Kristi      TR 11:55 AM - 01:35 PM      **Credits:** 4      CRN 2142      Sec G

According to art critic John Berger, “Seeing comes before words. The child looks and recognizes before it can speak.” Now so, more than ever, multi-media content delivers images paired with words. Increasingly, in our hyper-packed digital world, we are simultaneously being told what we see and what stories to believe. But what stories are actually being told? And more importantly, what stories need telling? In this writing intensive course, we will focus on locating multidimensional stories of identity and experience within current cultural realities. Both reading and writing assignments will engage with a variety of creative and expository forms including prose poems, literacy narratives, cultural memoirs, autofictions, graphic dramadies, and critical essays. Course texts will include selections from Edward Said and Jean Mohr; Alison Bechdel and Virginia Woolf; Charles Duhigg (on Disney’s Frozen); Claudia Rankine’s Citizen: An American Lyric; David Shields’s War is Beautiful; Joy Harjo’s and Leslie Marmon Silko’s storytelling; Kara Walker’s silhouettes; I Am Malala (the memoir) and He Called Me Malala (the documentary); Marina Abramovic’s performance art; Caitlyn Jenner’s reality show I Am Cait; social media, mainstream ads, recent sitcoms, and experiential trips to the new Whitney Museum of American Art and The Met Breuer.

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

**Faculty:** Bandle, Nkosi      TR 11:55 AM - 01:35 PM      **Credits:** 4      CRN 1254      Sec H

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

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

**Faculty:** Liebson, Jonathan      MW 10:00 AM - 11:40 AM      **Credits:** 4      CRN 2906      Sec I

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

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

**Faculty:** Bandle, Nkosi      MW 11:55 AM - 01:35 PM      **Credits:** 4      CRN 2143      Sec J

This writing course encourages students to consider the ways they are taught and the unspoken assumptions about their education. To do this effectively, students hone skills for reading, analyzing, and thinking critically about structures of thought implicit in formal education. They

think through complicated issues, write to examine that thinking, share their ideas, and make arguments based on their perspectives and understandings. Authors include Paulo Freire, Adrienne Rich, Mary Louise Pratt, and Susan Griffin.

#### **LFYW 1000 Writing the Essay I: Writing the Environment**

**Faculty:** Romig, Rollo TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1255 Sec K

Humanity's conflicted relationship with the world around it is as old as the species itself. The movement known as environmentalism is much newer: as the environmental historian Ramachandra Guha argues, it's a movement best understood as a reaction to industrialization, and as such is no older than several hundred years. Wherever environmentalism has flourished, great writing has pushed it forward. In this course, we'll trace the history of this movement through the writers who have fueled it, from the Romantic poets to Rachel Carson, from Edward Abbey to Elisabeth Kolbert. Along the way you'll try your hand at your own environmental essays, bearing in mind that "the environment" isn't restricted to the great outdoors; the questions we'll be discussing are just as vital in the big city, and even inside your apartment.

#### **LFYW 1000 Writing the Essay I: Love, Representation, and the Digital Era**

**Faculty:** Corcoran, Lucas TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 1578 Sec L

Vanity Fair has dubbed Tinder the "dawn of the dating apocalypse." A recent article on online dating in The New Yorker asked, "Is dating worth the effort?" Clearly, digital representation has already had a profound impact on romance. In light of this, this writing-intensive course seeks to explore the history of representation, love, romance, and desire. Students will critically examine how digital spaces shape these concepts. Beginning with Plato's major works on love, the Symposium and the Phaedrus, we will trace historical representations of love over time and in relation to queer, feminist, post-colonial, and critical race theories. Alongside key works by thinkers as diverse as Plato, bell hooks, Judith Butler, Eve Sedgwick, Saint Augustine, György Lukács, Sigmund Freud and Michel Foucault, students will critically engage with articles from popular publications, including Gawker, Jezebel, and Vice.

#### **LFYW 1000 Writing the Essay I**

**Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2188 Sec M

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

**Faculty:** Liebson, Jonathan MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1392 Sec N

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

#### **LFYW 1000 Writing the Essay I: Worth and Power: On Looking and Writing**

**Faculty:** Boutsikaris, Nina TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1575 Sec O

Looking, gazing, watching: these are not neutral, passive activities, but rather socially constructed ones, learned relationships of power that affect our lives and shape our effects on others. Images of race, gender, class, and sexuality, though often subliminal, are constantly at work on our subconscious—through the media, advertising, psychological historical legacy, and the environments in which we are raised—informing worth, cultural currency, and social roles. By analyzing a variety of mainly contemporary writing (from authors such as Claudia Rankine, Susan Sontag, Maggie Nelson, T Fleischmann, and Ta-Nehisi Coates) and visual representation, this course will explore how power and worth, human or otherwise, are determined by the ways we look and how we ourselves are looked at. Through writing, workshopping, and re-writing, we will

begin to uncover, from an analytical perspective, the breadth of our gaze and how the gaze of others affects our identities. We'll also explore creative techniques writers might call upon to reclaim, subvert, or otherwise negotiate this gaze.

#### **LFYW 1000 Writing the Essay I: Writing the Environment**

**Faculty:** Romig, Rollo TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 1791 Sec P

Humanity's conflicted relationship with the world around it is as old as the species itself. The movement known as environmentalism is much newer: as the environmental historian Ramachandra Guha argues, it's a movement best understood as a reaction to industrialization, and as such is no older than several hundred years. Wherever environmentalism has flourished, great writing has pushed it forward. In this course, we'll trace the history of this movement through the writers who have fueled it, from the Romantic poets to Rachel Carson, from Edward Abbey to Elisabeth Kolbert. Along the way you'll try your hand at your own environmental essays, bearing in mind that "the environment" isn't restricted to the great outdoors; the questions we'll be discussing are just as vital in the big city, and even inside your apartment.

#### **LFYW 1000 Writing the Essay I: The Life of the Body**

**Faculty:** Hyde, Jennifer TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 3897 Sec Q

Knowing our bodies is a lifelong endeavor of the mind, yet the way our bodies grow and change is physical. Although studies of the body are pursued in both the hard sciences and in the humanities, it is the relationship between the two pursuits—the poem written with a head stick, or the fiction that de-stigmatizes mental illness, or a doctor's admission of the same shame a patient has felt—that can help us know who we are. In this writing-intensive seminar we will explore the literary documentation of mental and physical illness and anomalies from the perspective of the doctor and the patient, the caregiver and the self. Class texts will include poems, stories, essays, film, and visual art by, among others, Danielle Ofri, William Carlos Williams, Birgir Sellin, and Esme Weijun Wang. Using these texts, and our own personal experiences we will craft essays that explore how we think and write about visible and invisible illness.

#### **LFYW 1000 Writing the Essay I**

**Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 3898 Sec R

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

**Faculty:** Hach, Haley TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3904 Sec S

This writing-intensive course explores the necessity of storytelling and story-making through its most basic and natural histories: the Fairytale. What is necessary about the invention of a story and why do we repeat it? How does the story change as it passes across cultures and over time? How can various cultures express essentially the same story? Most importantly, what does this phenomenon say about us? In addition to reading fairytales and accompanying literary criticism on tales and their circulation, we will read basic elements of narrative theory. Students will investigate the prevalence of fairytales in contemporary literature and popular culture. Readings will include The Grimm Brothers, Charles Perrault, Giambattista Basile, Italo Calvino, Jack Zipes, Rebecca Solnit, Maria Tatar, Kazuo Ishiguro and others.

#### **LFYW 1000 Writing the Essay I: Multidimensional Storytelling and The Art of Seeing**

**Faculty:** Steinmetz, Kristi TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3905 Sec T

According to art critic John Berger, "Seeing comes before words. The child looks and recognizes before it can speak." Now so, more than ever, multi-media content delivers images paired with words. Increasingly, in our hyper-packed digital world, we are simultaneously being told what we see and what stories to believe. But what stories are actually being told? And more importantly, what stories need telling? In this writing intensive course, we will focus on locating multidimensional stories of identity and experience within current cultural realities. Both reading

and writing assignments will engage with a variety of creative and expository forms including prose poems, literacy narratives, cultural memoirs, autofictions, graphic dramadies, and critical essays. Course texts will include selections from Edward Said and Jean Mohr; Alison Bechdel and Virginia Woolf; Charles Duhigg (on Disney's Frozen); Claudia Rankine's Citizen: An American Lyric; David Shields's War is Beautiful; Joy Harjo's and Leslie Marmon Silko's storytelling; Kara Walker's silhouettes; I Am Malala (the memoir) and He Called Me Malala (the documentary); Marina Abramovic's performance art; Caitlyn Jenner's reality show I Am Cait; social media, mainstream ads, recent sitcoms, and experiential trips to the new Whitney Museum of American Art and The Met Breuer.

#### **LFYW 1000 Writing the Essay I: Citizenship and the Other**

**Faculty:** Reilly, Rebecca MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1818 Sec U

Through a consideration of recent events in this country around race and violence, we begin a conversation in our own writing and thought on citizenship and the other: who belongs and who does not in a given society. Our primary text is poet Claudia Rankine's Citizen, a powerful new work which documents racial violence, both physical and psychological, in the United States today. Through Rankine's text, we consider recent events surrounding race in America: Ferguson, MO, Trayvon Martin, the death of Eric Garner and the social movements that have sprung up in their wake: who belongs and who does not in our own country. Inspired by Rankine, we document our own micro-aggressions in our writing, our personal encounters with the violence of racism or being "othered" on the basis of gender, sexuality, appearance, age, etc. Other texts include Maggie Nelson's The Argonauts, which investigates gender identity and normativity.

#### **LFYW 1000 Writing the Essay I: Citizenship and the Other**

**Faculty:** Reilly, Rebecca MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 4304 Sec V

Through a consideration of recent events in this country around race and violence, we begin a conversation in our own writing and thought on citizenship and the other: who belongs and who does not in a given society. Our primary text is poet Claudia Rankine's Citizen, a powerful new work which documents racial violence, both physical and psychological, in the United States today. Through Rankine's text, we consider recent events surrounding race in America: Ferguson, MO, Trayvon Martin, the death of Eric Garner and the social movements that have sprung up in their wake: who belongs and who does not in our own country. Inspired by Rankine, we document our own micro-aggressions in our writing, our personal encounters with the violence of racism or being "othered" on the basis of gender, sexuality, appearance, age, etc. Other texts include Maggie Nelson's The Argonauts, which investigates gender identity and normativity.

#### **LFYW 1000 Writing the Essay I**

**Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 4812 Sec W

#### **LFYW 1000 Writing the Essay I: Writing About Place**

**Faculty:** FitzGerald, Tara MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4813 Sec X

"We were on a train, out of the way of our lives, any of us could tell anything we liked. We were, for the time being, just the story we told," wrote Jenny Diski of a train journey she took around the United States. Travel writing can be many things at once: exploration of new terrain, discovery of the self, reinvention of the self, escapism, cultural education, and much much more. Travel writing is almost as old as both writing itself and man's urge to conquer the world around him, but in this modern age of all-access travel where anyone and everyone can blog about their adventures we will consider how and why certain travelogues rise above the fray. Through our own writing, as well as in-class discussions of texts by writers including Jenny Diski, Pico Iyer, Rebecca Solnit, Colin Thubron and Bruce Chatwin, in this writing-intensive course we will consider the role of place (how to make the unfamiliar familiar, or make the familiar new again) and self (who are you and/or who do you want to be?) in the acts of both traveling and then writing about traveling.

#### **LFYW 1000 Writing the Essay I: Great Stories: The Why and How**

**Faculty:** Mungin, Rana MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 4816 Sec Y

We hear stories everywhere: from the progression of songs on Beyoncé's latest album to the talk of government email scandals on the nightly news. "Great stories," however, are a bit rarer, and according to Ira Glass, only occur to people who know how to tell them. With that in mind, this writing-intensive course focuses on the construction of compelling narratives and the relationship between our identities and our analytical selves. We will spend time with the great—and, perhaps, not-so-great—stories present in personal essays, news articles, research papers, and even the soundtracks to Broadway musicals, learning what we can as we work to construct and reconstruct our own increasingly complex narratives in writing. Assignments will range from the personal to critical, but we proceed with the understanding that all writing is inherently personal. Together, we will explore the power of storytelling, which allows us to give voice to our lives through telling our own stories and also to reclaim power that otherwise might be denied to us in the society in which we live. Readings will include selections from Kiese Laymon, Jamaica Kincaid, Gloria Anzaldúa, Margaret Atwood, David K. Shipler, and others.

#### **LFYW 1000 Writing the Essay I: Writing About Place**

**Faculty:** FitzGerald, Tara MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 5557 Sec Z

"We were on a train, out of the way of our lives, any of us could tell anything we liked. We were, for the time being, just the story we told," wrote Jenny Diski of a train journey she took around the United States. Travel writing can be many things at once: exploration of new terrain, discovery of the self, reinvention of the self, escapism, cultural education, and much much more. Travel writing is almost as old as both writing itself and man's urge to conquer the world around him, but in this modern age of all-access travel where anyone and everyone can blog about their adventures we will consider how and why certain travelogues rise above the fray. Through our own writing, as well as in-class discussions of texts by writers including Jenny Diski, Pico Iyer, Rebecca Solnit, Colin Thubron and Bruce Chatwin, in this writing-intensive course we will consider the role of place (how to make the unfamiliar familiar, or make the familiar new again) and self (who are you and/or who do you want to be?) in the acts of both traveling and then writing about traveling.

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

**Faculty:** TBA, Faculty MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 1256 Sec A

Globalization is often described as the process through which the world gets integrated. It represents an advanced 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 is also said to represent 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 research-based writing seminar introduces students to canonical works of globalization theory, equipping them with critical vocabularies for examining contemporary issues of development, migration, cross-cultural exchange, and inequality. 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 to humanistic inquiries into its impact on culture and politics. Students will develop a research paper based on one of the course's themes.

#### **LFYW 1500 Writing the Essay II: Intersections in Language Rights Are Human Rights: Language, Identity & Power**

**Faculty:** Novic, Sara TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1894 Sec B

The words we speak and write are imbued with meaning far beyond their dictionary denotations. A word can carry a history, an identity, and with that a complicated power dynamic. This course will

explore the notion of language rights as a subcategory of human rights, especially as those rights intersect with freedom of speech, and an expression of one's identity in race, ethnicity, gender, sexuality and disability. We will explore these questions through reading and writing, giving special attention to the practices of close reading, research, collaboration, and revision. Students will learn that writing is a process of continual refinement of ideas and their expression, a skill that can be learned and developed. Possible authors to be read: David Foster Wallace, Jhumpa Lahiri, Salman Rushdie, Zadie Smith, Chinua Achebe, Ngũgĩ wa Thiong'o, Slavoj Žižek, Jamaica Kincaid, Max Ritvo.

## LHIS History

### LHIS 2047 African Slavery and the Atlantic World

**Faculty:** TBA, Faculty MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 6812 Sec A

This seminar explores the rise and fall of African chattel slavery in the Atlantic World from the sixteenth to the nineteenth centuries. Students examine how a racialized system of bondage came to dominate the various colonial labor systems that emerged in the New World. They investigate how the slave trade and slavery powered the Portuguese, Spanish, Dutch, British, and French colonial empires, as well as the independent United States and Brazil. The course emphasizes the experiences of the slaves themselves, analyzing how Africans and their creole descendants lived under—and resisted, whether through cultural or physical means—the brutal oppressions of the chattel system. Students also interrogate why the institution of slavery collapsed within a century of its mid-1700s zenith, exploring such topics as the Haitian Revolution and British abolition. The course draws on firsthand accounts from such important historical figures as Olaudah Equiano, William Wilberforce, and Nat Turner alongside scholarly texts.

### LHIS 2210 Gender, Race, & Citizenship

**Faculty:** Abelson, Elaine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5927 Sec A

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

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

**Faculty:** Palermo, Laura MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3221 Sec A

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

### LHIS 3000 Political & Social Change: 60s

**Faculty:** Abelson, Elaine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5929 Sec A

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

### LHIS 3001 Uses of the Past

**Faculty:** Frankel, Oz MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 4513 Sec A

This course focuses on public history and social memory, the ways society engages the past collectively, through political discourse, oral traditions, monuments, mass culture (journalism, movies, music), art, literature, and iconography. Recently scholars have acknowledged the role of memory in organizing social life, by forging national identities, and conversely, by sustaining small, marginal, or oppositional groups. Case studies include the American historical and cultural scene, the South's commemoration of its lost cause, the recent incorporation of the European holocaust into US history, the role of Lincoln Memorial as a civil rights symbol, the debates over the Enola Gay exhibition in the Smithsonian Institution, and tourism to historical sites.

### LHIS 3038 Introduction to Capitalism Studies

**Faculty:** Woody, Deva TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5945 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.

### LHIS 3038 Introduction to Capitalism Studies

**Faculty:** Ott, Julia TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5945 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.

**LHIS 3090 The Politics of Xenophobia: From Fascism to Populism**

**Faculty:** Finchelstein, Federico F TR 12:10 PM - 02:50 PM **Credits:** 4 CRN 4861 Sec AX

This seminar will study the history and public impact of right-wing populist movements in a global and historical perspective. It will be specially tuned to contemporary public discourse on populist anti-politics in the context of discrimination against immigrants and minorities in Latin America, Europe and the United States.

**LHIS 3109 Terrorism and Wars on Terror: Urban Guerrillas, Falling Towers, Secret Prisons, Failed States**

**Faculty:** Varon, Jeremy TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5930 Sec A

Long before September 11, 2001, the violence of non-state actors, frequently described as "terrorism" by its opponents, was part of global political life. Since 9/11, and with the violence of ISIS, terrorism remains at the center of American politics and culture, evident in the anguish of U.S. policy, the securitization of everyday life, and various measures in the name of the "war on terror." This course takes an analytic, historical, theoretical, and critical view of the entire discourse on terrorism in the United States. It begins with the question of what is terrorism and the difficulty in developing a legal, political, and moral definition of it. Is terrorism an especially extreme and reprehensible version of political violence? Or is it simply violence one does not like, no better or worse than other violence? The class then considers the varieties of violence called terrorism, from the deeds of Russia's Narodniks, to that of the 1960s-era Tupamaros and Weather Underground, to present-day proponents of national liberation. It next engages theories of "cosmic war" as a frame to understand political violence, its redemptive promise, and its gross moral errors. The course looks finally at common practices to defeat terrorism, alert to how such efforts repeat the immoralities they seek to combat. Special attention will be given to US detention policy as it pertains to detainees at Guantanamo and affects Muslim populations in the United States and worldwide. The course exists at a time of new "terrorist" struggles germane to the United States ù principally ISIS ù as well as seemingly endless counterterrorist wars in Yemen, Somalia, and elsewhere. The class will therefore feature close attention to daily events in an open-ended American war against global enemies. It is, in other words, a history of the present, whose hope is to cultivate an informed perspective on complex questions.

**LHIS 4900 Senior Thesis Seminar**

**Faculty:** Ott, Julia M 12:10 PM - 02:50 PM **Credits:** 4 CRN 4241 Sec AX

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

## LINA Integrated Arts

**LINA 2002 Aesthetics Across the Arts**

**Faculty:** Raykoff, Ivan TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4440 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 2003 Arts Writing Workshop**

**Faculty:** TBA, Faculty TR 12:00 PM - 01:15 PM **Credits:** 4 CRN 4439 Sec AX

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

**LINA 2006 Punk and Noise**

**Faculty:** Rapport, Evan MW 02:00 PM - 03:15 PM **Credits:** 3 CRN 6235 Sec A

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

**LINA 2010 Arts in New York City**

**Faculty:** Raykoff, Ivan - **Credits:** 2 CRN 2144 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 and exhibits 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 Tuesday of the semester (Tuesday, Sept. 5) at 6:00pm in the Lang cafe, 65 West 11th St.

**LINA 2012 Hip Hop: Skill, Style, Science**

**Faculty:** Sellers, Samuel TR 02:00 PM - 03:15 PM **Credits:** 3 CRN 4441 Sec A

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

**LINA 2025 Arts Digital Toolkit****Faculty:** Ciarrocchi, Maya M 03:50 PM - 06:30 PM **Credits:** 3 CRN 2907 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 2043 Disability Arts & Culture****Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6422 Sec A

This course explores the game-changing emergence of disability as a social category in the last few decades in the U.S. By foregrounding the generative possibilities of non-normative forms, disability studies has offered profound insight into long-held conceptions of time, embodiment, environment, and difference. While legal and legislative advocacy has done a great deal to advance disability justice, this course will focus on the ways disability art and culture has activated new and radical imaginations about what it means to live with others. Course material includes a cross-disciplinary set of art objects, scholarship, essays, and films.

**LINA 2043 Disability Arts & Culture****Faculty:** TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6422 Sec A

This course explores the game-changing emergence of disability as a social category in the last few decades in the U.S. By foregrounding the generative possibilities of non-normative forms, disability studies has offered profound insight into long-held conceptions of time, embodiment, environment, and difference. While legal and legislative advocacy has done a great deal to advance disability justice, this course will focus on the ways disability art and culture has activated new and radical imaginations about what it means to live with others. Course material includes a cross-disciplinary set of art objects, scholarship, essays, and films.

**LINA 2044 Representations of Celebrity/Surveillance****Faculty:** Bouman, Margot MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6670 Sec A

Recently celebrity and surveillance have begun to converge, becoming two linked modes of self-fashioning. These modes—as we will explore this semester—are part of a broader destabilization of the divide between public and private spaces and behaviors. Surveillance and celebrity are historically shaped phenomena whose rhetorical forms are rapidly evolving. We will investigate their emergence and evolution through artifacts such as propaganda films by Leni Riefenstahl for Nazi Germany, and propaganda cartoons from Warner Bros. studios for the US military; novels by Nathanael West and George Orwell; early Hollywood films; television shows such as The American Family; films, novels and prints by the artist Andy Warhol, photographs by Kohei Yoshiyuki, and architecture by Mies van der Rohe. Readings will include primary documents by organizations such as the US government and TMZ, the aforementioned fiction, as well as critical essays by Jean-Jacques Rousseau, Hannah Arendt, Richard Dyer, Beatriz Colomina and Jonathan Crary.

**LINA 2044 Representations of Celebrity/Surveillance****Faculty:** Bouman, Margot MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6670 Sec A

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Family; films, novels and prints by the artist Andy Warhol, photographs by Kohei Yoshiyuki, and architecture by Mies van der Rohe. Readings will include primary documents by organizations such as the US government and TMZ, the aforementioned fiction, as well as critical essays by Jean-Jacques Rousseau, Hannah Arendt, Richard Dyer, Beatriz Colomina and Jonathan Crary.

**LINA 2101 Contemporary Cuba: Art, Politics, History, Ideas****Faculty:** Cepero-Amador, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4883 Sec A

The course will focus on the development of different artistic media over five decades of Cuba's contemporary history. We will consider how Cuban works of art reflect the complexity of the country's history, culture, and charged political situations. We will analyze the history of the post-revolutionary era through the lenses of visual arts, considering how they constitute highly sophisticated interpretations of the always-changing reality. Classic films and video by prestigious filmmakers (Santiago Alvarez and Tomás Guti rrez Alea) will be reviewed and analyzed, and we will also explore the history of Cuban music and dance with guest lecturers. This course examines curatorial events organized in Cuba, such as the Havana Biennial, and exhibitions of Cuban art in North America, such as Cuba: Art and History from 1868 to Today! at the Museum of Fine Arts in Montreal in 2008 and iCuba, Cuba! 65 years of Photography, organized by the International Center of Photography in August 2015.

**LINA 3029 Practical Arts Funding****Faculty:** Climenhaga Word, TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4590 Sec A

This course explores fund-raising and development for non-profit arts institutions with an emphasis on emerging artists and opportunities within current funding systems. The course begins with an exploration of foundation and government funding history in the U.S., including the establishment of the National Endowment for the Arts and the culture wars of the 1980s. Other topics include social engagement in the arts, crowd sourcing, strategies for sustainability, and presentation models for not for profit artists from a variety of disciplines (theater, dance, music, visual arts and writing). Students will create sample proposals and materials (including work samples, artist statements, and organizational and project narratives) for particular funding organizations, representing an emerging artist of their choice or their own creative work. An overview of funding institutions, venues, and sponsors in New York City will also be studied, including not for profit umbrella support organizations such as The Field and Fractured Atlas, and resources and residencies by a variety of venues. This course is ideal for Lang students from any of the arts disciplines who are committed to professional work and development as part of their careers in the arts.

**LINA 3038 Bodies in Space****Faculty:** Lehmann, Ulrich MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6421 Sec A

This course connects creative practice and critical research, centering on the relationship between space and the body as expressed in diverse movements and disciplines. The course discusses examples from urban activism and public interventions, architectural experiments, creative pattern cuts in fashion, sound installations, theatre- and film productions, dance, and more, to explore interconnected forms in which the body is activated during creative processes (in politics, in the arts) and within public manifestations. 'Bodies in space' becomes a tool/technique, when the researcher/artist/activist uses her/his body in developing work, as well as a product of political economy and culture industry, when physical presence intervenes in, obstructs and collectivises experiences. The course is taught across two days of the week: on one day students discuss the above ideas in interactive seminars and during site visits, while the other day sees the studio production of creative projects in multiple media.



**LINA 3039 Reproduction, Art & Politics: Performance and Its Afterlives****Faculty:** Dublon, Amalle TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6453 Sec A

This course takes up the multifaceted, much-debated question of reproduction central to aesthetics and ideas of gender, race, and sexuality. What is reproduction, and what conceptual and political knots has it named over the last century of art and critical theory? In the form of recordings, copies, multiples, counterfeits, reperformances, viral phenomena, etc., reproduction is our primary means of access to performance and its history. Re-examining key texts, we will develop a critical vocabulary of reproduction and situate it within histories of thought and art. We will study the racial and sexual politics of reproduction, and in particular questions of time and tempo, matter, form, ecology, labor, and social life. Course material spans artwork and popular culture as well as black studies, Marxist feminism, queer studies, sound studies, visual studies, and art history. Students will develop a series of writing and research projects over the course of the semester.

**LINA 3130 Vogue'ology****Faculty:** Roberson, Michael TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6236 Sec A

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

**LINA 3210 Black Boxes and White Cubes: Relations Between Dance and the Visual Arts****Faculty:** Goldman, Danielle MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6796 Sec A

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

**LINA 3210 Black Boxes and White Cubes: Relations Between Dance and the Visual Arts****Faculty:** Yoon, Soyoung MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6796 Sec A

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

**LINA 4900 Senior Seminar****Faculty:** F 12:10 PM - 02:50 PM **Credits:** 4 CRN 3672 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.

**LLSJ Literary Studies,Journali****LLSJ 2001 News, Narrative & Design I****Faculty:** Gregory, Kia TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3740 Sec A

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

**LLSJ 2001 News, Narrative & Design I****Faculty:** Gregory, Kia TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 3741 Sec B

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

**LLSJ 2001 News, Narrative & Design I****Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3978 Sec C

This is the first course in a 3-course sequence that introduces students to journalism as a distinct form of media, one that serves as part of the democratic checks-and-balances system. This level 1 class will focus on needs-based reporting ù a bottoms-up approach using human-centered design practices to identify the informational needs and concerns of the community being served. Through real, project-based work, students will research, report and express the news while considering how to best engage their audience and have impact. Students will also be introduced to the complexity and competitiveness of the 21st century media ecosystem. In this initial class, students will focus on clear writing and learn the rudiments of visual storytelling. In the second half of the semester, students will begin working collaboratively. A designer to introduce human-

centered design processes and a data reporter are embedded in the class.

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

**Faculty:** TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4547 Sec D

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

**LLSJ 2010 Ethics and History of Journalism**

**Faculty:** Golway, Terrence W 09:00 AM - 11:40 AM **Credits:** 4 CRN 4180 Sec AX

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

**LLSJ 2010 Ethics and History of Journalism**

**Faculty:** Stellin, Susan W 09:00 AM - 11:40 AM **Credits:** 4 CRN 4550 Sec BX

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

**LLSJ 2010 Ethics and History of Journalism**

**Faculty:** Stellin, Susan M 03:50 PM - 06:30 PM **Credits:** 4 CRN 4550 Sec BX

[subject] This course situates contemporary journalism in its historical context and grounds students in the fundamental ethical principles of the discipline. The course will introduce the concept of journalism as a system by which a society shares information, and an integral part of the democratic checks and balances system. History will extend back to the oral tradition in ancient Rome to the 17th century coffeehouses of London to the birth of the first newspapers, and look at disruptive technologies like the printing press, radio, television and the Internet. The

class will examine the effects on society of government-controlled press and consider ideas of the effect of corporate control in contemporary journalism, as well as look at different contemporary models like the American notion of neutrality versus the European system of Liberal and Conservative outlets. Emphasis will be placed on changing notions of what it has meant historically to be a good journalist, and establishing the guiding ethics of telling the truth, transparency, independence and serving the public good.

**LLSJ 2010 Ethics and History of Journalism**

**Faculty:** Stellin, Susan M 03:50 PM - 06:30 PM **Credits:** 4 CRN 4550 Sec BX

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

**LLSJ 2100 Documentary Photography**

**Faculty:** TBA, Faculty MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6667 Sec A

"The camera is a tool to engage, socially and politically, the world around us. Students will immerse themselves in documentary practices to craft stories with photographs, video, sound, and text. Through close readings of photographic essays, a historical range of photojournalism books, and news reportage, students will learn how to read photographs to gain an understanding of "visual literacy." Our emphasis will be on process (drafting proposals, conducting research, gaining access), as well as practice (editing and building sequencing skills). Through trial and error, students will learn which ideas translate visually, which do not, and why. Students should be prepared to make mistakes, learn by weekly photographic assignments and for the second half of the term, iteration: returning to the same photographic subject matter over and over. Collaboration will be encouraged as we use the classroom as a lab to critique each others' work. Students must have access to a digital camera, smart phone or SLR, and a basic familiarity with an editing application. This class is strongly recommended for all Journalism + Design majors."

**LLSJ 2125 Facts/Alternative Facts**

**Faculty:** T 12:10 PM - 02:50 PM **Credits:** 4 CRN 6699 Sec AX

What is "fake news?" How does it differ from "real" news; and how can you ensure your own writing is accurate? This course looks at how journalists and writers can safeguard the truth ù and their own careers ù at a time when press freedom is under unprecedented attack. Students will read excerpts and articles that address the importance of truth and the danger of error (intended or accidental) in news reporting and literary journalism. Readings range from the founding of our democracy to the Internet age, from Thomas Jefferson's letters on a free press; to articles on the birth of the Soviet propaganda organ Pravda; to excerpts from novels like Orwell's 1984; to Jay McInerney's Bright Lights Big City, which brought the position of "fact checker" to national attention. Students also gain a practical instruction on how to fact-check, using the methods of The New Yorker magazine's fact checking department, and including visits from distinguished professional fact checkers. The two-fold goal of the course is to deepen students' understanding of the power of fact in society, and to increase their ability to control the accuracy of their own work. (Strongly recommended for all Journalism+Design Majors and Minors)

**LLSJ 2150 Understanding Polls****Faculty:** TBA, Faculty T 04:00 PM - 05:50 PM **Credits:** 2 CRN 6671 Sec A

This course will investigate how polling is used in the media, focusing most on political and election polls. We'll discuss how polls are conducted, what makes them trustworthy (or not), and how to determine what the numbers really mean. Students will learn to be savvy and critical data consumers, as well as develop an understanding of the challenges faced in the polling field.

**LLSJ 2175 Finding the Stories in Visual Data Sets****Faculty:** TBA, Faculty W 04:00 PM - 05:50 PM **Credits:** 2 CRN 6701 Sec A

Space probe imagery, government pill databases and social media photos all contain a treasure trove of data. Some in the imagery itself, others in the metadata. In this class we'll learn tools and techniques for gathering, analyzing and presenting the data hidden within large visual data sets. We will also explore how to present these data as news projects that readers will remember.

**LLSJ 2200 The Art and Craft of the Interview****Faculty:** TBA, Faculty T 09:50 AM - 11:40 AM **Credits:** 2 CRN 6672 Sec A

In this 12-week workshop, we'll develop deep listening skills as the heart of an ethical interview practice, framing the interview as an opportunity for mutual transformation, reparation, and empathy. How can we support and amplify the voices of those who largely go unheard and unrecorded? How can our interviews serve to mobilize individual interviewees and entire communities? Our time together will include listening exercises, tech tutorials, project design and discussion. We'll critique examples of powerful interview-based work across media that emphasize the interview process as well as the product. These examples (photography, video, radio documentary and print) will serve as inspiration for students' work. In building our eclectic skill set, we readily borrow from adjacent fields (psychoanalysis, oral history, and acoustic ecology among others) to explore a range of relevant topics including trauma, insider-outsider dynamics, reciprocity, collaborative analysis, and the power of silence.

**LLSJ 2241 Web Fundamentals****Faculty:** Ackerman, Alexandra T 06:00 PM - 07:50 PM **Credits:** 2 CRN 6514 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, students will learn how computers, code, and the Web actually work. Along the way, students will pick up valuable skills and knowledge that will allow them to do more complex interactive projects in the future. It's strongly recommended that this class be taken in tandem with or before News, Narrative & Design II.

**LLSJ 2241 Web Fundamentals****Faculty:** Alexander, Anila R 06:00 PM - 07:50 PM **Credits:** 2 CRN 6515 Sec B

[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, students will learn how computers, code, and the Web actually work. Along the way, students will pick up valuable skills and knowledge that will allow them to do more complex interactive projects in the future. It's strongly recommended that this class be taken in tandem with or before News, Narrative & Design II.

**LLSJ 2602 Hearing News: Audio Journalism Principles and Production****Faculty:** Montague, Sarah R 06:00 PM - 07:50 PM **Credits:** 2 CRN 6516 Sec A

Students in this course will learn hands-on techniques for critiquing and reporting news relevant to the New School community in its unique New York City context. Emphasis will be on dynamic engagement with the real-world environment of New York City and in developing reporting, storytelling, and production skills for today's public media environment. Students will learn to identify and research stories; interview subjects and sources; radio/audio journalism protocols and ethics; record in the studio and in the field; write good radio/audio scripts; and basic audio production. Completed audio stories will be featured on WNSR, New School Radio, the New School's online radio station.

**LLSJ 2602 Hearing News: Audio Journalism Principles and Production****Faculty:** Montague, Sarah R 06:00 PM - 07:50 PM **Credits:** 2 CRN 6516 Sec A

Students in this course will learn hands-on techniques for critiquing and reporting news relevant to the New School community in its unique New York City context. Emphasis will be on dynamic engagement with the real-world environment of New York City and in developing reporting, storytelling, and production skills for today's public media environment. Students will learn to identify and research stories; interview subjects and sources; radio/audio journalism protocols and ethics; record in the studio and in the field; write good radio/audio scripts; and basic audio production. Completed audio stories will be featured on WNSR, New School Radio, the New School's online radio station.

**LLSJ 2602 Hearing News: Audio Journalism Principles and Production****Faculty:** Montague, Sarah R 06:00 PM - 07:50 PM **Credits:** 2 CRN 6516 Sec A

Students in this course will learn hands-on techniques for critiquing and reporting news relevant to the New School community in its unique New York City context. Emphasis will be on dynamic engagement with the real-world environment of New York City and in developing reporting, storytelling, and production skills for today's public media environment. Students will learn to identify and research stories; interview subjects and sources; radio/audio journalism protocols and ethics; record in the studio and in the field; write good radio/audio scripts; and basic audio production. Completed audio stories will be featured on WNSR, New School Radio, the New School's online radio station.

**LLSJ 3001 News, Narrative & Design II****Faculty:** Gregory, Kia T 03:50 PM - 06:30 PM **Credits:** 4 CRN 3742 Sec AX

This is the second course in a three-course sequence preparing students to do creative and rigorous journalism in a highly competitive and complex media ecosystem. Increased attention will be paid to using design strategies to identify community needs and problem solve audience engagement, considering such factors as context for consumption and multi-channel participation. Brainstorming, research and other design strategies will be used to imagine new ways of reporting and expressing the news. In addition to growing expectations for depth of reporting, increased emphasis will be on creative presentation of work, and telling stories visually as well as through writing. The class is project-based and collaborative. A designer and a data reporter are embedded in the class. Other experts will be brought in based on student need. Students must have already taken News, Narrative & Design I to register.

**LLSJ 3001 News, Narrative & Design II****Faculty:** Gregory, Kia W 03:50 PM - 06:30 PM **Credits:** 4 CRN 3742 Sec AX

This is the second course in a three-course sequence preparing students to do creative and rigorous journalism in a highly competitive and complex media ecosystem. Increased attention will be paid to using design strategies to identify community needs and problem solve audience engagement, considering such factors as context for consumption and multi-channel participation. Brainstorming, research and other design strategies will be used to imagine new

ways of reporting and expressing the news. In addition to growing expectations for depth of reporting, increased emphasis will be on creative presentation of work, and telling stories visually as well as through writing. The class is project-based and collaborative. A designer and a data reporter are embedded in the class. Other experts will be brought in based on student need. Students must have already taken News, Narrative & Design I to register.

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

**Faculty:** Gregory, Kia                    W    03:50 PM - 06:30 PM    **Credits:** 4    CRN 3742    Sec AX

This is the second course in a three-course sequence preparing students to do creative and rigorous journalism in a highly competitive and complex media ecosystem. Increased attention will be paid to using design strategies to identify community needs and problem solve audience engagement, considering such factors as context for consumption and multi-channel participation. Brainstorming, research and other design strategies will be used to imagine new ways of reporting and expressing the news. In addition to growing expectations for depth of reporting, increased emphasis will be on creative presentation of work, and telling stories visually as well as through writing. The class is project-based and collaborative. A designer and a data reporter are embedded in the class. Other experts will be brought in based on student need. Students must have already taken News, Narrative & Design I to register.

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

**Faculty:** TBA, Faculty                    MW 10:00 AM - 11:40 AM    **Credits:** 4    CRN 6676    Sec B

This is the second course in a three-course sequence preparing students to do creative and rigorous journalism in a highly competitive and complex media ecosystem. Increased attention will be paid to using design strategies to identify community needs and problem solve audience engagement, considering such factors as context for consumption and multi-channel participation. Brainstorming, research and other design strategies will be used to imagine new ways of reporting and expressing the news. In addition to growing expectations for depth of reporting, increased emphasis will be on creative presentation of work, and telling stories visually as well as through writing. The class is project-based and collaborative. A designer and a data reporter are embedded in the class. Other experts will be brought in based on student need. Students must have already taken News, Narrative & Design I to register.

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

**Faculty:** TBA, Faculty                    MW 11:55 AM - 01:35 PM    **Credits:** 4    CRN 4548    Sec C

This is the second course in a three-course sequence preparing students to do creative and rigorous journalism in a highly competitive and complex media ecosystem. Increased attention will be paid to using design strategies to identify community needs and problem solve audience engagement, considering such factors as context for consumption and multi-channel participation. Brainstorming, research and other design strategies will be used to imagine new ways of reporting and expressing the news. In addition to growing expectations for depth of reporting, increased emphasis will be on creative presentation of work, and telling stories visually as well as through writing. The class is project-based and collaborative. A designer and a data reporter are embedded in the class. Other experts will be brought in based on student need. Students must have already taken News, Narrative & Design I to register.

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

**Faculty:** Greif, Dylan                    R    12:10 PM - 02:50 PM    **Credits:** 4    CRN 3981    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 all Journalism + Design majors take this class, preferably in tandem with or before News, Narrative & Design II.

**LLSJ 3003 Newsroom Video Production 101**

**Faculty:** TBA, Faculty                    T    07:00 PM - 09:40 PM    **Credits:** 4    CRN 5950    Sec AX

[Medium] This 101 course will introduce students to the basic theories, production methods and workflows of creating video within a digital news organization. The curriculum will be geared toward post-production, and will emphasize the varying platforms to consider when imagining a video. Students will learn the basics of editing in Adobe Premiere Pro. In this context, post-production encompasses more than simply operating a video editing program. The curriculum will outline the opportunity to create engaging video journalism, utilizing source material from today's immense web of immediately available media. Prescribed assignments will be given, as well as assignments to pitch, research and develop stories. Some assignments will include reporting and shooting in the field. Students will have opportunities to work autonomously, as well as in groups. The course will culminate in a final project ù a portfolio piece. This course is recommended for all Journalism + Design majors. The class is taught by Michael Poretz, video post-production manager at the New York Times.

**LLSJ 3021 Transmedia**

**Faculty:** TBA, Faculty                    TR 03:50 PM - 05:30 PM    **Credits:** 4    CRN 5951    Sec A

"[Medium] In this project-based course, students will reinterpret the role of the visual journalist in the transmedia era. The class will interpret the theme "" personal political"" and blur boundaries across disciplines to develop a layered practice that allows for deeper communication and understanding of a documentary subject. Students will work both independently and as collaborators to collect and most effectively produce content that will include still and moving images, sound, text, and ephemera of all varieties. Students will ground their explorations in literature, scholarly articles, and the historical evolution of the digital media form. This class is strongly recommended for all Journalism + Design majors."

**LLSJ 3028 Reading for Writers: Journalism****Faculty:** Dray, Philip MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4602 Sec A

[Elective] Advocacy journalism allows writers to impart truth through the use of facts and persuasive argument, while bringing a dedication to social justice and also one's personal experiences to bear. In tackling stubborn issues or exposing injustice, advocacy journalists have influenced and even changed the world in which they live, a tradition that lives today in the work of Glenn Greenwald, Naomi Klein, Eric Schlosser, Laura Kipnis, and Ta-Nehisi Coates, among others. Students will learn from our readings of the craft's exemplary practitioners, past and present – muckrakers Ida B. Wells and Upton Sinclair; social critic H. L. Mencken; writers on conflict and war such as Seymour Hersh and Jonathan Schell; and political commentators Thomas Frank and Heather "Digby" Parton. The course immerses students in current events; discusses the use of humor and satire as advocacy (David Sedaris, Gail Collins); and considers writers who blend fiction, memoir, and journalism (such as Zora Neale Hurston). In a supportive workshop environment, participants will try their hand at various forms of opinion and advocacy writing, and emerge as discerning readers of advocacy journalism, able to apply new journalistic skills to the cogent expression of ideas. This course is open to sophomores, juniors and seniors.

**LLSJ 3505 Visualizing Data****Faculty:** Chang, Alvin R 09:00 AM - 11:40 AM **Credits:** 4 CRN 3744 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.

**LLSJ 3505 Visualizing Data****Faculty:** TBA, Faculty T 03:50 PM - 05:30 PM **Credits:** 4 CRN 4549 Sec BX

[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.

**LLSJ 3505 Visualizing Data****Faculty:** TBA, Faculty T 03:50 PM - 06:30 PM **Credits:** 4 CRN 4549 Sec BX

[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.

**LLSJ 3521 Interaction Design for News Apps****Faculty:** Chen, Irwin TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 6517 Sec A

[Medium or elective] This course will introduce students to key concepts and foundational principles of UX (user experience) and interaction design in the context of journalism. The 2016 Presidential election exposed the hidden power of interaction design in clickbait, the exploitation of design signals in fake news websites, and behavioral ad targeting. Now more than ever, a real understanding of UX and interaction design will be critical to the success of journalism in all its diverse forms (apps, interactives, visualizations and other news delivery mechanisms). The primary focus of this course will be understanding the behavior of news consumers and how these behaviors can be exploited or changed, building a vocabulary to analyze interactions and designing optimal and ethical interactions for digital news-related applications. Students should have some experience with Photoshop and Illustrator, basic knowledge of wireframing and prototyping, as well as an interest in news and current events. This class is strongly recommended for all Journalism + Design majors. Students must have completed News, Narrative & Design I, or Design for Journalists (with a minimum Grade of B), or be enrolled with permission of the instructor.

**LLSJ 3901 New School Free Press****Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3743 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 a commitment that involves planning and executing strong, compelling journalism in a variety of platforms. To be an editor, students must submit an application to the current editors and the professor. Positions are determined based on student interest and skill, but include editor-in-chief, managing editors, designers, social media editors, photographers, data visualization editors, and interactive editor from across the university. The class is highly collaborative and only for serious, dedicated students. To be a reporter on the paper, students must have completed News, Narrative, & Design I or have the permission of the instructor.

**LLSJ 3901 New School Free Press****Faculty:** Lichter, Allison MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 3743 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 a commitment that involves planning and executing strong, compelling journalism in a variety of platforms. To be an editor, students must submit an application to the current editors and the professor. Positions are determined based on student interest and skill, but include editor-in-chief, managing editors, designers, social media editors, photographers, data visualization editors, and interactive editor from across the university. The class is highly collaborative and only for serious, dedicated students. To be a reporter on the paper, students must have completed News, Narrative, & Design I or have the permission of the instructor.

**LLSJ 3901 New School Free Press****Faculty:** Lichter, Allison MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 3743 Sec A

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**Faculty:** TBA, Faculty MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 3743 Sec A

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**LLSJ 3901 New School Free Press**

**Faculty:** Lichter, Allison MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3743 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 a commitment that involves planning and executing strong, compelling journalism in a variety of platforms. To be an editor, students must submit an application to the current editors and the professor. Positions are determined based on student interest and skill, but include editor-in-chief, managing editors, designers, social media editors, photographers, data visualization editors, and interactive editor from across the university. The class is highly collaborative and only for serious, dedicated students. To be a reporter on the paper, students must have completed News, Narrative, & Design I or have the permission of the instructor.

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

**Faculty:** Lichter, Allison MF 09:00 AM - 11:40 AM **Credits:** 4 CRN 3980 Sec AX

The final course in a three-course sequence, this advanced class engages students in a creative and rigorous practice of journalism to help prepare them for entering the highly competitive media ecosystem. Students build on a growing proficiency in traditional journalism and design methodologies by creating a series of projects, some of which will be collaborative. Using skills developed in News, Narrative & Design I and II, as well as other Journalism + Design courses, students will develop projects that ask hard questions and overcome reporting hurdles, and will be encouraged to experiment and push themselves. Work will be published on Medium.com, the New School Free Press, and/or other social media channels. A designer and a data reporter are embedded in the course. Students must have already taken News, Narrative, & Design I and II to register.

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

**Faculty:** Lichter, Allison M 09:00 AM - 11:40 AM **Credits:** 4 CRN 3980 Sec AX

The final course in a three-course sequence, this advanced class engages students in a creative and rigorous practice of journalism to help prepare them for entering the highly competitive media ecosystem. Students build on a growing proficiency in traditional journalism and design methodologies by creating a series of projects, some of which will be collaborative. Using skills developed in News, Narrative & Design I and II, as well as other Journalism + Design courses, students will develop projects that ask hard questions and overcome reporting hurdles, and will be encouraged to experiment and push themselves. Work will be published on Medium.com, the New School Free Press, and/or other social media channels. A designer and a data reporter are embedded in the course. Students must have already taken News, Narrative, & Design I and II to register.

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

**Faculty:** TBA, Faculty F 09:00 AM - 11:40 AM **Credits:** 4 CRN 5465 Sec BX

The final course in a three-course sequence, this advanced class engages students in a creative and rigorous practice of journalism to help prepare them for entering the highly competitive media ecosystem. Students build on a growing proficiency in traditional journalism and design methodologies by creating a series of projects, some of which will be collaborative. Using skills developed in News, Narrative & Design I and II, as well as other Journalism + Design courses, students will develop projects that ask hard questions and overcome reporting hurdles, and will be encouraged to experiment and push themselves. Work will be published on Medium.com, the New School Free Press, and/or other social media channels. A designer and a data reporter are embedded in the course. Students must have already taken News, Narrative, & Design I and II to register.

**LLSJ 4991 Senior Capstone**

**Faculty:** Meier, Andrew F 09:00 AM - 11:40 AM **Credits:** 4 CRN 6518 Sec AX

The Capstone is an opportunity for all graduating seniors majoring in Journalism + Design 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. In a collective of advanced Journalism + Design majors, students will pursue 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 projects should be polished work, exemplifying the skill and craft of an accomplished journalist. Students must have completed News, Narrative, and Design I, II, + III in order to register for this course.

## LLSL Lit Studies: Literature

### LLSL 2017 Gender of Modernism

**Faculty:** Daniel, Anne MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6358 Sec A

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

### LLSL 2347 Central East European Modernism Between the Wars

**Faculty:** Medzhibovskaya, MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6774 Sec A

The extraordinary cultural ferment between the two world wars in the region of Central-Eastern Europe produced art and artists who in many ways defined modernism. They were its (anti-) cultural ambassadors and rebels, visionaries, performers and philosophers, diplomats, teachers, and engineers ū not infrequently in one person, but writers and poets primarily. We sample these complex identities in tandem with their expressions with the help of Tristan Tzara's "howls" and lampisteries, Bruno Schulz's allegories of lost time, Witold Gombrowicz's tales of im/maturation, Jaroslav Hasek's chronicles of WWI told through the eye of a certified imbecile, Stanislaw Ignacy Witkiewicz's plays and novels in the genre of "catastrophism," Karel Capek's "black utopias," and Mircea Eliade's variations of the myth of "eternal return" among other works. Course materials includes multimedia, performance, and film.

### LLSL 2411 Contemporary Latin American Literature

**Faculty:** De Castro, Juan TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6050 Sec A

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

### LLSL 2417 19th Century British Fiction

**Faculty:** Sussman, Herbert MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6155 Sec A

Romanticism and realism, the Gothic and accounts of the everyday inform British fiction of the nineteenth century. These forms will be set against each other as we read Mary Shelley's Frankenstein and Jane Austen's Emma, Charlotte Bronte's Villette and Emily Bronte's Wuthering Heights. We also read Charles Dickens's Great Expectations. Finally we look to modern liberation and modern anxieties with Thomas Hardy's tragic Jude the Obscure and Bram Stoker's Dracula. Short response papers on each text, one comparative paper, oral presentations, take-home final exam.

### LLSL 2418 American Literature 1620-1850

**Faculty:** Greif, Mark TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6070 Sec A

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

### LLSL 2419 Create/Destroy a Book

**Faculty:** Rejouis, Rose TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6072 Sec A  
TBD

### LLSL 2663 Anglophone Poetry 1

**Faculty:** Savory, Elaine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4523 Sec A

This course introduces students to close analysis of poems, as well as following the development of Anglophone poetry from just before the time of Shakespeare to the end of the Romantic period. This provides an invaluable foundation for anyone interested in learning how to understand poetry as an art form, whether as a writer or a reader. History of the craft is essential for anyone wishing to write poems. Students of all levels of experience and competence with poetry are welcome. The course will also try to improve liberal arts skills such as close reading, critical thinking, expository writing and oral presentation of work.

### LLSL 3086 Literature and Environmental Consciousness

**Faculty:** Savory, Elaine MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6054 Sec A

This course introduces students to a vitally important developing field of literary and interdisciplinary studies. The course first addresses the goals, strategies and geographical, cultural and sociopolitical diversity of the field. It also explores three major approaches to bringing environmental concerns and scholarship and the study of literature together: bringing an environmental lens to the reading of literary texts, making a productive conversation between environmental science and literary studies, and using art, music and literature to provide a framing and insight into environmental concerns. Students from literary studies, environmental studies and global studies are especially welcome. No prior expertise in and knowledge of the field is required.

### LLSL 3087 Autobiography of the Scholarship Kid

**Faculty:** Rejouis, Rose TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6055 Sec A

This course examines social class through the lens of the "scholarship kid" narrative. We will examine stories about students of different gender, race, and socio-economic situation. Most importantly, we will collect perspectives. Some of the stories are about "the great escape" and validate the notion of a capitalist meritocracy while others analyze the social and emotional costs of social mobility for the few. Others offer yet other pleasures ū the outsiders' humor and an anthropological or philosophical gaze. Ultimately, we will study a corpus focused on facing the myths of childhood. Possible authors may include Pierre Bourdieu, Patrick Chamoiseau, and Annie Ernaux.

**LLSL 3096 Love in the Middle Ages****Faculty:** TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6359 Sec A

In this seminar, we will investigate how medieval writers invented love—how, through rhetoric, they crafted new modes of amour. Specifically, we will investigate how medieval thinkers created romance, companionate marriage, and notions of consent. And we will examine how new, medieval ideas about love found literary expression in innovative genres (like lyrics, romances, and homoerotic saints' lives, as well as the first English-language autobiography, *The Book of Margery Kempe*). As readers and writers, we will pay particular attention to the ways that premodern sex and gender may challenge modern norms.

**LLSL 3372 Criminology and Salvation****Faculty:** Medzhibovskaya, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6073 Sec A

This advanced course in examines two novels from Russia's greatest prose writers that are rarely studied together. Dostoevsky's *Crime and Punishment* is generally regarded as his first great long novel (1866). Tolstoy's *Resurrection* is his last finished long novel (1899) reassessed today as an important precursor of modernism. In these works, both authors are strongly in dialogue on a twin topic that makes the comparison of the two giant rivals so exciting—of literary criminology and salvation (promised at the open-ended end). Driven by money issues both novels were created under most peculiar circumstances that will be closely examined. Shockingly sincere and merciless in their portrayals, both works plumb the depths of the permissible: sexual exploitation and prostitution, urban poverty and crime, corrupt legal and penal systems, violence within families, child abuse, and indignities of the leisure class. All these are on panoramic display and close view at the backdrop of a seething revolutionary movement. In addition to surveying their shorter prose and essays on engaged art and spirituality, the course is dealing with interdisciplinary theoretical and historical problematic (criminology, social justice, and religious salvation). It includes a significant amount of literary criticism, critical theory, philosophy, and incorporates material in the theory and practice of adaptation through media/film.TBD

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**LLSL 3372 Criminology and Salvation****Faculty:** Medzhibovskaya, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6073 Sec A

This advanced course in examines two novels from Russia's greatest prose writers that are rarely studied together. Dostoevsky's *Crime and Punishment* is generally regarded as his first great long novel (1866). Tolstoy's *Resurrection* is his last finished long novel (1899) reassessed today as an important precursor of modernism. In these works, both authors are strongly in dialogue on a

twin topic that makes the comparison of the two giant rivals so exciting—of literary criminology and salvation (promised at the open-ended end). Driven by money issues both novels were created under most peculiar circumstances that will be closely examined. Shockingly sincere and merciless in their portrayals, both works plumb the depths of the permissible: sexual exploitation and prostitution, urban poverty and crime, corrupt legal and penal systems, violence within families, child abuse, and indignities of the leisure class. All these are on panoramic display and close view at the backdrop of a seething revolutionary movement. In addition to surveying their shorter prose and essays on engaged art and spirituality, the course is dealing with interdisciplinary theoretical and historical problematic (criminology, social justice, and religious salvation). It includes a significant amount of literary criticism, critical theory, philosophy, and incorporates material in the theory and practice of adaptation through media/film.TBD

**LLST Literary Studies****LLST 2003 Invention of Literature****Faculty:** Neuman, Justin M 10:00 AM - 11:40 AM **Credits:** 0 CRN 4537 Sec A

This course introduces students to the birth, evolution, and history of literature through an examination of the foundational texts that have shaped modern literature. Reading creation myths (*The Book of Genesis*), epic (*Gilgamesh*, Homer), drama (*Aeschylus*, *Sophocles*), philosophical dialog (*Plato*), literary theory (*Aristotle*), and narratives in prose (*Arabian Nights*) and poetry (*Ovid*, *Chaucer*), we will study the historical, thematic, and stylistic origins of literary genres that we take for granted today. Among the larger questions that we will consider are the personal and social functions of reading and writing; the complex uses that writers make of material they have inherited from the tradition; and the role literature can play in a liberal education. This course satisfies one of the Foundations requirements for Lang Literary Studies majors. Students must register for both the lecture and discussion section (LLST 2004) of this course.

**LLST 2003 Invention of Literature****Faculty:** Anemone, Anthony M 10:00 AM - 11:40 AM **Credits:** 0 CRN 4537 Sec A

This course introduces students to the birth, evolution, and history of literature through an examination of the foundational texts that have shaped modern literature. Reading creation myths (*The Book of Genesis*), epic (*Gilgamesh*, Homer), drama (*Aeschylus*, *Sophocles*), philosophical dialog (*Plato*), literary theory (*Aristotle*), and narratives in prose (*Arabian Nights*) and poetry (*Ovid*, *Chaucer*), we will study the historical, thematic, and stylistic origins of literary genres that we take for granted today. Among the larger questions that we will consider are the personal and social functions of reading and writing; the complex uses that writers make of material they have inherited from the tradition; and the role literature can play in a liberal education. This course satisfies one of the Foundations requirements for Lang Literary Studies majors. Students must register for both the lecture and discussion section (LLST 2004) of this course.

**LLST 2003 Invention of Literature****Faculty:** Fuerst, James M 10:00 AM - 11:40 AM **Credits:** 0 CRN 4537 Sec A

This course introduces students to the birth, evolution, and history of literature through an examination of the foundational texts that have shaped modern literature. Reading creation myths (*The Book of Genesis*), epic (*Gilgamesh*, Homer), drama (*Aeschylus*, *Sophocles*), philosophical dialog (*Plato*), literary theory (*Aristotle*), and narratives in prose (*Arabian Nights*) and poetry (*Ovid*, *Chaucer*), we will study the historical, thematic, and stylistic origins of literary genres that we take for granted today. Among the larger questions that we will consider are the personal and social functions of reading and writing; the complex uses that writers make of material they have inherited from the tradition; and the role literature can play in a liberal education. This course satisfies one of the Foundations requirements for Lang Literary Studies majors. Students must register for both the lecture and discussion section (LLST 2004) of this course.



**LLST 2004 Invention of Literature: Discussion Section****Faculty:** Anemone, Anthony W 10:00 AM - 11:40 AM **Credits:** 4 CRN 4538 Sec A

This is the discussion section for LLST 2003. Students must register for both the lecture and discussion sections of this course.

**LLST 2004 Invention of Literature: Discussion Section****Faculty:** Fuerst, James W 10:00 AM - 11:40 AM **Credits:** 4 CRN 4539 Sec B

This is the discussion section for LLST 2003. Students must register for both the lecture and discussion sections of this course.

**LLST 2004 Invention of Literature: Discussion Section****Faculty:** Neuman, Justin W 10:00 AM - 11:40 AM **Credits:** 4 CRN 4540 Sec C

This is the discussion section for LLST 2003. Students must register for both the lecture and discussion sections of this course.

**LLST 3006 RFW Fiction****Faculty:** Deb, Siddhartha TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1812 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****Faculty:** Deb, Siddhartha TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1812 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****Faculty:** Deb, Siddhartha TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1812 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****Faculty:** Sessions, Joshua TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4182 Sec B

Reading for Writers classes focus on a given literary style, genre, or aspect of craft through the

consideration a representative selection of readings. Writing and discussion in these classes discovers the subtle techniques used by authors to achieve aesthetic and expressive goals. Rather than engaging primarily in interpretation, these courses illuminate the formal properties of a genre as defined by its practitioners: the bricks, mortar, and architecture of writing. The goal of this inquiry is to enrich our writing, therefore these insights are put into practice through short creative assignments. Since aesthetic and social philosophies often play a role in the development of literary styles, students will master the ideas that informed the works under consideration. The goal, as the name suggests, is for writers to obtain usable knowledge through careful reading and bring this knowledge to their own work.

**LLST 3016 RFW Non-Fiction****Faculty:** Halberstadt, F 09:00 AM - 11:40 AM **Credits:** 4 CRN 6038 Sec AX

In this class, students will hone their understanding of the writer's craft by exploring a diverse body of nonfiction by LGBTQ writers. The readings will encompass cultural criticism, history, essay, memoir, manifesto and a number of hybrid forms. The class will question the ability of rhetorical writing to effect visibility and representation; examine the the history of how rhetorical pressures created opportunities for formal experimentation and innovation; and explore the unexpected intersections of gender, race, class, ability and ethnicity engendered in this work. Students will generate critical and creative writing that will address notions of formal mastery, prose style, authority, and their political and social implications. We will read nonfiction by Eileen Myles, Hilton Als, Jean Genet, Alison Bechdel, David Wojnarowicz, James Baldwin, Gloria Anzaldua, Audre Lorde, Maggie Nelson, J.R. Ackerley, Sarah Schulman, Kate Bornstein and Reinaldo Arenas. Hilton Als, author of White Girls and theater critic at The New Yorker, will visit the class.

**LLST 3025 RFW Poetry****Faculty:** Walters, Wendy MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 1834 Sec A

Reading for Writers Poetry focuses on the the multiple ways poets consider different literary texts. We approach the works through a poet's lens, examining the practice, methodology and construction of each. By focusing on genre, theme, history, culture, politics, language, theory we place the work in context with larger social and aesthetic movements. Students participate in discrete writing assignments informed by the selected texts. Consult the Lang Course Finder for more specific descriptions.

**LLST 3504 Moby-Dick****Faculty:** Walters, Wendy MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6040 Sec A

Seen as an artistic failure or an overgrown children's book until the 1920s, Melville's Moby-Dick has since become seen as the greatest single work of American literature, with Captain Ahab's hunt for the great white whale aboard the Pequod being seen in almost every conceivable interpretive significance. This course will provide an intensive focus on the book, reading it closely and also looking at other works by Melville, comparable sea stories of the era and later revisionist takes on Melville's audacious modern epic.

**LLST 3515 Faulkner****Faculty:** Napolin, Julie TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6041 Sec A

"This course explores the origins of the fictional world of William Faulkner which he named "Yoknapatawpha County," or "my own little postage stamp of native soil." We will discuss the roots of his fiction in tall tales, oral culture and Civil War history, and how it was that this small region of Mississippi could become one of the most major sites of global modernism. We will note how world literature and philosophy intersect his work. Beginning with the short stories, we will see how his project was first an experiment in form and then changed to accommodate the most pressing division of his time: race and the legacy of slavery. We will read *The Sound and the Fury*, as well as several short stories related to its beginnings, *As I Lay Dying*, *Light in August*, *Sanctuary*, *The Unvanquished*, and *The Wild Palms*. We will consider Faulkner's career as a screen writer and students will have the opportunity to contribute to a large scale digital mapping of his world, "Digital Yoknapatawpha." Students will also be encouraged to continue our work at the annual Yoknapatawpha meeting in Oxford, MS this summer."

**LLST 3525 Hamlet****Faculty:** Guenther, Genevieve F 12:10 PM - 02:50 PM **Credits:** 4 CRN 6052 Sec AX TBD**LLST 3526 Gabriel Garcia Marquez****Faculty:** De Castro, Juan TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6053 Sec A

This course studies the narrative of Gabriel Garcia Marquez (1927-2014). Winner of the 1982 Nobel Prize, he was arguably the most influential writer in the last third of the twentieth century. Among his myriad of unofficial disciples and followers, one can find such contemporary luminaries as Toni Morrison, Salman Rushdie, Peter Carey, and Ben Okri. In addition to *One Hundred Years of Solitude* (1967), the novel that popularized magical realism throughout the world, we will study his innovative crime story *Chronicle of a Death Foretold* (1982), the monumental romance *Love in the Time of Cholera* (1985), and his historical recreation of the life of the libertador Simón Bolívar, *The General in his Labyrinth* (1992), among other texts.

**LLSW Lit Studies: Writing****LLSW 2010 Intro Non-Fiction****Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 1813 Sec A

In the introductory class students explore a range of contemporary nonfiction styles and narrative strategies, focusing on elements of craft while learning how to choose a subject, structure a piece, workshop and revise. Attention is paid to developing one's individual voice and basic skills (some of them involving reportage and research). Nonfiction students may (depending on the instructor) write in a variety of modes – creative nonfiction, essays, memoir, poetic texts, cultural critiques, or hybrid work that can't easily be categorized. Students will read provocative nonfiction works throughout the semester. No prerequisites.

**LLSW 2010 Intro Non-Fiction****Faculty:** Brooks, Colette TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4530 Sec B

In the introductory class students explore a range of contemporary nonfiction styles and narrative strategies, focusing on elements of craft while learning how to choose a subject, structure a piece, workshop and revise. Attention is paid to developing one's individual voice and basic skills (some of them involving reportage and research). Nonfiction students may (depending on the instructor) write in a variety of modes – creative nonfiction, essays, memoir, poetic texts, cultural critiques, or hybrid work that can't easily be categorized. Students will read provocative nonfiction works throughout the semester. No prerequisites.

**LLSW 2020 Intro Fiction****Faculty:** TBA, Faculty MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 1814 Sec A

This course provides an introduction to the central concepts and techniques of fiction writing and creative writing workshop. Through exposure to a variety of literary texts 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. May not be enrolled as the following Classifications: Fifth Year or Senior. No pre-requisites.

**LLSW 2020 Intro Fiction****Faculty:** Jacob, Mira MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 1835 Sec B

This course provides an introduction to the central concepts and techniques of fiction writing and creative writing workshop. Through exposure to a variety of literary texts 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. May not be enrolled as the following Classifications: Fifth Year or Senior. No pre-requisites.

**LLSW 2020 Intro Fiction****Faculty:** Sessions, Joshua TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 4531 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 literary texts 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. May not be enrolled as the following Classifications: Fifth Year or Senior. No pre-requisites.

**LLSW 2030 Intro Poetry****Faculty:** Carr, Angela MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 1815 Sec A

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. May not be enrolled as the following Classifications: Fifth Year or Senior. No pre-requisites.

**LLSW 2030 Intro Poetry****Faculty:** White, Simone TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2151 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.

May not be enrolled as the following Classifications: Fifth Year or Senior. No pre-requisites.

**LLSW 2904 Considering Clothes**

**Faculty:** Kendall, Elizabeth TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6057 Sec A

This course will attempt to get around and under the subject of clothes by thinking in fundamental yet untraditional ways – in conversation, and through writing, reading, viewing, and research. This is not a historical survey, but a meditative, light-hearted course tailored to students' experiences and desires. Beginning with clothes-and-body memories analyzed in class discussion, we will proceed to fashion's historic connections with French culture, then to clothes-related topics of the students' own choosing. Exploration techniques will involve interviewing (of self and others), film viewing, reportage, field research, museum research (not only the Musee de la Mode et du Textile, but possibly military, ethnic and single-figure museums such as the Musees Carnavalet, Guimet, Hebert, Musee de la Poupée, etc.), and other self-designed excursions. Reading/viewing will include selected material ranging from the sociological to the artisanal, including critical essays (drawn from Peter McNeil and Sandra Miller's 2014 historical survey, Fashion Writing and Criticism), personal essays (possible writers: Judith Thurman, Wayne Koestenbaum, Margo Jefferson, Joan Didion), one or two clothes-conscious novels (possible novelists: Zola, Edith Wharton, Evgenia Ginsburg, Colette), and one or two films (possible films: Swingtime, Vivre Sa Vie, La Piscine, Dior and I). Writing and other assignments will parallel the discussion material, with final, student-designed projects deliverable in any medium desired. Team projects will be honored.

**LLSW 3046 Eleven and a Half**

**Faculty:** Mobilio, Albert MW 10:15 AM - 11:30 AM **Credits:** 3 CRN 1836 Sec A

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

**LLSW 3100 Feminist Avant-garde Poetics**

**Faculty:** Firestone, Jennifer TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6844 Sec A

In this course students will work closely with the New York based avant-garde feminist collaborative, Belladonna\* by reading, deconstructing and exploring what it means to be "feminist" and "avant-garde." Our readings will consist of such state-of-the-art/ ground breaking/ game changing texts as NY writer, vocalist and sound artist LaTasha N. Nevada Diggs' polyphonic book, TwERK, to the Quebecois French feminist collection Theory, A Sunday. Each text will result in active course discussions, presentations and class experiments. The class' Visiting Fellow, Belladonna board member and established poet, Marcella Durand, will take us through the history of Belladonna – how it came to exist as a feminist, avant-garde collective. Students will visit Belladonna's Brooklyn art studio and attend Belladonna readings and events. Because a significant emphasis of this course is to encourage students to form their own feminist avant-garde collectives and communities, students will be asked to curate a final event for the course. This final event will be in collaboration with Belladonna and will hope to exhibit the students' thoughtful and creative interpretation of avant-garde feminism. This course counts toward the Gender Studies minor.

**LLSW 3200 Creative Non-Fiction**

**Faculty:** Chasin, Alexandra TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4033 Sec A

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

**LLSW 3500 Intermediate Fiction**

**Faculty:** Mobilio, Albert MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 1816 Sec A

This course will build on skills acquired at the introductory level by asking students to experiment with a range of genres and styles. The course will require students to read with close attention, analyze the characteristics of a genre, and participate in a wide range of writing exercises. The written component will consist of one full-length story (between 10 and 15 pages) in one of the genres/styles discussed in class. This full-length story will be workshopped in class and will involve substantial revising. Pre-req of LLSW 2020 Intro Fiction minimum grade of B.

**LLSW 3510 Intermediate Non-Fiction**

**Faculty:** Greif, Mark F 12:10 PM - 02:50 PM **Credits:** 4 CRN 2899 Sec BX

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. Pre-req of LLSW 2010 Intro Non-Fiction, minimum grade of B.

**LLSW 3520 Intermediate Poetry****Faculty:** Xu, Wendy TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 1817 Sec A

This course explores poetry that is engaged in some way with a source text, a document (broadly interpreted, can we have visual texts?) from which language is borrowed, scavenged, or reworked to aid in the poet's creation of creative work. Source texts will range from war dictionaries, to news media, to Homeric classics, to spoken personal testimony—students should be prepared to encounter a range of non-poetry documents and hybrid writing forms throughout the semester. How do poets recontextualize the artifacts and texts of (a) culture to remark upon it? How are they poised in relation to the person, institution, or place they “borrow” from? And how do they handle notions of “truth,” “fact,” and “fiction” that quickly emerge with this approach? Together we'll ask how (using what techniques) and why (to what literary and/or social ends) these poets wield “non-original” language in their poetry. Along the way we'll try our own hand at the techniques and methodologies that we notice, via in-class writing experiments. Students will also engage with craft discussions, produce one new poem a week, produce weekly reading responses, revise their own poetry, and give feedback to their peers in a workshop format. By semester's end students will have completed and revised a portfolio of new original writing, introduced by a critical essay on craft. Readings will include works by Solmaz Sharif, Alice Oswald, Patricia Smith, C.D. Wright, Claudia Rankine, Timothy Donnelly, John Keats, Jennifer Tamayo, Theresa Hak Kyung Cha, and many others. Pre-req of LLSW 2030 Intro Poetry minimum grade of B.

**LLSW 4000 Advanced Fiction****Faculty:** Deb, Siddhartha TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2900 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. These questions will be focused upon by reading both nonfiction and fiction, with emphasis given to research and short exercises that will culminate in a story of 15-20 pages. Must be enrolled in one of the following Classifications: Junior, Fifth Year, or Senior. Pre-req of LLSW 3500 Intermediate Fiction minimum grade of C.

**LLSW 4000 Advanced Fiction****Faculty:** Deb, Siddhartha TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2900 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. These questions will be focused upon by reading both nonfiction and fiction, with emphasis given to research and short exercises that will culminate in a story of 15-20 pages. Must be enrolled in one of the following Classifications: Junior, Fifth Year, or Senior. Pre-req of LLSW 3500 Intermediate Fiction minimum grade of C.

**LLSW 4010 Advanced Non-Fiction****Faculty:** Brooks, Colette TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6056 Sec A

In this workshop course focusing on expressive nonfiction, students will explore how to craft nonfiction narratives of varying lengths from a half-formed idea or impulse. The focus will be twofold: first to generate ideas for pieces based on individual interests, with some suggestions, then to work with different scales and narrative strategies. (This kind of work might also serve as preparation for the Capstone.) 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? Must be enrolled in one of the following Classifications: Junior, Fifth Year or Senior. Pre-req of LLSW 3510 Intermediate Non-fiction minimum grade of C.

**LLSW 4020 Advanced Poetry****Faculty:** Donovan, Thomas MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4529 Sec A

In this advanced poetry writing class, the focus of the course will be twofold: one the workshop and one an examination on the relationship between forms (closed and open, to use the language of Charles Olson). Of the latter, we will think about and practice the ways in which forms can function with, and perhaps, against, our own creative impulses, as well as the ideas of poetry (content, history, genre, school, etc.). Through a combination of workshops and presentations, we will focus on how we as poets might use what poets have done to investigate ways of writing that seem a little outside our usual ways of thinking. Must be enrolled in one of the following Classifications: Junior, Fifth Year, or Senior. Pre-req of LLSW 3520 Intermediate Poetry minimum grade of C.

**LLSW 4020 Advanced Poetry****Faculty:** Donovan, Thomas MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4529 Sec A

In this advanced poetry writing class, the focus of the course will be twofold: one the workshop and one an examination on the relationship between forms (closed and open, to use the language of Charles Olson). Of the latter, we will think about and practice the ways in which forms can function with, and perhaps, against, our own creative impulses, as well as the ideas of poetry (content, history, genre, school, etc.). Through a combination of workshops and presentations, we will focus on how we as poets might use what poets have done to investigate ways of writing that seem a little outside our usual ways of thinking. Must be enrolled in one of the following Classifications: Junior, Fifth Year, or Senior. Pre-req of LLSW 3520 Intermediate Poetry minimum grade of C.

**LLSW 4020 Advanced Poetry****Faculty:** Donovan, Thomas MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4529 Sec A

In this advanced poetry writing class, the focus of the course will be twofold: one the workshop and one an examination on the relationship between forms (closed and open, to use the language of Charles Olson). Of the latter, we will think about and practice the ways in which forms can function with, and perhaps, against, our own creative impulses, as well as the ideas of poetry (content, history, genre, school, etc.). Through a combination of workshops and presentations, we will focus on how we as poets might use what poets have done to investigate ways of writing that seem a little outside our usual ways of thinking. Must be enrolled in one of the following Classifications: Junior, Fifth Year, or Senior. Pre-req of LLSW 3520 Intermediate Poetry minimum grade of C.

**LLSW 4991 Senior Seminar: Fiction****Faculty:** Gordon, Neil**Credits:** 4 CRN 2285 Sec A

The Senior Seminar is designed for students who excel in a collaborative small-group environment (6-12 seniors) where they work together with other writers in a shared genre. In the Senior Seminar, students critique, complete, shape, and revise a portfolio of work in their primary genre culled from their previous writing courses. This seminar is community-based, as the class collaboratively selects critical and creative readings that relate specifically to its members' writing projects. In engagement with these readings, as well as student writing projects, the class examines issues of craft, form, content, and process. In addition to developing a final revised portfolio (30-40 pages for fiction), each student will submit a critical essay contextualizing her/his body of work. Must be enrolled in one of the following Classifications: Fifth Year or Senior. Must be a Literary Studies major (this is a standard restriction for all senior seminars across the college). Fiction - pre-req of LLSW 4000 Advanced Fiction minimum grade of C.

**LLSW 4992 Senior Sem:NonFic/Journ****Faculty:** Kendall, Elizabeth TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2286 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. Must be enrolled in one of the following Classifications: Fifth Year or Senior. Must be a Literary Studies major (this is a standard restriction for all senior seminars across the college). Non-fiction - pre-req of LLSW 4010 Advanced Non-Fiction minimum grade of C.

**LLSW 4993 Senior Seminar: Poetry****Faculty:** Walters, Wendy MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6778 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. Must be enrolled in one of the following Classifications: Fifth Year or Senior. Must be a Literary Studies major (this is a standard restriction for all senior seminars across the college). Poetry - pre-req of LLSW 4020 Advanced Poetry minimum grade of C.

**LMTH Interdisciplinary Science****LMTH 1950 Quantitative Reasoning****Faculty:** Bollon, Steven MW 08:30 AM - 09:45 AM **Credits:** 3 CRN 1963 Sec A

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their application 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. This course is offered every semester and does not satisfy the math course requirements for the Interdisciplinary Science major.

**LMTH 1950 Quantitative Reasoning****Faculty:** Park, John MW 10:15 AM - 11:30 AM **Credits:** 3 CRN 1964 Sec B

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their application 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. This course is offered every semester and does not satisfy the math course requirements for the Interdisciplinary Science major.

**LMTH 1950 Quantitative Reasoning****Faculty:** Yust, Anne TR 10:15 AM - 11:30 AM **Credits:** 3 CRN 3216 Sec C

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their application 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. This course is offered every semester and does not satisfy the math course requirements for the Interdisciplinary Science major.

**LMTH 1950 Quantitative Reasoning****Faculty:** Park, John MW 12:00 PM - 01:15 PM **Credits:** 3 CRN 3217 Sec D

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their application 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. This course is offered every semester and does not satisfy the math course requirements for the Interdisciplinary Science major.

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

**Faculty:** Koehler, Jacob      MW 02:00 PM - 03:15 PM      **Credits:** 3      CRN 3218      Sec E

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their application 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. This course is offered every semester and does not satisfy the math course requirements for the Interdisciplinary Science major.

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

**Faculty:** Bollon, Steven      TR 08:30 AM - 09:45 AM      **Credits:** 3      CRN 3219      Sec F

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their application 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. This course is offered every semester and does not satisfy the math course requirements for the Interdisciplinary Science major.

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

**Faculty:** Yust, Anne      TR 12:00 PM - 01:15 PM      **Credits:** 3      CRN 3220      Sec G

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their application 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. This course is offered every semester and does not satisfy the math course requirements for the Interdisciplinary Science

major.

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

**Faculty:** Corprew, Rainikka      TR 08:30 AM - 09:45 AM      **Credits:** 3      CRN 4053      Sec H

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their application 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. This course is offered every semester and does not satisfy the math course requirements for the Interdisciplinary Science major.

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

**Faculty:** Yust, Anne      TR 02:00 PM - 03:15 PM      **Credits:** 3      CRN 5673      Sec I

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their application 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. This course is offered every semester and does not satisfy the math course requirements for the Interdisciplinary Science major.

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

**Faculty:** Yust, Anne      TR 12:00 PM - 01:15 PM      **Credits:** 3      CRN 5673      Sec I

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their application 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. This course is offered every semester and does not satisfy the math course requirements for the Interdisciplinary Science major.

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

**Faculty:** Yust, Anne      TR 02:00 PM - 03:15 PM      **Credits:** 3      CRN 5673      Sec I

This course is designed to help students gain an understanding of fundamental numerical and quantitative skills and their application 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. This course is offered every semester and does not satisfy the math course requirements for the Interdisciplinary Science major.

**LMTH 2014 Quantitative Reasoning II: Research Methods and Data Visualization**

**Faculty:** TBA, Faculty MW 10:15 AM - 11:30 AM **Credits:** 3 CRN 4003 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, using numerical summaries and data visualization techniques, in support of the pertinent argument, and (iii) to compile all results and construct a sophisticated data analysis project. Building upon QR-I's numerical and quantitative reasoning skills, this course will focus on quantitative research methods and related skills, including elements of statistical analysis and data visualization, as well as 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 expertise with the use of large data sets. This course may be applied as an elective for the Interdisciplinary Science major. Prerequisite: LMTH 1950 Quantitative Reasoning I or placement via the New School Quantitative Reasoning Assessment Test. Contact Ross Flek, flekr@newschool.edu, regarding the QR Assessment Test.

**LMTH 2014 Quantitative Reasoning II: Research Methods and Data Visualization**

**Faculty:** Flek, Ruslan TR 10:15 AM - 11:30 AM **Credits:** 3 CRN 4004 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, using numerical summaries and data visualization techniques, in support of the pertinent argument, and (iii) to compile all results and construct a sophisticated data analysis project. Building upon QR-I's numerical and quantitative reasoning skills, this course will focus on quantitative research methods and related skills, including elements of statistical analysis and data visualization, as well as 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 expertise with the use of large data sets. This course may be applied as an elective for the Interdisciplinary Science major. Prerequisite: LMTH 1950 Quantitative Reasoning I or placement via the New School Quantitative Reasoning Assessment Test. Contact Ross Flek, flekr@newschool.edu, regarding the QR Assessment Test.

**LMTH 2025 Statistics for Social Scientists**

**Faculty:** Gjonlekaj, Maria MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3684 Sec A

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

**LMTH 2025 Statistics for Social Scientists**

**Faculty:** Gjonlekaj, Maria MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 3684 Sec A

This course is an introduction to statistics with a focus on applications to the social sciences. Topics include descriptive statistics, basic probability, normal distributions, confidence intervals, hypothesis tests, correlation and linear regression. The course also provides an introduction to

software used to analyze and present statistical information. The emphasis throughout will be on understanding concepts and developing statistical literacy. This course satisfies the requirement for the Sociology major. It is offered every Fall semester.

**LMTH 2025 Statistics for Social Scientists**

**Faculty:** Gjonlekaj, Maria MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3684 Sec A

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

**LMTH 2030 Statistics with SPSS**

**Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 1965 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. Several class sessions are held 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 is offered every semester and fulfills the second math requirement for the Interdisciplinary Science major and is a Requirement for the Environmental Studies and Psychology Majors.

**LMTH 2030 Statistics with SPSS**

**Faculty:** Scheer, Rebecca MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 2156 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. Several class sessions are held 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 is offered every semester and fulfills the second math requirement for the Interdisciplinary Science major and is a Requirement for the Environmental Studies and Psychology Majors.

**LMTH 2030 Statistics with SPSS**

**Faculty:** Scheer, Rebecca MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2156 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. Several class sessions are held 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 is offered every semester and fulfills the second math requirement for the Interdisciplinary Science major and is a Requirement for the Environmental Studies and Psychology Majors.

**LMTH 2040 Calculus****Faculty:** Koehler, Jacob      MW 10:15 AM - 11:30 AM      **Credits:** 3      CRN 1966      Sec A

This course covers the content of a traditional first semester in Calculus. Topics include summations and quadrature, integration and differentiation related through the Fundamental Theorem of Calculus, tangent lines and optimization, and basic differential equations that model natural phenomena. Students will gain skills in communicating technical and scientific information, individually and in groups, by explaining mathematical ideas in oral, written, and visual form and by critiquing the reasoning of others. The course will utilize technology to compute, communicate, and visualize mathematics with Mathematica. This course is offered every semester and fulfills the second mathematics requirement for the Interdisciplinary Science major.

**LMTH 2040 Calculus****Faculty:** Flek, Ruslan      TR 12:00 PM - 01:15 PM      **Credits:** 3      CRN 3691      Sec B

This course covers the content of a traditional first semester in Calculus. Topics include summations and quadrature, integration and differentiation related through the Fundamental Theorem of Calculus, tangent lines and optimization, and basic differential equations that model natural phenomena. Students will gain skills in communicating technical and scientific information, individually and in groups, by explaining mathematical ideas in oral, written, and visual form and by critiquing the reasoning of others. The course will utilize technology to compute, communicate, and visualize mathematics with Mathematica. This course is offered every semester and fulfills the second mathematics requirement for the Interdisciplinary Science major.

**LMTH 2100 Fair Division: Math & Politics****Faculty:** Wilson, Jennifer      MW 01:50 PM - 03:30 PM      **Credits:** 4      CRN 6253      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 2103 Data, Design & Social Justice****Faculty:** Wilson, Jennifer      MW 10:00 AM - 11:40 AM      **Credits:** 4      CRN 6695      Sec A

This class will explore how data visualization and analysis can be used to address issues of social justice. Using case studies focused on the U.S. Presidential Election, we will look at questions of fairness (access to voting locations, the effect of voter ID laws, etc.) and the role of polling to predict election results. Students will develop skills in data visualization, coding, mathematics and basic statistics. In addition, they will learn how to incorporate quantitative analysis into their written arguments to make them more effective.

**LMTH 3006 Math Tools for Social and Natural Sciences****Faculty:** Wilson, Jennifer      MW 03:50 PM - 05:30 PM      **Credits:** 4      CRN 1967      Sec A

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

**LMUS Music****LMUS 2010 Fundamentals of Western Music****Faculty:** Raykoff, Ivan      TR 02:00 PM - 03:15 PM      **Credits:** 4      CRN 1809      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 2020 DJ Skills & Styles****Faculty:** Aguilar, Robert      MW 04:00 PM - 05:15 PM      **Credits:** 2      CRN 3207      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 2026 DJ Skills Practice Session****Faculty:** Rapport, Evan      R 04:00 PM - 05:15 PM      **Credits:** 0      CRN 4188      Sec A

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

**LMUS 2027 Music and Collective Action****Faculty:** Blake, Daniel      T 03:50 PM - 06:30 PM      **Credits:** 4      CRN 6451      Sec AX

This course looks at the history of musical collectives in relation to social and political activism. Social justice ideology reaching far beyond the bandstand is often the binding force that glues creative communities together, as can be seen in examples as wide ranging as the Harlem Renaissance, the Association for the Advancement of Creative Music (AACM), and humanitarian benefit concerts like the Concert for Bangladesh. In addition to surveying historical examples, students will also undertake a group concert production assignment connecting a musical program with a social justice project. By combining historical analysis with practical production skills, the course will help students develop new and creative approaches to activism that can address today's complex world.



**LMUS 2028 Music and Gender****Faculty:** Scherbenke, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6466 Sec A

In the 1990s, third-wave feminist scholarship critiqued the study of gender for its race- and class-based orientations. In spite of this mandate, much work intent on revision nonetheless has framed and considered gender within "the West." This course examines social and cultural constructions of gender and sexuality in and through music in a variety of global contexts. We begin by exploring approaches to the study of music and gender from ethnomusicology, anthropology and performance studies. Then, organized in area studies modules, we consider such issues and themes as authority, power, inclusion/exclusion, dis/empowerment, distinction, and spirituality.

**LMUS 2050 Music Technology****Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2158 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 2050 Music Technology****Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2158 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 2050 Music Technology****Faculty:** TBA, Faculty T 11:55 AM - 01:35 PM **Credits:** 4 CRN 2158 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 2050 Music Technology****Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2158 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 2050 Music Technology****Faculty:** TBA, Faculty R 11:55 AM - 01:35 PM **Credits:** 4 CRN 2158 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 Music Criticism****Faculty:** Felsenfeld, Daniel MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6311 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 2063 Popular Music and Genre****Faculty:** Slaten, Whitney TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6467 Sec A

This course engages two related questions: How do social lives and musical cultures interrelate, and how have popular musics emerged over time? Primarily through ethnomusicological methods, music students explore the various musical and social features that relate to specific music genres within the global music market. Case studies include dub and technological mediation, American Idol and indie rockumentaries, and country music and the voice. Musical analysis and social theory further strengthen students' understanding of the role of musical genre with respect to social attitudes and values.

**LMUS 2064 Song Factory****Faculty:** TBA, Faculty F 12:10 PM - 02:50 PM **Credits:** 4 CRN 6669 Sec AX

"This course teaches and views the craft of songmaking through the lens of personal history, a non-chronological, idiosyncratic view of our pop-cultural past that seeks to engage both the seasoned and the first-time songwriter in an active, open-minded and irreverent debate on the nature of "black music," rock music, and musical theater. Students will be guided down an "artist-centric" path through the winding, eclectic sensibilities of Stew, a veteran of both dive-bars and the Broadway stage. Students will workshop their own songs in class, and beginning songwriters are encouraged to register. Admission is based on a short essay; please contact Evan Rapport for more information."

**LMUS 2200 Global Perspectives on Music****Faculty:** Rapport, Evan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 1691 Sec A

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

**LMUS 3005 Advanced DJ Skills****Faculty:** Aguilar, Robert MW 06:00 PM - 07:15 PM **Credits:** 2 CRN 6310 Sec A

This course is for students continuing in the art of DJing. Students learn advanced techniques of mixing, scratching, and beat juggling, using turntables and vinyl, continuing to develop their skills and 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 3007 Advanced DJ Practice Session****Faculty:** Rapport, Evan R 06:00 PM - 07:15 PM **Credits:** 0 CRN 6443 Sec A

Required practice session for all students enrolled in LMUS 3005: Advanced DJ Skills

**LMUS 3022 Sound to Signal: The Musical Life of Audio Transducers****Faculty:** Slaten, Whitney R 10:00 AM - 11:40 AM **Credits:** 4 CRN 6305 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 3022 Sound to Signal: The Musical Life of Audio Transducers****Faculty:** Slaten, Whitney TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6305 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 3022 Sound to Signal: The Musical Life of Audio Transducers****Faculty:** Slaten, Whitney R 10:00 AM - 11:40 AM **Credits:** 4 CRN 6305 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 3050 Live Electronics for Interactive Music****Faculty:** Naphtali, Dafna F 03:00 PM - 05:40 PM **Credits:** 3 CRN 4921 Sec A

This studio course enables acoustic and electronic musicians to explore collaborative music-making with analog and digital/software-based technologies, focusing on the possibilities of Max/MSP, a visual programming language for media and music. Through ensemble work, students will explore the established electronic music repertoire and recent compositions as well as the use of improvisation to explore live sound processing, sampling, synthesis, and music interactivity. A willingness to experiment and work collaboratively with other students on creative projects is required; this includes a commitment to attend the late Friday afternoon class meetings for this collaborative work. Prerequisite: LMUS 2050 Intro to Music Technology, or permission of the instructor.

**LMUS 3051 Recording Studio as Instrument****Faculty:** Slaten, Whitney W 12:10 PM - 02:50 PM **Credits:** 4 CRN 6304 Sec AX

This course offers students an immersive approach to the process of music production, engineering, recording and composition. We will explore the myriad expressive capacities and techniques that are specific to recorded sound as an artistic medium, working with analog and digital tools, microphones, signal processors (such as reverbs, compressors and equalizers), and professional recording consoles. Combining an organic process of recording, mixing, remixing and editing with original creative projects and a theoretical and historical analysis of sound recording technology from Edison to the MP3, students will develop a comprehensive understanding of the recording studio as a radical site of cultural, aesthetic and technological innovation.

**LNGC Lang College****LNGC 1402 Artists and Social Change****Faculty:** Rubino, Cecilia TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6265 Sec A**LNGC 1412 Performance Making: Thinking Through the Medium****Faculty:** Greenberg, Neil TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6266 Sec A

This course utilizes time-based performance making as a lens through which the creative process can be encountered and examined. Students will be asked to consider the premise that an artist, like every thinker, needs a medium—a vehicle for organizing and thinking about experience—and that each medium has its own special properties which make it easier to think in certain ways through it. Students will be introduced to methodology and skills for thinking via the creation of time-based performance: the process of generating, collecting and organizing movement, images, text or/and other performance materials in time and space. We will also read from literature accruing on the topics of performance-making, improvisation and creativity. We will utilize physical, verbal and textual discourse as a means of critical reflection of each participant's taken-for-granted assumptions about performance, art, and education, including the assumptions of the traditions in which we each participate. An aim, here, is to gradually move each discovered assumption from a place where a person is "had by it" (captive of it) to a place where they might instead "have it," and can be in relationship to it, presenting them with new awareness and an increased range of possibilities. There will be a studio component to the class, but students need not have prior dance or theater training.

**LNGC 1445 Sugar and Cotton: The Making of Global Capitalism****Faculty:** Challand, Benoit MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6264 Sec A

Through the history of two goods of consumption, sugar and cotton, this course will offer a reflection on the evolving nature of capitalism in the modern era. The course explores what capitalism is and when it came into being, and the role played by the growing circulation of consumption goods. It surveys how scholars have explained its evolution, and the different paths encountered for the spread of capitalism in Asia, Europe and in the USA since the 19th century. Through a reading of texts on the history of sugar, cotton, and world economy, such as Mintz and Pomerantz, as well as classical sociological authors such as Marx and Weber, this course will offer an introduction to the study of global capitalism and its different paths of socio-political developments.

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**LNGC 1446 The Legacy of the Witch**

**Faculty:** Sollee, Kristen MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 4230 Sec A

The word "witch" carries a weighty history of feared female power. For centuries, healers and midwives using techniques outside Western medicine and women who amassed too much land, wealth, or independence were branded witches and suffered rape, torture, and death as a result. Today, while witch-persecution continues in certain parts of the world, the figure of the witch is both exploited and championed in films, television, music videos, visual art, and fashion. Whether on American Horror Story: Coven, Game of Thrones, Maleficent, or Salem, the witch transgresses hegemonic boundaries by rejecting religious, cultural, or patriarchal ideologies. This course will analyze the archetype of the witch through a feminist lens, tracing the history of this figure through historical and contemporary texts, films, and artworks that delve into the legacy of the witch as an enduring cultural icon.

**LNGC 1447 Body, Mind & School: Wellness & American Education**

**Faculty:** Mehman-Petrzela, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4980 Sec A

This course explores historical and contemporary approaches to health and wellness in American education. Examining the progressive errand to educate 'the whole child,' the course investigates what that has meant in theory and in practice in the nation's public schools. Students consider questions such as: Should schools educate beyond 'the 3 Rs?' Is educating for wellness a 'frill,' or crucial to a successful education? What kind of curriculum did John Dewey have in mind when he advocated educating 'the whole child?' Additional topics to be discussed include the idea of 'multiple intelligences,' the impact of nutrition and physical fitness programs, the role of extracurricular sports, and the ways that changing ideas about the body inform our educational practice and experience today.

**LNGC 1481 Plato's Republic**

**Faculty:** Dodd, James TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 6262 Sec A

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

**LNGC 1487 Climate Change and Social Justice**

**Faculty:** Ramirez, Jorge TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6259 Sec A

In this introductory course, we will explore one of the most critical issues of the 21st century, global climate change. A warming planet poses several challenges to human societies and ecosystems, including current and future threats to food and water security, economic development, biodiversity loss, and public health. In addition, the effects of climate change will intersect with existing social and economic disparities around the world. Ultimately, a changing climate is a challenge to achieving global justice and equity worldwide. Thus, our focus will be to explore the social justice of global climate change. Discussions and activities in the course will be framed using a cross-disciplinary approach that integrates the physical sciences with social sciences and humanities. This course is open to new first-semester first-year students only.

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**LNGC 1496 Biology, Art, & Social Justice**

**Faculty:** Chamany, Katayoun TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4666 Sec A

In this course we will explore how artists and scientists are working together to create new ways of knowing and understanding the world we live in. We will explore how science and art are perceptual practices that involve inquiry, creativity, interpretation, and personal expression. We will analyze articles, artist interviews and exhibits, and scientific summaries focused on new biotechnologies and their impact on food, agriculture, and human identity. Discussions will center on discoveries coming out of the Human Genome Project, environmental studies, and cultural studies and ask us to re-examine how we define who we are and how we interact with one another. Our place in the natural and material world is shifting, and artists and scientists are helping us navigate this new terrain and helping us bring awareness around issues of social justice. We will conduct 4-6 experiments including isolating your own DNA and painting with bacteria. At the end of the course we will assess how this course and its approach has affected your perception of learning and the impact it has had on visual literacy.

**LNGC 1499 The Reality of Fiction****Faculty:** Napolin, Julie TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6260 Sec A

Beginning with a most basic question, "what is fiction?," this course will attempt to understand how fiction is defined against reality, and how this distinction, as well as the subtle shades differentiating truth from lies, verisimilitude from simulation, become difficult to maintain. Is there a brute reality outside of narrative? Is there an aesthetic reality or a narrative time and space? Can fiction both fortify and critique what we take to be reality? How do narratives marshal belief in the stories they tell and the images they present? We will begin with a series of foundational texts, including Plato's Republic, Aristotle's Poetics, and Denis Diderot's Rameau's Nephew; we will then turn to modern contexts, including Friedrich Nietzsche's "Truth and Lying in an Extra-Moral Sense," Joseph Conrad's Heart of Darkness, and Henry James's "The Turn of the Screw." We will conclude by testing these frameworks in the contemporary, examining Janet Cardiff's audio-tour The Missing Voice, Michelangelo Antonioni's Blow Up, as well as numerous media events from the assassination of JFK to Desert Storm.

**LNGC 1509 The Essays of David Foster Wallace****Faculty:** Korb, Scott TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 3374 Sec A

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

**LNGC 1513 Urban problems, Urban actions****Faculty:** Von Mahs, Robert TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6271 Sec A

This course is a Lang Advising Seminar for students interested in the study of Cities and the array of problems we find in cities as well as possible solutions to such problems. This course is intended to provide you with an introductory understanding of cities and their development over time and space, how to approach the study of cities, how to analyze specific urban problems, and how to creatively think about solutions. In order to be able to do so, students will learn about theoretical approaches to the study of social problems in cities which include but are not limited to functionalism, structuralism including Marxist theory, feminism, as well as deconstruction and postmodernism. Equipped with a theoretical understanding, we examine a number of select urban problems, including the effects of globalization and economic restructuring, racism and residential segregation, gentrification and residential displacement, immigration and its economic impact, and homelessness and extreme poverty in a number of U.S. cities and beyond.

**LNGC 1515 The Metro Desk****Faculty:** Walsh, Lauren TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6269 Sec A

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

**LNGC 1518 Experiencing Time****Faculty:** Sember, Robert TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4640 Sec A

This course is about our experiences of time, which range from the pleasures of movement and rhythm, to feelings of desire and hope, to concerns with efficiency and productivity. We will focus on how aesthetics and technologies shape time and consider the political and social consequences of these interventions. How does the city mark and organize our everyday experiences of time? How do art works expose and manipulate time and contemplate its philosophical and spiritual implications? How do time, power, and profit align as manufacturing, warfare, and media systems commodify work, leisure, and intimacy? Through these questions we will investigate how the arts are implicated in specific regimes and economies of time and how they can contribute to forms of disruption and resistance.

**LNGC 1525 Anti-Social Media: Attention, Distraction, Addiction****Faculty:** Pettman, Dominic TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6255 Sec A

This course will explore the special, dynamic, and intimate relationship between attention and distraction, with a special focus on the use and abuse of social media. Topics will include, but not be limited to, the cultural history of isolating and engineering attention, the political advantages of creating distraction, and the technological innovations and arrangements which currently capture and/or deflect the precious resource of the (endangered?) human attention span. We will also be creating and cultivating our own exercises in sustained attention.

**LNGC 1527 The Body in Performance Art: Theory and Practice****Faculty:** Clifford, Christen MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 5525 Sec A

What is performance art? Anything done with "style and purpose" according to legendary downtown performance artist Tom Murrin. "In performance art, the artist's medium is the body, and the live actions he or she performs are the work of art," the Museum of Modern Art writes on its website. Performance within a fine arts context is also known as live art or time based art and is often closely related to social justice. How is it different from theatre or dance? Can web art be considered performance? How does gender, color, and ability inform the body of the performer? We will look at artists such as Karen Finley, John Kelly, Heather Cassils, Kate Durbin, Hari Neff, Ayana Evans, Clifford Owens, Anohni as well as read performance texts and criticism such as Out From Under: Texts By Women Performance Artists (L. Champagne, editor, TCG, 1990) and Extreme Exposure: An Anthology of Solo Performance Texts from the Twentieth Century (Jo Bonney, editor, TCG, 2000). Students are required to attend at least two live art performances, write short responses and write a research paper.

**LNGC 1529 Visual Culture: Art and Design****Faculty:** Vega-Llona, Silvia MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4581 Sec A

The seminar "Visual Culture: Art and Design" introduces students to an academic understanding of the close connection between art and design from antiquity to the present, paying special attention to the politics of design across the dynamics of art (classically defined by "autonomy" and "disinterestedness") and design (defined by function, form and technology). The course is aimed at training students to develop analytical and critical skills when interpreting the different media and materials that both art and design depend on, as in the practice of sculpture, drawing, painting, photography and film, as well as their applications in architecture, furniture and fashion. Besides art history and the history of design, the course will draw on the disciplinary resources of visual anthropology and ethnographic studies in order to broaden the horizon of the subject to also include non-Western visual cultures of art and design.

**LNGC 1535 Women of Color Feminism: Technologies of Thought and Action****Faculty:** Conley, Tara MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4844 Sec A

We will begin this course with Audre Lorde's two foundational essays "The Uses of Anger" and "The Uses of the Erotic: The Erotic as Power," to shape how we understand activist and intellectual "technologies." Framing technology as the practical application of knowledge, we will consider how Women of Color Feminist thought and activism has invented and mobilized a wide range of technologies to produce a huge body of work toward social change. From This Bridge Called My Back to #This Tweet Called My Back, we will trace these technologies primarily in the United States, but looking beyond the United States as well, to consider this vast repertoire of technological innovation and power. Working across media, we will study the work of folks including Lorde, June Jordan, Chela Sandoval, Marci Blackman, Sara Ahmed, Lisa Nakamura, Janet Mock, Sylvia Wynter, Katherine McKittrick, Monica Roberts, BlackGirlDangerous (Mia McKenzie), The Feminist Wire, the Crunk Collective, INCITE!, bell hooks, Gloria Anzalda, Cherryp Moraga, Suey Park, #IdleNoMore, Dina Georgis, Shola Lynch and others. The intellectual project of the course will convene around analyses driven by race, class, gender, sex, citizenship and de/colonization. Students will have the opportunity to read closely, to think together, and to produce creative-critical projects based on course materials.

**LNGC 1548 Cultural Anthropology: Meaning, Knowledge, Politics****Faculty:** Farman Farmaian, TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5024 Sec A**LNGC 1548 Cultural Anthropology: Meaning, Knowledge, Politics****Faculty:** Farman Farmaian, MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 5024 Sec A**LNGC 1549 The Economics of Desire, Happiness, and Consumption****Faculty:** Ghilarducci, Teresa MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 6256 Sec A

This seminar will explore the paradox that people buy things that don't make them happy. We examine the benefits to employers and the market system from household dissatisfaction. The students will critically examine literature on economic psychology, Marxist interpretations of commodity fetishism, new frontiers on brain science, and learn some basics of everyday personal finance about budget managing, planning for the future? including the real cost and rate of return ?of student debt?. ?We will take field trips to the ?slave museum (African American Burial Grounds -- National Park in Manhattan), the Tenement Museum, and the MOMA, and a consumer store of the class's choice.

**LNGC 1550 Health, Migration and Global History****Faculty:** Palermo, Laura MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 6257 Sec A

Migration and health are key elements of our past and our present. This seminar explores the key contextual connections between health and migration. There are one billion migrants in the world today but this situation is the latest development of a global history where migration is a factor intrinsically related and affected by health. From the perspective of the history of science, we will examine Global South cases of health vis-à-vis national and transnational migration as well as other cases of global circulation and displacement of people. Special consideration will be given to gender and ethnic issues. Contexts to be explored include religious pilgrimages in Africa and Asia, military crisis and refugee displacements in Europe and Latin America and internal and external migration in the Americas.

**LNGC 1551 In their Footsteps: Tracking Writers across New York's Storied Literary Landscape for Inspiration****Faculty:** Aydt, Rachel TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6258 Sec A

This course aims to tap into the storied literary landscape of New York City in order to delve into our own creative writing and close reading practices. As a hybrid exploration/creation lab, we will conduct a multi-tiered engagement with different New York-based authors (both dead and alive) to soak in their habitat. We will partake in short communal readings of texts; visit historical points of reference and relevance; craft individual and group exercises based upon the text and excursions; and workshop them with the goal of leaving with a portfolio of your own New York-centric work. In class and out of class readings will include E.B. White, Ric Burns, Walt Whitman, Anne Waldman, Allen Ginsburg, Patti Smith, Edna St. Vincent Millay, Andy Warhol, James Baldwin, Edith Wharton, Joseph Mitchell, Langston Hughes, Zora Neale Hurston, and many more.

**LNGC 1552 Screen Classic: Adaptation****Faculty:** Zahedi, Caveh TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6261 Sec A

This class will involve a rigorous shot-by-shot analysis of the Charlie Kaufman-scripted film Adaptation, a Spike Jonze-directed meta-film about screenwriting. By focusing on the various elements involved in the film ù story, dialogue, casting, performance, mise-en-scene, production design, lighting, camera movement, sound design, and music ù students will develop a deeper understanding and appreciation not only of this particular film but of the art of narrative cinema in general. In addition to studying the film, we will also read both Robert McKee's Story (which the film is a direct response to) and Susan Orlean's The Orchid Thief (which the film started out as an adaptation of).

**LNGC 1553 Writing Global Politics****Faculty:** McNevin, Anne TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6263 Sec A

As students of global politics we are saturated with information, data and opinion about what's going on in the world. Much of this material attempts to convince us to think and act according to particular political ideas. Many of us hope to make our own mark on global politics by writing, advocating and communicating for particular political ends. How do we do so effectively? This course engages students with different genres of political writing (essays but also commentary, fiction, reports, manifestos, speeches, and so on). We examine the purpose of different forms of writing and judge their effectiveness. Working from examples, students will workshop their own writing/speaking across different genres on topics of global politics that are driven by their own interests and political commitments. This is a course about how to read, process, synthesize, analyze, and write more effectively. It's also about learning the art of persuasion and strategic communication to different audiences for different purposes.

**LNGC 1554 Invisible Man****Faculty:** Donovan, Thomas MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6267 Sec A

When it was published in 1952, Ralph Ellison's novel, *Invisible Man*, was perceived as one of the first works of fiction to successfully encompass the experience of Black people in the United States. When one reads it through the present, Ellison's allegory of racial alienation, political betrayal, and anti-Black violence still feels painfully contemporary, redolent of recent events surrounding the Black Lives Matter movement. Our attempt in this course will be to tarry with a single work of literature in order to understand a continuum of social and political issues related to African-American identity, history, and thought. The course will begin with a close reading of Ellison's novel, followed by a series of texts which will help us to contextualize the novel through a variety of critical, theoretical, and historical lenses, including works by James Baldwin, Simone Browne, W.E.B. Du Bois, Frantz Fanon, C.L.R. James, David Marriot, Fred Moten, Adrian Piper, Cedric Robinson, Hortense Spillers, and Frank Wilderson. Through this course you will gain an understanding of a critical conversation surrounding Ellison's seminal work, as well as be introduced to an effective methodology of literary analysis.

**LNGC 1555 Buddhist Modernism****Faculty:** Larrimore, Mark TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6268 Sec A

"While it is sometimes presented as a monolith which begun with a few simple insights of one inspired teacher, the world religion of Buddhism has a long history of change and development across the entirety of the Asian continent and beyond. This course introduces the view that we are living in a time of perhaps unprecedented Buddhist innovation. In the wake of colonialism, globalization and new media, teachings and practices of ancient Theravada, Mahayana and Vajrayana traditions are being combined and elaborated in new ways. Scrambling received distinctions between monastic and lay practice and engaging modern ideals from human rights to ecology, forms of "Buddhist modernism" have sprung up around the world. This class explores new forms of Buddhist engagement and community across Asia as well as in the West - many represented right here in New York City."

**LNGC 1556 Money, Materialism, and the Mind: Psychological Insights into Money****Faculty:** Davidai, Shai MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6270 Sec A

Money, a fundamental aspect of modern society, has been said to "make the world go 'round". At almost any given moment, people are engaged in some sort of monetary transaction - paying rent, selling an old car, putting money away for a rainy day, or simply trying to make ends meet. But how well do we understand our relationship with money? Can money buy happiness, or are the best things in life truly free? How do we determine how much we should pay for something? How do different emotional states affect financial decision making? For those who are struggling, what are the psychological consequences of having too little money? And, for those who can afford to do so, why is it still so difficult to save enough for retirement? In this seminar, we will examine some surprising insights from psychology and behavioral economics to gain a better understanding of money.

**LNGC 1557 Poetry and Philosophy****Faculty:** Reilly, Rebecca MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6637 Sec A

"There is an old quarrel between poetry and philosophy," writes Plato in *The Republic*. And while Plato banned poets from his ideal republic, the relationship between poets and philosophers is ongoing: sometimes as quarrel, but more often as conversation, inspiration, affinity. This course traces this cross-genre conversation as it takes place in the work of (mostly) 20th century poets and philosophers. We read philosophers who write with the grace and depth of poets, and poets who enlarge the scope of their investigations with the rigor and analytical clarity of philosophers. Poets are likely to include: Gertrude Stein, Paul Celan, Claudia Rankine, Maggie Nelson, Fred Moten; philosophers: Nietzsche, Weil, Heidegger, Wittgenstein, Kierkegaard, Deleuze, DuBois, Saint Augustine, Heraclitus.

**LNGC 1558 A Nation of Immigrants and Border Walls: The Politics of Immigration in the US****Faculty:** Delano, Alexandra TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6638 Sec A

Why is immigration such a contentious and divisive issue? And why is immigration policy reform considered key for the future of the country? This course will examine U.S. immigration policies and responses to past and current waves of migration from a demographic, political, economic and cultural perspective; the current issues that define the debate; and the different actors involved in shaping discourse, policies and social action in response to migration flows. Topics include a historical background of U.S. immigration policies and legislation; immigration and security post-9/11; public perceptions of immigrants; the debates over the costs and benefits of immigration; activism and advocacy; and the culture and politics of the U.S.-Mexico border. In addition to the academic bibliography, class discussions will be based on documentaries, films, press articles, and literary works.

**LNGC 1559 Experimental Music in NYC****Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6639 Sec A

This course offers students a first-hand opportunity to participate in the living history of experimental music in New York City. Students will experience a variety of live concerts and exhibitions, augmenting and deepening their understanding by engaging with a range of historical and contemporary composers, performers, sound artists, and curators who exemplify the concept of experimental music in New York (including John Cage, Cecil Taylor, Robert Ashley, Yoko Ono, John Coltrane, David Byrne, John Zorn, Laurie Anderson, Philip Glass, Larry Levan, and Arthur Russell). Experimental music is approached as a set of overlapping musical networks and processes, and defined as a living practice of continual reinvention instead of a style or genre. Students will develop a series of written critical responses to live concerts and produce a final creative performance.

**LNGC 1560 So You Want to Be a Writer?****Faculty:** White, Simone TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6862 Sec A

"The paths from point A ("I want to write") to point B ("I am a writer") are neither immediately visible nor straight. And how do you know when you have arrived at the desired endpoint? This seminar explores ideas about becoming a writer, considering "writer" as identity, calling and job. We will consider works of writers obscure and (in)famous, young and old, isolated and at the center of attention across literary-historical periods and genres including Emily Dickinson, W.E.B. Du Bois, Simone De Beauvoir, Samuel Delaney, Frank O'Hara, Eileen Myles and Akilah Oliver."

**LNGC 1810 Gural Scholars I: Critical Theory & Social Justice in the City****Faculty:** TBA, Faculty M 11:55 AM - 01:35 PM **Credits:** 1 CRN 3815 Sec A

**LNGC 1990 First Year Immersion: Seminar**  
**Faculty:** Browner, Stephanie - **Credits:** 2 O CRN 5628 Sec A

**LNGC 1991 First Year Immersion: Language**  
**Faculty:** Browner, Stephanie - **Credits:** 4 CRN 5629 Sec A

**LNGC 1992 First Year Immersion: Fieldwork I**  
**Faculty:** Browner, Stephanie - **Credits:** 2 CRN 5630 Sec A

**LNGC 1993 First Year Immersion: Fieldwork II**  
**Faculty:** Browner, Stephanie - **Credits:** 2 CRN 6743 Sec A

**LNGC 1995 First Year Immersion: Latin America Perspectives**  
**Faculty:** Browner, Stephanie - **Credits:** 4 CRN 5631 Sec A

**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 3848 Sec A

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

**LNGC 3000 Teaching & Learning Seminar**  
**Faculty:** Mehlman-Petrzela, M 10:00 AM - 11:40 AM **Credits:** 0 T CRN 1021 Sec A

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

**LNGC 3001 Teaching Learning Seminar II**  
**Faculty:** Mehlman-Petrzela, - **Credits:** 0 T CRN 5432 Sec A

This course assists First-Year Fellows in running the biweekly First-Year Workshop sessions and helping their advisees through the transition to college life. First-Year Fellows gain relevant skills in teaching and learning as well as useful information to share with their students on advising, registration, time and money management, personal safety, and other important matters. This section is for second year First-Year Fellows. The course meets on Mondays from 10:00-11:40 AM in 66 West 12th Street, room 615.

**LNGC 3501 Undergraduate Research and Activism: Positions, Posters, Presentations and Publications**

**Faculty:** Chamany, Katayoun M 04:00 PM - 05:30 PM **Credits:** 1 CRN 6557 Sec A  
This tutorial is based on the Dewey pedagogy of "learning by doing" in which experiential learning opportunities are seen as essential for the development of activists and scholars. Students will build a peer community that will be mentored through the process of identifying research/internship positions that build on their interests and skills. The tutorial will also help students imagine how work outside, and inside the classroom, can be combined to create important pieces of work that can be shared publicly through exhibitions, blog posts, posters at conferences, presentations, and publications in peer-reviewed journals, some of which are specific for undergraduates. This tutorial helps students across the college and at all stages of their development to chart a successful educational and scholarly experience that can promote social reflection and change. Instructor is the recipient of the 2013 Lang Faculty Advisor Excellence Award. Open to all students.

**LNGC 3810 Gural Scholars III: Critical Theory and Social Justice in a Global Context**  
**Faculty:** TBA, Faculty F 10:00 AM - 11:40 AM **Credits:** 1 CRN 4045 Sec A

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

**LNGC 3901 Internship Seminar**  
**Faculty:** Campolieta, Jenna M 06:00 PM - 07:50 PM **Credits:** 3 T CRN 2186 Sec A

**LNGC 3901 Internship Seminar**  
**Faculty:** Campolieta, Jenna R 06:00 PM - 07:50 PM **Credits:** 3 T CRN 2941 Sec B

**LNGC 3903 Internship Sem: Advanced**  
**Faculty:** Campolieta, Jenna - **Credits:** 3 T CRN 1006 Sec A

**LNGC 3911 CoCurricular Internship**  
**Faculty:** Campolieta, Jenna - **Credits:** 1 T CRN 1945 Sec A

**LNGC 3916 IHD-Harlem Tutoring**  
**Faculty:** Rubino, Cecilia - **Credits:** 0 T CRN 2060 Sec A

**LNGC 3940 Internship**  
**Faculty:** Campolieta, Jenna - **Credits:** 0 T CRN 2191 Sec A

**LNGC 3940 Internship**  
**Faculty:** Campolieta, Jenna - **Credits:** 0 T CRN 5552 Sec B

**LNGC 3953 Global Ambassador Award****Faculty:** Hageb, Amal - **Credits:** 0 CRN 5924 Sec A**LNGC 3955 Lang Student Union****Faculty:** - **Credits:** 1 CRN 2797 Sec A**LNGC 3960 Lang Academic Fellows****Faculty:** Firestone, Jennifer W 04:00 PM - 05:40 PM **Credits:** 4 CRN 2376 Sec A

\*Lang Academic Fellows (4 credits)\* Lang Academic Fellows are nominated by faculty to assist with individual courses that students have previously taken or for which they are otherwise qualified. Fellows work closely with faculty, attend the course on a regular basis 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 for Academic Fellows to help students with their broader intellectual, creative, and critical thinking. In addition, Academic Fellows meet once a week in a seminar to study the theory and practice of pedagogy. (Note: Academic Fellows must be nominated by an instructor; following the nomination there is a writing submission and short interview process with the Academic Fellows instructor. The course is by permission only.

**LNGC 3965 Advanced Fellows****Faculty:** Firestone, Jennifer - **Credits:** 1 T CRN 2377 Sec A

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

**LNGC 4810 Gural Scholars IV: Capstone Seminar****Faculty:** TBA, Faculty M 04:00 PM - 05:20 PM **Credits:** 1 CRN 5411 Sec A

In the capstone seminar, students engage in reading, discussion, presentation, and completion of a culminating legacy project. This project often takes the form of a capstone paper, but it could be an alternate form of work including a video presentation, development of a website, or other creative project that serves as the culminating project. The capstone seminar promotes advanced critical reflection of, and engagement with, social justice history and principles and is designed to promote the creative and intellectual development of the individual and the cohort. The course also cultivates research skills and is designed to generate student-driven inquiry. These culminating projects will be archived electronically within the college and presented in the spring semester. NOTE: Restricted registration. Required for all Gural Scholars in the senior year and required for graduation, all other students not allowed. This course requires both fall and spring registration.

**LNGC 4810 Gural Scholars IV: Capstone Seminar****Faculty:** TBA, Faculty M 04:00 PM - 05:40 PM **Credits:** 1 CRN 5411 Sec A

In the capstone seminar, students engage in reading, discussion, presentation, and completion of a culminating legacy project. This project often takes the form of a capstone paper, but it could be an alternate form of work including a video presentation, development of a website, or other creative project that serves as the culminating project. The capstone seminar promotes advanced critical reflection of, and engagement with, social justice history and principles and is designed to promote the creative and intellectual development of the individual and the cohort. The course also cultivates research skills and is designed to generate student-driven inquiry. These culminating projects will be archived electronically within the college and presented in the spring

semester. NOTE: Restricted registration. Required for all Gural Scholars in the senior year and required for graduation, all other students not allowed. This course requires both fall and spring registration.

**LPHI Philosophy****LPHI 2010 Philosophy I: Ancient****Faculty:** MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1434 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 2010 Philosophy I: Ancient****Faculty:** TBA, Faculty MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 6037 Sec B

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 2012 Philosophy and Slavery****Faculty:** Kottman, Paul MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6060 Sec A

This course will consider philosophical reflections on slavery. Our aim will be to understanding philosophical explanations for slavery as a historical institution. This will require us to consider different regimes of slavery in historical context. And it will require us to ask not only about possible reasons for slavery's abolition at different points of time, but also for its emergence in the first place. Readings include work by Plato, Aristotle, Hegel, Marx, Frederick Douglass, W.E.B. Dubois, Nietzsche and others.

**LPHI 2012 Philosophy and Slavery****Faculty:** Kottman, Paul TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6060 Sec A

This course will consider philosophical reflections on slavery. Our aim will be to understanding philosophical explanations for slavery as a historical institution. This will require us to consider different regimes of slavery in historical context. And it will require us to ask not only about possible reasons for slavery's abolition at different points of time, but also for its emergence in the first place. Readings include work by Plato, Aristotle, Hegel, Marx, Frederick Douglass, W.E.B. Dubois, Nietzsche and others.

**LPHI 2020 Philosophy II: Modern****Faculty:** MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 1435 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 2042 Kierkegaard, Fear and Trembling****Faculty:** Varslev-Pedersen, M 04:00 PM - 06:00 PM **Credits:** 2 CRN 6881 Sec A

In this course, we will perform a close reading of one of Danish philosopher — sometimes called the first existentialist — Søren Kierkegaard's (1813-55) most famous and controversial works *Fear and Trembling* (1843) published under the pseudonym Johannes de Silentio. The book most prominently presents an unorthodox modern reading of the biblical narrative of the Binding of Isaac. It has traditionally been viewed as thematizing Kierkegaard's instance on the authenticity of the existence of the singular individual over abstract philosophical thinking, as well as religious faith and conviction over secular morality. We will ask whether these readings catch the spirit of the text, or if we can make better sense of the work by appealing to "post-modern" themes, e.g. the death of the author. Some knowledge of the history of modern philosophy is preferred, but is not required.

**LPHI 2043 Foucault, Discipline and Punish****Faculty:** Zimmerman, Erik M 04:00 PM - 06:00 PM **Credits:** 2 CRN 6882 Sec A

"Michel Foucault is considered to be one of the most important and most influential philosophers of the 20th Century, and his book *"Discipline and Punish"* has provided philosophers, theorists, and activists innumerable methods by which to think about institutions and power. In this course, students will closely and intensely read this essential philosophical text written by Michel Foucault. This work serves as an introduction and overview of several key concepts related to Foucault's philosophy including *"power," "truth,"* and *"subjectivity,"* and through analytical engagement with these concepts, students will think closely about the ways in which philosophy and politics intersect through institutions such as prisons, education, and medicine. Students will also engage with Foucault's method of doing philosophy, and, in doing so, will think about what it means to *"do philosophy"* in the 21st Century."

**LPHI 2044 Schopenhauer, World and Will and Representation****Faculty:** TBA, Faculty F 10:00 AM - 12:00 PM **Credits:** 2 CRN 6883 Sec A

In this brilliant and lucid polemic students will be introduced to a wide scope of philosophical issues from a dissenting voice from the philosophical mainstream. Schopenhauer rejects traditional conceptions of freedom, progress, objectivity and happiness and breaks decisively with the philosophical inheritance of the Abrahamic religions. In doing so he comes to embrace idealism, pessimism and perhaps nihilism. Though a close reading of Schopenhauer's magnum opus, *World and Will and Representation*, we will learn to examine the place of the human being in the world and the meaning of happiness.

**LPHI 2045 Hannah Arendt, The Origins of Totalitarianism****Faculty:** Knizhnik, Olga T 04:00 PM - 06:00 PM **Credits:** 2 CRN 6884 Sec A

With the recent rise of the authoritarian regimes worldwide, Hannah Arendt's *The Origins of Totalitarianism* provides an indispensable tool for understanding the today's world. Although the book argues that the XXth-century totalitarianism was an unprecedented phenomenon, Arendt's most alarming suggestion that the instruments of totalitarianism survived the fall of totalitarian regimes makes the study of this phenomenon permanently relevant. This course will be based on a close reading of *The Origins of Totalitarianism* focusing on Arendt's account of the totalitarian logic of total domination achieved through ideological indoctrination and terror.

**LPHI 2775 Philosophy & Literature****Faculty:** Bottici, Chiara R 09:00 AM - 11:40 AM **Credits:** 4 CRN 6042 Sec AX

What does it mean to write? What is the difference, if any, between philosophical and literary modes of writing? If it is true, as some have claimed, that a myth is deposited into our language, can there be philosophy without literature? And, vice versa, if philosophy positions us in the world, can there be a literature that is not, at least to some degree, philosophical? If it is true that philosophy, like literature, began as an oral enterprise, why has it become a primarily written? Furthermore: who can write what? Is there a gender in writing or a gendered way of writing? Can (or should) women write (and what)? And what about other subaltern? Admitting that they can speak, can (or should) they also write? If so, what and for whom? In sum, what is the meaning, and the politics, of such boundaries drawing? This seminar will tackle those issues through a close readings of classical texts on the topic.

**LPHI 3015 Spinoza: from Ethics to Politics****Faculty:** Boehm, Omri MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6039 Sec A

This course is designed as a comprehensive undergraduate seminar on Spinoza's philosophy. In reading closely the *Ethics* and the *Theological Political Treatise* [TTP], we will focus first on Spinoza's main theoretical-metaphysical doctrines (the geometrical method, rationalism, monism, necessitarianism, parallelism, conatus, the kinds of knowledge, freedom, etc.) and then engage with his political philosophy (critique of revelation and religious authority, democracy, revolution, freedom of thought and speech, and so on).

**LPHI 3034 Mind and Design****Faculty:** Adams, Zed TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6061 Sec A

If you were going to build a mind from scratch, where would you start? What sort of mechanism would be the best model for designing something that is capable of thinking? In this course, we will examine three different mechanical models that have been historically and philosophically significant for thinking about how minds might work: clocks, computers, and robots. We will look in detail at the emergence of each of these three technologies, as well as the conceptual innovations that accompanied the emergence of these technologies. We will then look at how these conceptual innovations have been appropriated by philosophers as models for how minds do (or don't) work. The course is both an introduction to the philosophy of mind and an introduction to the history of technology. The overarching goal of the course is to explore the manifold ways in which our self-understanding is transformed by the invention of new technologies.

**LPHI 3037 Philosophy of Art****Faculty:** TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6059 Sec A

In this course, we'll look at ways that artistic practices from Shakespeare to the present day help us struggle to understand one another, as subjects and objects in the world. Of special interest will be how the 'struggle for mutual intelligibility' in human affairs can be 'grasped' or 'understood' artistically in ways unavailable elsewhere. So, we will pay special attention to the work of philosophers and artists who reflect on this particular aspect of modern art. Readings will include: Rousseau, Hegel, Nietzsche, Adorno, Benjamin and Robert Pippin.

**LPHI 3119 Hannah Arendt****Faculty:** Bernstein, Richard TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6677 Sec A

This course will pursue a number of themes central to Arendt's thinking including the human condition, labor, work, action, politics, power, violence, thinking, willing, and judging. We will roughly follow her intellectual development. Readings will include selections from: *The Jewish Writings*, *The Origins of Totalitarianism*, *The Human Condition*, *Between Past and Future*, *On Revolutions*, *Crises in the Republic*, *The Life of the Mind*.

## LPOL Politics

### LPOL 2001 Seminar Slam:The Debate Studio

**Faculty:** Fiori, Nicholas T 04:00 PM - 05:40 PM **Credits:** 2 CRN 3868 Sec A

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

### LPOL 2001 Seminar Slam:The Debate Studio

**Faculty:** Fiori, Nicholas T 07:00 PM - 08:40 PM **Credits:** 2 CRN 3868 Sec A

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

### LPOL 2002 Law and Sexuality

**Faculty:** Cotta Cardozo De MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6855 Sec A

This course will deal with the issue of Sexuality and how it relates to the Law, examining the role of legal institutions, legislation, rules and standards in regulating, controlling, forming and conforming Sexuality. The aim will be to critically analyze and to historically contextualize the political, moral and ideological factors that produce the norms regarding Sexuality, while properly comprehending the key concepts of gender, identity, body and sexual practices. Contemporary debates located at the intersection of Law and Sexuality — like the recognition of prostitution as legitimate labor, access to abortion, legalization of marriage for non-heterosexual couples, the rights concerning transgender people, to name a few — will be discussed against a twofold underpinning, which will be gradually developed: first, how Liberalism has universalized and de-historicized Law, separating the legal from the political and creating an abstract subject that suppresses a plurality of subjectivities; second, how Sexuality has traditionally been a central battling field where political struggles have been happening concealed as legal/ juridical disputes.

## LPOL 2003 New Economies/New Resistances

**Faculty:** Fiori, Nicholas MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6878 Sec A

The way we work is rapidly changing. This feeling is shared by those both eulogizing American manufacturing and prophesizing a new era of labor empowerment brought on by the "gig" or "sharing" economy. AirBnB and Uber transform private possessions into rentable property through their apps but their business models also render workers precarious, without the protection afforded salaried employees. Global supply-chains and logistics are transforming the Earth into a space of unlimited movement for goods and of immediate digital connection. Yet, these new forms of distributed production and electronic integration strategically divide workers and people, undermining the power of collectivized labor. Across sectors, workers are feeling powerless to the authority of data-driven management. As more people becomes freelancers, branding, promotion, and, even, exploitation is out-sourced to the individual — an intense neoliberalization of the self. This course explores the rise of these 'new economies' in order to parse out what is transformative and empowering from what is merely 're-branded' commodification and exploitation. As we work to clarify the changes happening to the way we work, careful attention will be given to uncovering new forms of domination through the investigation of cutting edge theorists/activists/artists who are devising creative approaches to resistance. As part of the course, students will undertake real-world research and be asked to draw on their own personal experiences of the economy around them when discussing various topics.

### LPOL 3034 Global Political Ecology

**Faculty:** Youatt, Rafi TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5907 Sec A

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

### LPOL 3049 Politics of Violence

**Faculty:** Bargu, Ayse Banu F 12:10 PM - 02:50 PM **Credits:** 4 CRN 5906 Sec AX

This course inquires into the relationship between politics and violence. It explores the centrality of violence to political power as articulated by early modern, modern, and contemporary political theorists. It investigates questions of individual and collective preservation, legality, legitimacy, and morality. It considers the implications of violent political action as a method of subjugation and resistance, as a logic of contestation, and as a form of self-expression by the dispossessed, drawing comparisons with non-violent resistance. It aims to distinguish between different forms of violence: crime, warfare, terrorism, revolutionary struggle, among others. The course focuses the theoretical discussion of violence on practices that are relevant to our political lives, such as capital punishment, torture, humanitarian war, and corporeal forms of resistance. Theorists include Machiavelli, Hobbes, Locke, Marx, Arendt, Benjamin, Fanon, Sorel, Foucault, and Schmitt.

**LPOL 3064 Political Belonging****Faculty:** McNevin, Anne T 12:10 PM - 02:50 PM **Credits:** 4 CRN 4021 Sec AX

What does it mean to be belong? And what does belonging have to do with politics? In this course, we will investigate key ideas around which political belonging (and not belonging) have been conceptualized including: humanity, citizenship, statelessness, alienage, and migrant status. We will also reflect on how identities and laws associated with these ideas relate to the possibility of political action. A particular focus of the course will be on the politics of citizenship and political belonging as played out in the context of migration and border control. We will investigate examples that relate to refugees, undocumented migrants and transnational labor migrants, amongst others. We will examine the transformation of political belonging with respect to globalization and neoliberalism, and consider the implications of struggles to belong for enduring and radical expressions of citizenship.

**LPOL 3065 Justice and the American Trial Process****Faculty:** Huestis, Lisa MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 5909 Sec A

The United States judicial system is designed to resolve disputes by trials where one disputant is declared the winner and the other the loser. What the jury or trier of fact is allowed to learn during the trial and the persuasiveness of the advocates may be critical to the outcome of the case. This course provides an in-depth understanding of the American adversarial trial system through an analysis of trial practice and evidentiary rules. Following a historical examination of the constitutional, social and political role of the trial in American, the course will focus on courtroom procedures, rules of evidence, witness preparation and examination, the art of advocacy, the role of narrative as persuasion, and the importance of strategic analysis in trial preparation.

This course provides more than a theoretical foundation. Students will learn how to prepare and conduct opening arguments, direct examinations, cross examinations, introduce evidence, and closing arguments. The course will use a simulated trial based on the official hypothetical case published by the American Mock Trial Association for 2015-2016, which is a criminal case. As we study various components of a trial, students will use the hypothetical case to prepare their own simulations which will be videoed and reviewed with the Professor. At the end of the semester students will prepare and conduct a trial of the American Mock Trial Association Hypothetical case.

The course is open to any student interested in learning more about the courts and the legal process but is required for any student who hopes to compete with the Lang intercollegiate mock trial team.

**LPOL 3073 Radical Democracy****Faculty:** Kalyvas, Andreas TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5944 Sec A**LPOL 3086 The Transformation of Modern India****Faculty:** Ruparelia, Sanjay TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6879 Sec A

This course examines the transformation of India in the long twentieth century. According to its constitutional founders, India emerged at independence in 1947 as a "sovereign, democratic, federal, socialist, secular" republic. Its subsequent history has pursued, contested, and altered this original vision. What were the legacies of British imperial rule and Partition for India's postcolonial state? To what extent has the country's representative democracy secured political liberty, economic opportunity, and social equality for its most disadvantaged citizens? How have global economic liberalization, militant Hindu nationalism, and the rise of historically subaltern groups reinvented the idea of India? And what are the ramifications of the rise of India for the balance of power, wealth and status in the evolving global order? The course addresses these questions by analyzing the interplay between state power, economic dynamics and social forces in theoretical, comparative and historical perspective.

**LPOL 3087 The Making of Modern International Society****Faculty:** Bruneau, Quentin TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4671 Sec A

Since the end of the Cold War international relations have fundamentally changed, or so we are told. These changes include the rise of transnational companies, the growing place of international institutions, the rise of non-state violence, the expansion of international justice, and increasing economic globalisation. This course seeks to debunk the myth that all these features are somehow new, and to outline possible answers as to what exactly makes contemporary world politics different from previous epochs. It does so by exploring the history of what some have in turn called the society of states, international society, or the international system, focusing particularly on the seventeenth, eighteenth, and nineteenth centuries. Specific topics examined in the course include: the colonial origins of international law, the historical importance of empire to the maintenance of international order, the rise of humanitarian intervention and of great power concerts, the emergence and transformation of diplomacy, and the historical role of non-state actors in waging international violence. The course ends by asking whether modern international society has been transformed to the point where it is possible to speak of a post-modern form of world order.

**LPOL 3951 Social Science Research, Theory & Practice****Faculty:** Plotke, David - **Credits:** 1 T CRN 4310 Sec A

This course is open only to students who have completed a summer 2017 internship within the Lang Social Science Fellowship program. In this course students will develop and complete a research project related to their summer internships. They will be advised by a mentor, and their work will be supervised by the course's instructor. Day and meeting times to be arranged.

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**LPSY Psychology****LPSY 2040 Fundamentals of Social Psychology****Faculty:** Ginges, Jeremy TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 2287 Sec A

Whether choosing what to have for breakfast, whom to marry, who to vote for, or what career to pursue, our choices are based on judgments and decisions. In this course we will examine the affective, cognitive, and motivational processes involved in human judgment and decision making. When do psychological processes lead to accurate judgments and optimal decisions, and when do they fail to do so? What role do emotions play in decision making? Can people become better decision makers? We will cover basic concepts and recent findings on the psychology of judgment and decisions making, learn to assess the quality of empirical research, and formulate novel hypotheses.

**LPSY 2042 Fundamentals of Cognitive Psychology****Faculty:** Hirst, William MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 4820 Sec A

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

**LPSY 2044 Fundamentals of the Psychology of Language****Faculty:** TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6357 Sec A

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

**LPSY 2048 Fundamentals of Cognitive Neuroscience****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3215 Sec A

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

**LPSY 3147 Psychology and Social Policy****Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6880 Sec A

TBD

**LPSY 3149 Systems of Psychotherapy****Faculty:** TBA, Faculty TR 08:00 AM - 09:50 AM **Credits:** 4 CRN 6845 Sec A

Systems of Psychotherapy is an introduction to and survey on the major systems of psychotherapy, with a focus on historical movements and outcome research. The course will review psychoanalytic, psychodynamic, existential, person-centered, interpersonal, cognitive behavioral, multicultural, and integrative therapies, to name a few. Agents of change in psychotherapy and therapeutic action will be discussed through an examination of theory and relevant research in the field.

**LPSY 3150 Memory and the Self****Faculty:** TBA, Faculty MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6846 Sec A

TBA

**LPSY 3500 Cognitive Mechanisms Underlying the Perception of Reality****Faculty:** Fagin, Martin MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6847 Sec A

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

**LPSY 3502 Moral Reasoning****Faculty:** Wice, Matthew TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6849 Sec A

What types of mental processes underlie our ability to reason about complex moral issues? Are our moral judgments driven more by reason or emotion? How does moral reasoning change over the course of development and what role does culture play in this process? This course will draw on social, cognitive, and developmental psychology to explore these topics and to introduce a variety of perspectives on the moral mind.

**LPSY 3504 Psychology and Law****Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6848 Sec A

TBA

**LPSY 3601 Methods of Inquiry****Faculty:** Erol, Muge MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2288 Sec A

This course is an introduction to the principles of research design.

**LPSY 3775 Culture, Ethnicity&Mental Hlth****Faculty:** Chang-Kaplan, Doris TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6552 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 4001 Senior Work Project****Faculty:** Todman, McWelling - **Credits:** 1 T CRN 1847 Sec A

The senior work project in psychology is worked out under the supervision of and with the approval of a faculty adviser. The project usually involves being involved in an empirical study, either through participating in the research projects that are ongoing in the lab of the faculty adviser or through carrying out one's own independent research project. Under the direction of the faculty adviser, the student will produce a final written document that is based on the senior work activity.

**LPSY 4001 Senior Work Project****Faculty:** Ginges, Jeremy - **Credits:** 1 T CRN 3983 Sec B

The senior work project in psychology is worked out under the supervision of and with the approval of a faculty adviser. The project usually involves being involved in an empirical study, either through participating in the research projects that are ongoing in the lab of the faculty adviser or through carrying out one's own independent research project. Under the direction of the faculty adviser, the student will produce a final written document that is based on the senior work activity.

**LPSY 4001 Senior Work Project****Faculty:** - **Credits:** 1 T CRN 1910 Sec C

The senior work project in psychology is worked out under the supervision of and with the approval of a faculty adviser. The project usually involves being involved in an empirical study, either through participating in the research projects that are ongoing in the lab of the faculty adviser or through carrying out one's own independent research project. Under the direction of the faculty adviser, the student will produce a final written document that is based on the senior work activity.

**LPSY 4001 Senior Work Project****Faculty:** Davidai, Shai - **Credits:** 1 T CRN 4655 Sec D

The senior work project in psychology is worked out under the supervision of and with the approval of a faculty adviser. The project usually involves being involved in an empirical study, either through participating in the research projects that are ongoing in the lab of the faculty adviser or through carrying out one's own independent research project. Under the direction of the faculty adviser, the student will produce a final written document that is based on the senior work activity.



**LPSY 4001 Senior Work Project****Faculty:** Steele, Miriam**Credits:** 1 T CRN 1914 Sec U

The senior work project in psychology is worked out under the supervision of and with the approval of a faculty adviser. The project usually involves being involved in an empirical study, either through participating in the research projects that are ongoing in the lab of the faculty adviser or through carrying out one's own independent research project. Under the direction of the faculty adviser, the student will produce a final written document that is based on the senior work activity.

**LREL Religion****LREL 2000 Spiritual Autobiography****Faculty:** Kurs, Katherine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5917 Sec A

One of the ways we make sense of the trajectory of our lives and of our ultimate questions is by uncovering a narrative of meaning. In this course, we will encounter contrasting contemporary spiritual autobiographies and spiritual memoirs: books and essays (and also documentary film) by writers/artists from diverse backgrounds (African-American, Euro-American, Latina/o, S.E. Asian; Buddhist, Jewish, Catholic, Protestant, Mestiza/indigena, Muslim; lesbian, gay, heterosexual, and transgender) who offer rich and moving examples of the attempt to understand the spiritual impulses that have significantly informed their lives. The constellation of themes we will explore through these texts include: ancestors, lineage, tradition, cell memory; secrets/disclosure and "passing" the body, sexuality, desire; concepts of God and the sacred; exile, homecoming, turning and returning; suffering, loss, and mortality; forgiveness and freedom; and the role of autobiographical writing as craft and as a process of liberation, broadly construed. This course counts toward the Gender Studies minor and the Jewish Culture minor. Not open to students who took LNGC 1433 Spiritual Autobiography as a First-Year Seminar.

**LREL 2030 Religion in South Asia****Faculty:** Kelley, Christopher MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 5918 Sec A

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

**LREL 2065 Introduction to Islam****Faculty:** Mahmood, Zainab MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 4002 Sec A

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

**LREL 2070 Hebrew Bible: A Dialectic of Rebellion and Obedience****Faculty:** Snyder, Fran TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1848 Sec A

The Hebrew Bible is an ancient chronicle of one people's impassioned encounters with their deity. From start to finish, the Bible's theme is human resistance to divine authority's demand for obedience. The rhetoric of power predominates from the myths of the creation of female and male, through the political narratives of slavery and liberation, Joseph's rise to power in Egypt, the epic of Samuel and Kings, Esther's triumph over genocide, the Book of Ruth's representation of love prevailing over social authority, and the fiery lamentations of God's human prophets. We'll read all these, plus the Wisdom texts and Job, in light of the Bible's fundamental anxiety: Who's in charge? Who has power and authority over human actions? If human beings have free will, can they and God ever get along? Can they ever get along with each other? All readings are in translation. This course is a required core course for the Jewish Studies minor. It counts toward the Gender Studies minor and fulfills the single-text requirement for Literary Studies.

**LREL 2678 Poetry and Religion****Faculty:** Shippee, Arthur MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6294 Sec A

The words poetry and religion have been applied to a great variety of things, from the personal and intimate to the public and communal, and they have been strongly associated in most cultures. Poetry can convey information, ideas, and feelings, and the act of reading poetry can be its own religious experience. Many of the great religious texts are poems. All this will be part of our data for considering what poetry can accomplish for the reader, whether an individual or a community, and how this can deepen our understanding of religion. The class poems (all composed in English) will reflect a variety of points of view, pro and con, personal and communal, intellectual and emotional, plain and cryptic. They will include literary poets and popular hymn texts. Student projects will give an opportunity to investigate works beyond the focus of the class selection.

**LREL 3004 Theorizing Religion****Faculty:** Larrimore, Mark MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 1849 Sec A

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

**LREL 3180 Literary Journalism and American Belief****Faculty:** Korb, Scott TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6297 Sec A

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

## LSCI Interdisciplinary Science

### LSCI 2037 Foundations of Physics

**Faculty:** Bastos, Pedro MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4177 Sec A

In this course the foundations of Physics will be approached from the point of view of matter and energy. Topics covered include: Newtonian motion and related forces, work, energy, power, momentum, electricity, magnetism, electromagnetism, waves, light, optics as well as nuclear physics. The material covered is then applied, at the end of the semester, in presentations which relate physics learned with topics that students are passionate about, such as addressing why buildings remain standing, or why buildings fall down, innovative ways to use light in architecture, the physics behind musical instruments, etc. The primary driving force behind this course will be to understand the fundamental concepts, and develop problem solving methodology, of physics and in doing so open up our eyes to the wonderful physical world we live in. This course is offered each semester and satisfies a Foundations course in for the Interdisciplinary Science major or minor.

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### LSCI 2300 Introduction to Urban Environmental Health

**Faculty:** Ramirez, Jorge MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3222 Sec A

In this course, we will look at a broad range of factors affecting public health in urban environments. In 2009, for the first time in human history, more than half of the world's population resides in urban areas. Urban growth has outpaced the ability of governments to build essential infrastructures, and one in three urban dwellers lives in slums or informal settlements. The pace of urbanization results in built and social environments that place stress on human immune systems, increase exposures to industrial toxins, and present sanitation challenges. In addition, the effects of climate change have led to concerns about persistence chronic diseases and incidence of infectious diseases that disproportionately affect urban populations. We will study how these factors collectively affect a city's health, as well as how these cities can respond to meet the increased challenges. Students are evaluated based on exams and writing assignments. This course is offered every fall and counts as an elective for the major or minor in Interdisciplinary Science and Environmental Studies. This course also counts towards the elective for the major in Urban Studies, Global Studies and minor in Sustainable Cities.

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### LSCI 2500 Chemistry of the Environment

**Faculty:** Venkataraman, TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4796 Sec A

"Chemistry has contributed to our understanding of environmental issues, but it has also been responsible for some of them. This course will discuss fundamental chemistry concepts to explain the causes of environmental challenges and to offer possible solutions and policies to address them. Topics that will be explored include (i) water quality and access to safe drinking water, (ii) chemical energy and fossil fuels, and (iii) polymers, plastics and "green" alternatives. This course is offered every spring and satisfies the Foundation requirement for the Interdisciplinary Science major or minor, the Chemistry requirement for the Environmental Studies major, and serves as an Elective for Food Studies."

### LSCI 2500 Chemistry of the Environment

**Faculty:** Venkataraman, TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4796 Sec A

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**LSCI 2600 Climate and Society: Impacts and Responses****Faculty:** Ramirez, Jorge TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6630 Sec A

This interdisciplinary course is designed to introduce students to the many facets of the climate system and the broad range of climate and ocean issues and impacts that affect society and ecosystems at global and local scales. Given the growing concern about global climate change, it is intended to provide a baseline understanding of: climate science; climate interactions and impacts with weather, people and ecosystems; and societal responses to climate vulnerability, including adaptation and resilience building. There are no prerequisites. This course counts towards electives in Interdisciplinary Science, Global Studies and Environmental Studies majors.

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**LSCI 3030 Biodiversity Achieved Lab****Faculty:** Chamany, Katayoun W 01:50 PM - 05:30 PM **Credits:** 6 CRN 6234 Sec A

In this lab/discussion course, students will gain an understanding of genetic diversity both through natural means such as sexual reproduction, migration, and species diversity, as well as by manipulation such as in genetic engineering and breeding. The lab experiments will include two simulated modules. In the first module, students will evaluate the benefits and risks of using DNA identification in legal and cultural settings, type their own DNA, and discuss how human genetic diversity can arise from natural and social pressures. In the second module, students will isolate and identify an indigenous cancer-curing agent from the leaves of the Amazon Rain Forest, and discussions will focus on the conservation of culture and land as well as the politics of bringing a drug to market. The final exam simulates a patent hearing between two seed companies to determine whether the genetic modifications made to the two seeds are identical or different.

<div>Prerequisite for the course Genes, Environment and Behavior or course in genetics.  
Permission of instructor required during registration chamanyk@newschool.edu </div>

**LSCI 3030 Biodiversity Achieved Lab****Faculty:** Chamany, Katayoun M 01:50 PM - 03:30 PM **Credits:** 6 CRN 6234 Sec A

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**LSCI 3031 Chemistry of the Atmosphere****Faculty:** Venkataraman, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6856 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.

**LSOC Sociology****LSOC 2001 Sociological Imagination****Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1891 Sec A

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

**LSOC 2017 Youth Culture: Sex, Drugs, and Comedy****Faculty:** Williams, Terry TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 5884 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 2055 Gender, Social Inequality & Cultural Work****Faculty:** TBA, Faculty MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6772 Sec A

Cultural labor markets include a wide range of creative, lifestyle, and artistic industries. This course offers an introduction to the study of cultural workers in the current labor market which is characterized by precarity, uncertainty, low income, and limited social benefits, such as healthcare and maternity leave. Under those conditions, social inequality has intensified in cultural occupations. After a general discussion of theories of cultural production and cultural intermediaries, we will survey empirical studies that explore the intersection of cultural work, social inequality, and gender -particularly in cases where employees work temporarily for no or low pay. We will look into how and under what circumstances cultural workers are foregoing fair wages in a variety of occupations: interns, music, fashion, journalism, graphic design, lifestyle management, snowboarding, etc. We will end with an overview of strategies aimed at reducing the economic inequalities of the current cultural labor market, with an emphasis on gendered work.

**LSOC 2850 Urban Sociology****Faculty:** Molnar, Virag F 12:10 PM - 02:50 PM **Credits:** 4 CRN 5885 Sec AX

The course offers a survey of the central themes of urban sociology. It examines the distinctiveness of the city as a form of social organization, highlighting how urban space shapes and is simultaneously shaped by social processes. It emphasizes the significance of the city as a strategic research site for sociology, showing how the study of the modern city offers a lens into key social processes such as social inequality, migration, globalization, collective memory and social conflict. It covers a broad range of topics including street life, crime and the informal economy, the relationship between spatial and social segregation, urban riots and mass protests, the place of consumption in urban life, the importance of public space, changes brought about by globalization, and challenges facing cities in the wake of terrorism. The course will equip students to reflect critically on everyday urban life while encouraging them to think about the social relevance of urbanity in a comparative and international context.

**LSOC 2850 Urban Sociology****Faculty:** Molnar, Virag F 09:00 AM - 11:40 AM **Credits:** 4 CRN 5885 Sec AX

The course offers a survey of the central themes of urban sociology. It examines the distinctiveness of the city as a form of social organization, highlighting how urban space shapes and is simultaneously shaped by social processes. It emphasizes the significance of the city as a strategic research site for sociology, showing how the study of the modern city offers a lens into key social processes such as social inequality, migration, globalization, collective memory and social conflict. It covers a broad range of topics including street life, crime and the informal economy, the relationship between spatial and social segregation, urban riots and mass protests, the place of consumption in urban life, the importance of public space, changes brought about by globalization, and challenges facing cities in the wake of terrorism. The course will equip students to reflect critically on everyday urban life while encouraging them to think about the social relevance of urbanity in a comparative and international context.

**LSOC 3019 Classical Sociological Theory****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3680 Sec A

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

**LSOC 3028 Print Activism****Faculty:** Marcus, Paul MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 5934 Sec A

This course aims at raising social consciousness and the development of communication design skills while partnering with a Social Justice Organization. Uniquely merging the Humanities and Printmaking, it examines the history and current issues of creative prints produced by artists/activists in the cause of social movements. Through direct student interaction with the SJO, the course will facilitate civic participation. Throughout history, printmaking has used imagery to define, transform, and promote political, social, and cultural agendas. In doing so, it has often required the artist to establish relationships with community and to encourage public participation to foster dialog, raise consciousness, and empower. Through an introduction to the printmaking medium, students will design, create, and print posters.

**LSOC 3052 The Political Nature of the Market****Faculty:** TBA, Faculty MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6773 Sec A

"While mainstream approaches conceive of markets as free spaces (literally or metaphorically) where the encounter of equally capable competitors takes place, being ultimately regulated exclusively by price mechanisms, many thinkers have been long challenging this notion. They do so by questioning the theoretical assumptions behind this conception of market, and showing how markets as we know them are not interest-free but actually deeply enmeshed in politics. From Marx to Weber, Braudel to Geertz, Schumpeter to Tilly, Bourdieu to Foucault, and others, critical approaches to markets call attention to how they are created, maintained, and transformed by political power and disputes. Similarly, markets are spaces where novel kinds of politics and forms of subjectivation emerge. This seminar extends the idea of the "social embeddedness of the economy" to explore how markets are politically constituted as loci of privileges, disputes, and resistance. From a critical political economy perspective and social justice language, the course aims to offer theoretical frameworks to understanding competition, property rights, transparency, lobby, corruption, and illegality as political concepts in the articulation of economic regulation and political interests. The course draws from classical and contemporary works on the relation between markets and politics, and explores concepts that help analyzing the conflicts among bottom-up and top-down politics that shape market regulation, and the resistance to it. The course finally looks at case studies drawn from throughout the world, including topics such as financial markets, multilateral trade governance, free trade agreements, property rights, special economic zones, taxation and fiscal evasion in markets, and illegal

**LTHR Theater****LTHR 2008 Lang Theater Production****Faculty:** Mallinson, James TR 06:00 PM - 10:00 PM **Credits:** 0 T CRN 1473 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:** Mallinson, James MWF 06:00 PM - 10:00 PM **Credits:** 0 T CRN 1473 Sec A

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**LTHR 2008 Lang Theater Production****Faculty:** Mallinson, James S 12:00 PM - 04:00 PM **Credits:** 0 T CRN 1473 Sec A

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

**LTHR 2009 Introduction to Playwriting****Faculty:** Greenfield, Elana MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 2210 Sec A

This playwriting course employs a series of exercises to develop characters, settings, scenes, plot, and eventually a one-act play. Students read and discuss their plays in class during the writing and revising process; they also analyze a variety of dramatic texts and other sources to discover individual voice and understand narrative structure. Response papers on a theatrical production and a play reading in the city supplement this work. This course is one of the required foundational practice courses for Theater majors and minors.

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**LTHR 2009 Introduction to Playwriting****Faculty:** Greenfield, Elana MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 2210 Sec A

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#### **LTHR 2016 Modern Drama 1870-1980**

**Faculty:** Climenhaga Word, TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6420 Sec A

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

#### **LTHR 2025 Introduction to Directing**

**Faculty:** Ugurlu, Zisan MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3357 Sec A

This course focuses on the art-science and philosophy of stage direction. Students will read a brief history of its development and about major twentieth-century directors as well as plays by Russian playwright Anton Chekhov (1860-1904). Specific areas to be studied are script analysis of Chekhov's plays, composition, working with actors, and organizing a production. Students learn directing and acting terminology and how to apply it to scene work in rehearsals. In addition, students work with actors on their scenes, focusing and combining different skills, including the understanding of space, movement, and text. The class will present scenes from Chekhov's plays at the end of the semester. This course is one of the required foundational courses for Theater majors and minors.

#### **LTHR 2050 Acting Fundamentals**

**Faculty:** Rubino, Cecilia TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1099 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 2107 Racial Politics and the American Musical**

**Faculty:** Silsby, Christopher TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6442 Sec A

From its beginnings, American musical theater has been intimately connected to race in this country. From nineteenth-century blackface minstrelsy to Hamilton, musical theater has both reflected and contested US racial politics. This course will examine musicals through the lens of the political questions of race in the era of their creation—both when they were written and when they were staged. We will investigate the way in which American musicals uphold society's notions of race as well as how this popular art form challenged prevailing racial structures. Texts will include librettos, cast albums, and critical analyses. This course fulfills the dramatic literature requirement for Theater majors.

#### **LTHR 2110 Foundations of World Theater**

**Faculty:** Abrash, Victoria TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4186 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 2917 IHD-Harlem Theater & Education**

**Faculty:** TBA, Faculty MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6873 Sec A

This course offers Lang students the opportunity to mentor elementary school students through the I Have a Dream: Harlem afterschool drama/literacy program at P. S. 7, located at 160 East 120th St. In the Monday seminar sessions at Lang, students will be exposed to critical pedagogy and transformative arts education as they explore the field of theater in education. On Wednesday afternoons Lang students work directly with students in Harlem to develop a curriculum for their small drama groups. At the end of the semester Lang students will help facilitate a performance by their IHD-Harlem students for their families and community. Coursework also includes regular journal entries, a midterm research paper, and a final project. This course fulfills the civic engagement requirement for Theater majors.

#### **LTHR 3013 Creating Solo Performance: Science on Stage**

**Faculty:** Ugurlu, Zisan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6424 Sec A

This course is an introduction to the research, writing, and performance techniques of well-known artist as solo performers. Students will create their own solo performances. The course will present a safe environment that provides the students the tools and the courage necessary to stand-alone and perform their own material; to express their sense of truth that connects us all. For Fall 2017, course will focus on the specific theme of "SCIENCE". As Bill Watterson said, "Oddly, the more personal something is, the more universal it is as well. When we dig deeper to truthful experiences, that's the work that really touches people and connects us all." Students will use sources such as research materials, autobiographies, diaries, unsent letters, and stories as inspiration for their work to inquire into the role of science in our lives and investigate complicated ethical matters. No Prerequisite.

#### **LTHR 3062 German Theater Traditions**

**Faculty:** TBA, Faculty F 03:00 PM - 05:40 PM **Credits:** 4 CRN 6872 Sec AX

#### **LTHR 3102 Playwriting: Writing for Performance**

**Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6553 Sec A

This advanced playwriting course will examine how to write performance texts (defined as an antithesis to a conventional theater, challenging orthodox art forms), integrating visual art, poetry, prose, and creative non-fiction in order to create experimental /non-traditional plays. The course also looks at the history of performance art movements (pre and post-WWII), focused on issues of race, sexuality, and gender. We will explore the work of playwrights, performance artists, filmmakers, and art critics who contributed to a contemporary notion of performance art. Themes studied will include Primitivism, Dada, the politics of museum display, feminist theory, cultural/gender hybridity, and the politics of representation. Artists and movements discussed will include Claude Cahun & Marcel Moore, Antonin Artaud, Picasso, Gertrude Stein, Djuna Barnes, Hilda Doolittle, Anita Berber, Harlem Renaissance writers Richard Bruce Nugent, Angelina Weld Grimke, Alice Dunbar Nelson, and Mae Cowdery.

**LTHR 3209 Theater of the Black Vanguard: Risk, Ritual, and Radical Performance Praxis****Faculty:** Golden, Ebony F 12:10 PM - 02:50 PM **Credits:** 4 CRN 6554 Sec AX

Theater of the Black Vanguard examines the cultural and sociopolitical significance and impact of black contemporary live art from the 1960s through the time of now. Seminar topics will include: radical aesthetics, troubling public domains, street performance, the digital sphere, queering gender, politics of the black body, ritual poetics, and emergent/divergent praxis. Students will engage a myriad of creative, digital, and academic texts including: academic journal articles, dramatic writing, film, and musical compilations. Students will be required to: attend and critique live performances, support the production of a street theatre performance, write critical essays, co-create a social media forum, and submit one long-form interview.

**LTHR 3250 Beyond Zero Tolerance: Using the Arts to Re-imagine Schools for Youth of Color****Faculty:** Rubino, Cecilia SU 10:00 AM - 06:00 PM **Credits:** 2 CRN 6885 Sec A

In this two-credit course, that will meet on two weekends leading up to the New York City Mayoral election, students will immerse themselves in the 'research-to-performance' methods of educator, poet and activist, Sekou Sundiata. The course will invite students to engage in Sundiata's collaborative methods and expose them to improvisational methods designed to disrupt convention (improv methods lead by Lang Theater Professor Cecilia Rubino). Topics of exploration will include education policies that sort, track, and lead to disparities in opportunity and outcome based on race, class, and gender, police in schools and punitive attitudes and actions that have a devastating and disproportionate impact on low income students of color. Through interviews, critical readings, and discussions with activists and educators (including Brian Lewis, master teacher at exalt, a program that works with court involved youth) students will develop drafts and proposals for creative works that seek to re-imagine educational and legal policies & practices that are increasingly punitive and not rehabilitative. Dates/Times: October 21-22 & 28-29 (10am to 6pm each day with half hour lunch)

**LTHR 3400 Articulating the Voice****Faculty:** McGhee, Elizabeth MW 10:00 AM - 11:40 AM **Credits:** 2 CRN 4667 Sec A

This course explores the fundamentals of good voice production based on Kristin Linklater's "Freeing the Natural Voice" to further develop good voice and body use through advanced exercises beginning with Sound & Movement. Students will learn elements of good speech, the International Phonetic Alphabet (IPA), how to prepare various texts from poetic language to political speeches and scene work, and how to develop the ability to speak with clarity, agility, and intellectual and emotional rigor. The focus will be on Neutral American Speech and the ability to speak NAS without regionalisms, not as a prescribed way to speak but as a choice to use in public speaking and professional work. The course will also include a Partner Accent Project with diagnostic tools to learn one another's native speech patterns, sounds, and rhythms. The objective is for students to develop the facility to embody language with a balanced quartet of intellect, emotion, voice, and body.

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**LVIS Visual Studies****LVIS 2001 Introduction to Art History and Visual Studies****Faculty:** Yoon, Soyung TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3699 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 2002 Matter and Materiality: Introduction to Sculpture****Faculty:** Zavitsanos, TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4183 Sec A

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

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**LVIS 2010 Exhibitions as History****Faculty:** Mallory, Trista MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4184 Sec A

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

**LVIS 2025 Feminism and the Arts****Faculty:** Shvarts, Aliza MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6539 Sec A

This course considers the influence of feminism in the arts and its emphasis on the (de)construction of norms of gender and sexuality. The question here is how such norms are inextricably intertwined with the political economy, its technologies of power, knowledge, and desire. As an investigation of various performances of gender, especially in painting, sculpture, performance, photography, film and video art, we will also address the intersection of feminism with other critical tools such as Marxism, Psychoanalysis, Post-colonial Theory, Media Theory as well as Queer theory and New Gender Politics. We follow the theoretical development of feminism in the arts from the 1960's to the 1980's (the "Second Wave"), especially its critiques of spectatorship and representation; then, from the 1980's to the contemporary (the "Third Wave," Queer Theory, New Gender Politics) and its (re-) investment in questions of embodiment.

**LVIS 2050 The Russian Avant-garde, 1909-1934: Art of the Revolution****Faculty:** Chlenova, Masha W 12:10 PM - 02:50 PM **Credits:** 4 CRN 6540 Sec AX

This course celebrates the centennial of the Russian revolution of 1917 by providing an introductory overview of the constellation of artistic movements we call the Russian avant-garde, which are ranked among the most radical and influential artistic practices in the history of modernism. The Bolshevik revolution of 1917 brought radical artists to the forefront of social and political transformations, empowering them to run state art institutions, create the first network of museums of living art, and make abstraction, albeit briefly, the language of revolution. We will examine, theoretically and historically, such key premises of the Russian avant-garde as faktura, the endpoint of painting, collective authorship, and the creation of an alternative public sphere. Never before has a group of radical artists been able to achieve such an immediate and vast impact on society and to affect the subsequent course of art history to such an extent. Nor has any other artistic legacy been so quickly wiped out from the public sphere, like in the Stalinist Soviet Union of the mid-1930s, only to find a powerful resonance in the West during subsequent decades. The course will be taught in conjunction with the exhibition at The Museum of Modern Art entitled "The Revolutionary Impulse: the Rise of the Russian Avant-Garde." We study original works on view as well as curatorial strategies for presenting a specific moment in the history of art across a broad range of artistic media.

**LVIS 3010 Contemporary Latin American Art****Faculty:** Cepero-Amador, MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6541 Sec A

This course explores the imbrication of aesthetics, politics, and media in Latin American art and culture from the mid 1950s to today. We will begin with the emergence of South America abstract, kinetic and concrete movements to the development of neo-figuration, pop and conceptual art in Mexico, Argentina, Venezuela and Colombia. We will analyze the photo iconography of the Cuban and Sandinist Revolutions, the art of resistance during the military juntas in Chile and Argentina, the narco representations in Mexico and Colombia, as well as performance, video art and queer artistic production. We will also study the "architecture of necessity" and hip hop music in contemporary Cuba. Crucial topics such as: political criticism, hybrid cultures, violence, race and border politics, post-colonialism, and postmodern strategies will be discussed. As part of the course, we will visit institutions and art galleries that specialize in Latin American art.

**LVIS 3021 Architecture Without Architect: Art and Politics of the Built Environment****Faculty:** Ruiz, Alan TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 4185 Sec A

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

**LVIS 3023 Art and the Documentary Turn: 1990's to the Present****Faculty:** TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6555 Sec A

TBD

**LVIS 3045 Postwar Art and Theory**

**Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4569 Sec A

This course surveys major developments in mostly American and European art since the end of World War II, exploring artworks and aesthetic theories that address large-scale state-sanctioned violence. The first half of the course examines the advent of abstract expressionism in the 1940s and '50s, then explores responses to it in minimalism, pop art, photography and video, and conceptual and performance art in the 1960s and '70s. The second half of the course considers how the relationship between violence and representation has been taken up in the postmodern practices of artists working in the 1980s and '90s to the present. We will pay particular attention to how questions of representation and violence open onto other issues in aesthetic theory, such as the relationship between authorship, authenticity, and appropriation; the status or "truth-value" of documentation; and the ongoing relationship between art, commodities, and the historically material context of art practice. This course emphasizes the relationships between the formal innovations of postwar aesthetic practice and enduring political concerns, particularly those raised by critical work on colonialism, race, gender, sexuality, and disability. Students will take advantage of the postwar collections at MoMA and the Whitney Museum of American Art through class trips to current exhibitions.

**LVIS 3250 Practicing Curating**

**Faculty:** TBA, Faculty F 12:10 PM - 02:50 PM **Credits:** 4 CRN 3704 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.

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