Lang Academic Calendar, 2005–06

Fall 2005
Residence hall check-in
Check-in for first-time freshmen & freshman transfers ........................................... Thursday, August 25
Check-in for all others ....................................................................................................... Saturday, August 27 and Sunday, August 28
Orientation and registration ............................................................................................ Monday, August 29–Friday, September 2
Labor Day (Offices closed) .............................................................................................. Monday, September 5
Classes begin ................................................................................................................... Tuesday, September 6
University Convocation .................................................................................................. Thursday, September 8
Last day to add a course .................................................................................................. Monday, September 19*
Last day to drop a course ............................................................................................... Monday, September 26*
Last day to submit graduation petition** ......................................................................... Friday, September 30
Rosh Hashanah ................................................................................................................ Monday October 3 (after 4 p.m.)–Tuesday, October 4
Yom Kippur ..................................................................................................................... Wednesday, October 12 (after 4 p.m.)–Thursday, October 13
Last day to withdraw with grade of W ........................................................................... Monday, October 24*
Registration for Spring 2005 .......................................................................................... Tuesday, October 25–Tuesday, November 22
Thanksgiving holiday (No classes, offices closed) .............................................................. Wednesday, November 23–Sunday, November 27*
Classes, exams, and the semester end ............................................................................. Friday, December 23
Winter break (No classes) .............................................................................................. Saturday, December 24–Friday, January 20

Spring 2006
Residence hall check-in ................................................................................................... Sunday, January 15
Martin Luther King, Jr., birthday holiday (Offices closed) ............................................. Monday, January 16
Orientation and registration ........................................................................................... Tuesday, January 17–Friday, January 20
Classes begin ................................................................................................................... Monday, January 23
Last day to add a course ................................................................................................. Friday, February 3*
Last day to drop a course .............................................................................................. Friday, February 10*
Last day to submit graduation petition** ....................................................................... Wednesday, February 15
Presidents’ Day (No classes, offices closed) ..................................................................... Monday, February 20
Priority deadline for filing for financial aid ..................................................................... Wednesday, March 1
Last day to withdraw with grade of W .......................................................................... Friday, March 10*
Last day to submit pathway of study declaration ............................................................. Friday, March 17
Spring break (No classes) ................................................................................................ Monday, March 20–Sunday, March 26
Registration for Fall 2006 ............................................................................................... Monday, April 3–Friday, May 5
Classes, exams, and the semester end ............................................................................. Monday, May 15
Graduation for Eugene Lang College ............................................................................ Thursday, May 18
Graduation for New School University ........................................................................... Friday, May 19

* Dates for adding and dropping courses are the same for Lang and for Parsons School of Design.
** A student whose graduation petition is accepted after this date must pay a late fee; see page 11.
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Eugene Lang College is a unique liberal arts college offering interdisciplinary courses distinguished by small seminar classes. Its historical roots inform its current philosophy. The school began in 1973 as a highly innovative First-Year Program at the New School for Social Research. For a time, it was known as the Seminar College, reflecting the teaching style adopted by its faculty. Then in 1985, after a generous endowment from the Eugene Lang family, the college became Eugene Lang College of the New School for Social Research.

The New School itself was founded in 1919 as a bastion of intellectual and artistic freedom by educational reformers including, John Dewey, Charles Beard, Thorstein Veblen, and James Harvey Robinson. These unconventional thinkers saw education as a tool to produce positive changes in society. They sought to provide students with a venue where ideas could be freely presented and discussed without fear of censure. In the early years some noteworthy professors included Bertrand Russell, Harold Laski, and Lewis Mumford. Later, lectures and workshops were offered by Aaron Copland, Henry Howell, Martha Graham, Doris Humphrey, W.E.B. DuBois, and Frank Lloyd Wright.

Today that philosophy of critically examining all aspects of our society continues at Lang. Our new optional Integrative Research and Teaching Curriculum (IRT) designed for freshmen and sophomores provides short courses introducing the study of New York City from various disciplines, focuses on the historic and geographic influences on intellectual and artistic ideas, and helps students understand the social relevance and responsibility of academic disciplines. Across the curriculum, we guide creative, self-motivated students to develop skills in critical thinking, writing, and understanding theory, as they gain practical experience in an exciting urban environment. Intellectually adventurous graduates are thus equipped to take on leadership roles in fostering cultural and social change in a diverse, global society.

The seminar—generally, consisting of no more than eighteen students—remains the primary instructional mode at Lang. Each seminar involves careful readings of primary texts to illustrate both the foundations and the fundamental contemporary issues in a field of study. Most include extensive writing, not only to develop skills of verbal expression, but to fully engage students in the process of intellectual exploration and creation. The seminar offerings are flexible and reflect the developing scholarly and creative interests of the faculty. Some fall within traditional academic disciplines, while others transcend disciplinary boundaries. Because knowledge is not stagnant, courses are continually reexamined and revised. A well-educated person must not be content with a received set of ideas, but must be able to examine and pursue knowledge with sensitivity to its changing nature. The seminar permits students to engage the material and offers the opportunity for close relationships with faculty.

Lang College as part of the New School University is located in the heart of Greenwich Village, one of New York City’s oldest and most beautiful neighborhoods. The New School occupies thirteen buildings in between Fifth and Sixth Avenues, and 11th and 14th Streets. The main building of the complex at 66 West 12th Street was designed by the Austrian architect Joseph Urban and was the first significant example of Bauhaus architecture in the United States. The architecturally notable complex of university buildings on tree-lined West 11th and 12th Streets houses one of the most dramatic and thought-provoking collections of art
to be found anywhere in the city. The collection includes murals by José Clemente Orozco and works by Robert Indiana, Odili Donald Odita, James Welling, and others.

The college is distinguished by faculty who are intellectually active in the classroom, in their academic fields, and in the community. It is comprised of recognized scholars in the humanities and social sciences and professional writers and performers. All are enthusiastically involved in teaching and advising students. The faculty is extended and enriched by the faculty of other university academic schools, and shares faculty with joint appointments in the Graduate Faculty, Robert J. Milano Graduate School of Management and Urban Policy, and The New School.

Our students come to us from a range of backgrounds, experiences, and interests from public, private, and independent schools located in thirty-one states and five countries. Our current enrollment is 870. Lang is proud to have been one of the first colleges and universities nationwide to be awarded a grant from the Ford Foundation to increase cultural diversity throughout the college curriculum. Our current student body is roughly 21 percent students of color and 4 percent international.

The Lang College curriculum provides opportunities for students to acquire and develop skills, broaden their outlook and experience, and deepen their knowledge and insight. The students themselves are the architects of their own course of study, making informed choices as they pursue personally formulated intellectual goals. Lang students are guided and supported throughout their college careers through consistent contact with the college's faculty and staff.

This support begins with the students' first semester at Lang. Each first-year student enrolls in an advising course, which is an academic course taught by the student's faculty advisor. These courses provide the opportunity for the student to be challenged by the advisor intellectually while establishing a more informal relationship. Students also are required to enroll in the First-Year Workshop, a course led by peer mentors who provide support to new Lang students.

Because clear, concise writing is the mark of an educated person, students also are required to enroll in two semesters of First-Year Writing. Students read works in a particular discipline, such as literary criticism, psychology, or cultural studies, and learn how to write interpretive, analytical essays, based on the textual evidence.

Finally, first-year students choose from among specially designed seminars that introduce them to fields of inquiry but which are not typical introductory survey courses. Rather, they focus on particular subject matter to introduce modes of inquiry and the many ways of thinking, learning, and creating that different topics and academic disciplines require.

In the sophomore and junior years, students intensify and focus their study, increasing their intellectual breadth as they narrow their focus. While still enjoying a wide range of course choices, they select a path of study. Students choose from courses among the twelve paths in order to test their interests and develop a sense of the language and methodology of the various disciplines that constitute the liberal arts. In their chosen path, students progress toward advanced work on issues of interest, refining their knowledge of the language and methods of a particular area of intellectual inquiry. Internships are available to enhance study with practical experience, and courses offered in other schools of the university broaden their perspective. (See pages 53-57 regarding other schools).

In the senior year, students take advanced courses in their selected path of study and undertake their senior work experience. Senior work experience is the culmination and synthesis of the student's academic work as a whole. (See page 51 for more about the curriculum and page 60 regarding senior work experience.)
Bachelor of Arts in Liberal Arts
Degree Program

The college encourages applications from students who combine inquisitiveness, seriousness of purpose, and maturity with the ability to participate fully in a distinctive and challenging liberal arts program. It renders decisions on applicants without regard to race, color, religion, national origin, political affiliation, handicap, sex, sexual orientation, or age, and does not limit the number of students admitted from any one school or geographic area.

Lang's Office of Admissions, together with its Office of the Dean, sets the requirements for admission to the college, reviews applications, and accepts the responsibility for its decisions. Respectful of the unique characteristics of each candidate, the Admissions Committee carefully evaluates each application on an individual basis and, accordingly, does not adhere to rigid admission formulas. Admitted students present evidence of prior achievement in college-preparatory programs and generally possess well-developed writing skills.

Students are encouraged to see the application process not as a test but as a way of clarifying their educational needs and expressing their past experiences—both academic and nonacademic—as well as their future hopes and expectations. Applicants should take responsibility for meeting deadlines, selecting appropriate teachers as academic references, writing thoughtful essays, and scheduling interviews. If questions or concerns arise during the admissions process, applicants should contact the Office of Admissions at the college.

Regular Admission

Students who have completed at least sixteen units of high school work or its equivalent may apply for admission to the first-year class. Although the Admissions Committee does not have required units in each academic area, adequate preparation should include English, history, social science, foreign language, math, and science. In addition to a completed application, an official secondary-school transcript; a counselor recommendation; a teacher evaluation; two original essays; scores from the Scholastic Aptitude Test (SAT) or American College Test (ACT); and an application fee must be sent to the Office of Admissions. A personal interview is highly recommended, but not required.

Early-Entrance Admission

Eugene Lang College welcomes applications from outstanding high school juniors who choose to begin their college educations early. Students demonstrating the ability to work with great energy and maturity will be considered for admission after their third year of high school. Early-entrance applicants follow the same admission procedure as regular freshmen, but must submit two teacher evaluations rather than one. They may submit Preliminary Scholastic Aptitude Test (PSAT) scores in place of SAT or ACT scores.

Early-Decision Admission

Students for whom Lang is the first choice and who wish to be informed of the Admission Committee's decision early may apply for admission under the early-
Advanced Standing and Transferred Course Credits

Applicants to Eugene Lang College who have completed college-level work may qualify for advanced standing. Such applicants will receive a preliminary evaluation of their credits if admitted to the college. Courses transferred generally count toward general credit requirements only and not toward path of study requirements. To apply transferred coursework toward specific course requirements, students must consult with appropriate path of study chair and provide a course syllabus. Although each student's case is reviewed individually, the guidelines below are used to determine the awarding of credit. Please note, a maximum of sixty credits may be transferred.

Advanced Placement Examinations. Eugene Lang College will award four college credits for any one Advanced Placement (AP) examination (except Studio Art) for which a score of four or five was received. The college will award a maximum of thirty credits based on examinations.

College Courses Completed in High School. College-level courses in the liberal arts completed through an accredited college or university prior to high school graduation will be considered for Eugene Lang College credit. Grades of C- or lower as well as courses taken on a pass/fail basis without proof of a grade of C or better are not transferable.

Transfer Students

Students who are attending or have attended another college or university and who wish to complete their educations at Eugene Lang College may apply for admission as transfers. Prospective transfer students follow the same procedures as prospective freshmen, but they must also submit official transcripts of all college work. To qualify for transfer admission, students must have completed at least one full year of study at a regionally accredited institution and are expected to spend a minimum of two years at Eugene Lang College. Transfer credits are awarded depending on courses taken and grades received. (See the section above, Advanced Standing, for information on policies regarding the evaluation of transfer credits.) Students with less than one full year of college credit should apply for admission as freshmen with advanced standing.

Transfer Credits

Evaluation of transfer credit for newly admitted transfer students is handled through the college's Admissions Office. The University Records Office will post approved transfer credit to the student's transcript. Note that New School University does not transfer grades or grade points from other schools; only credits are transferred. Continuing students who are planning to study away from Lang must have advance approval in order to receive course credit. (See the section called Programs Available with Other Colleges and Universities on pages 57-58 of this catalog.) Please note: Transfer credits often do not satisfy path of study requirements. Transfer students must meet with the chair of the path of study to discuss the requirements and whether the course(s) will satisfy the path requirements.

Admission for International Students

The university's reputation for academic excellence and its New York City location make Eugene Lang College appealing to students from other countries. Currently, approximately five percent of the students in the college are international, and more than fifteen hundred foreign students are enrolled in the various degree programs at the New School.

Lang encourages applications from international students who are able to meet the same admission requirements as applicants from the United States. International students are required to submit the same application materials as American students with one addition: students whose first language is not English must submit results of the Test of English as a Foreign Language (TOEFL). Success in the college's curriculum requires strong English-language proficiency, hence a score of 600 or above on the TOEFL exam is preferred (250 on the computer test); a score of at least 550 is required (213 on the computer test). See page 21 for information about International Student Services.

Admission to Dual Degree Programs

The New School offers dual degree programs between Lang and Parsons and Jazz. See page 27.

Admission for Special Students

Students who would like to study part-time with nondegree status at Eugene Lang College may apply as special students using an abbreviated application form. If admitted, special students may enroll in up to two first-year or upper-level
seminars, depending on academic background, for up to one full academic year. Special students are not eligible for financial aid or university housing.

**The New York Connection: Visiting Student Program**
Lang accepts applications from students at other colleges and universities who would like to spend a semester or year at the college as a guest student. The unique New York Connection program combines seminar coursework with the opportunity to do an internship for academic credit. Students complete a short application, submit a statement of interest, a recommendation from the dean of their home school, and an application fee. Visiting students are not eligible for Lang financial aid, but students should check with their home school regarding transfer of financial aid. Inquiries and requests for information should be addressed to:

New York Connection Program  
Office of Admissions  
Eugene Lang College  
65 West 11th Street  
New York, NY 10011

**Deferred Admission**
Students admitted to Eugene Lang College who wish to delay their entrance for a semester or a year may request a deferral. The request must be in writing and submitted to the Director of Admissions. Students who choose this option may not enroll in another institution as a full-time matriculated student.

**How to Apply**
To expedite the admissions process, students should mail a completed application and the non-refundable application fee in the envelope enclosed in the application packet at their earliest convenience. Essays, transcripts, recommendations, reports on interviews (if any), test scores, and supplementary materials may follow at a later date. Students who have not received an application packet or who have questions should contact:

Office of Admissions  
Eugene Lang College  
65 West 11th Street, 3rd Floor  
New York, NY 10011  
Phone: (212) 229-5665  
Fax: (212) 229-5355  
E-mail: Lang@NewSchool.edu

Students may also use Lang’s electronic application at www.lang.edu.

Lang accepts the Common Application, (administered by the National Association of Secondary School Principals) in lieu of its own form and gives the Common Application equal consideration. Students may obtain a copy of the Common Application from high school guidance offices or online at www.commonapp.org. The College Entrance Examination Board (CEEB) code for Eugene Lang College is 2521; the ACT code is 2828.

**Readmission of Former Students**
Former students who have been out of attendance for more than one academic year or beyond the period of an official leave of absence and who wish to return to the college must apply for readmission. Students must complete a readmission application along with a statement of intent and must submit an application fee. Students who have attended another institution since their last attendance at Eugene Lang College must submit official transcripts from that institution. Students may also be asked to have a personal interview and to submit written references. The deadline to apply is July 1. Applications will be reviewed on a rolling basis as they are received.
### Items Required

<table>
<thead>
<tr>
<th>Type</th>
<th>Required Items</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regular</td>
<td>Application</td>
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<tr>
<td>First-Year</td>
<td>Essays</td>
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<tr>
<td>Student</td>
<td>$50 nonrefundable application fee</td>
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<td></td>
<td>Secondary school transcript</td>
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<td></td>
<td>Counselor recommendation</td>
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<td></td>
<td>Teacher evaluation</td>
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<tr>
<td></td>
<td>SAT or ACT results</td>
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<td></td>
<td>TOEFL results</td>
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<td></td>
<td>Interview (recommended but not required)</td>
</tr>
<tr>
<td>Early Decision</td>
<td>Same as for regular first-year student</td>
</tr>
<tr>
<td>Early Entrance</td>
<td>Same as for regular first-year student</td>
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<td></td>
<td>Except PSAT scores may be substituted</td>
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<td></td>
<td>One additional teacher evaluation</td>
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<tr>
<td>Transfer</td>
<td>Same as for regular first-year student</td>
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<td></td>
<td>Official college transcripts</td>
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<tr>
<td>Readmission</td>
<td>Readmission application</td>
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<td></td>
<td>$50 nonrefundable application fee</td>
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<td>Statement of intent</td>
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<td>Special</td>
<td>Special Student application</td>
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<td>Student</td>
<td>Essay</td>
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<td></td>
<td>Transcript from last academic institution</td>
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<td></td>
<td>$50 nonrefundable application fee</td>
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<td></td>
<td>Interview (not required)</td>
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<tr>
<td></td>
<td>TOEFL results</td>
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<tr>
<td>New York</td>
<td>Application</td>
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<tr>
<td>Connection:</td>
<td>Statement of interest</td>
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<tr>
<td>Visiting</td>
<td>$50 nonrefundable application fee</td>
</tr>
<tr>
<td>Student</td>
<td>Dean’s recommendation</td>
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<tr>
<td>Program</td>
<td>All official college transcripts</td>
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<tr>
<td>Lang–Sarah</td>
<td>Application</td>
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<tr>
<td>Lawrence</td>
<td>Statement of interest</td>
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<tr>
<td>Exchange</td>
<td>Faculty recommendation</td>
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<tr>
<td>Program</td>
<td>Official college transcript</td>
</tr>
</tbody>
</table>

### Application Deadlines

- For spring 2006, deadline is November 15, 2005
- For fall 2006, deadline is February 1, 2006
- For spring 2006, deadline is November 15, 2005
- For fall 2006, deadline is February 1, 2006
- For spring 2006, deadline is November 15, 2005
- For fall 2006, deadline is May 15, 2006
- For spring 2006, deadline is December 1, 2005
- For fall 2006, deadline is July 1, 2006
- For spring 2006, deadline is December 1, 2005
- For fall 2006, deadline is July 1, 2006
- For spring 2006, deadline is October 15, 2005
- For fall 2006, deadline is May 15, 2006
- For spring 2006, deadline is October 15, 2005
- For fall 2006, deadline is March 15, 2006

1. Classes for the fall semester begin in September, and the spring semester begins in January. Consult the academic calendar on the Lang website or on the inside front cover of this catalog for details.
2. The TOEFL is required for international students whose first language is not English.
Lang College tuition and financial aid packages make an education affordable for qualified students. For 2005–06, tuition and fees are $27,110.00. This includes a non-waiverable health services fee. For more information about this fee and the health insurance plan, go to www.newschool.edu/studentaffairs/health. Room and board costs are available from the Housing Office and at www.newschool.edu/studentaffairs/housing.

**Invoices**

Invoices for registered students for the fall semester will be mailed out in early July with a payment due date of August 10. Invoices for registered students for the spring semester will be mailed out early December with a payment due date of January 10. Invoices include tuition, fees, room and board (if applicable), and approved financial aid awards, which are deducted from the balance due. Students may also view their account information on the Web on ALVIN*.

Students who make payments or who register after specified deadlines are liable for late payment fees, late registration fees, or both. For more information, see the section on Late Registration and Late Payment Fees (page 36) or consult Student Financial Services at (212) 229.8930, option 8 or via e-mail at bursar@newschool.edu.

**Graduation Petitions and Fees**

New School University confers degrees in January and May. The commencement ceremony for both May and January graduates is held in May. All degree requirements, as specified in school bulletins, must be completed prior to the graduation date for a degree to be awarded.

Students intending to graduate must file a graduation petition form with the Office of University Records and pay the appropriate fee by the following dates:

**For January graduation**
- Prior to October 1: No fee
- After October 1: $20 late fee
- After November 1: $50 late fee

The final deadline to petition is November 15.

**For May graduation**
- Prior to February 15: No fee
- After February 15: $20 late fee
- After March 15: $50 late fee

The final deadline to petition is March 30.

**Cap and gown fee**

Students purchase their cap and gown for a fee of $20.

**Payment Information**

Payment may be made by bank debit card and cash (in person only for both), personal check, VISA, MasterCard, American Express, or by wire transfer. The option to pay by credit card via the web on ALVIN is also available. An NSU ID number and PIN are required. Checks should be made payable to New School.

*ALVIN is New School University’s on-line gateway. See p. 43.*
University and should include the student’s name and New School ID number in the memo section. According to University policy, third-party checks are not accepted with the following exception: Checks from parents will be accepted, but must include the name of the student and the New School ID number in the memo section. The student’s parent may also give written authorization to charge their credit card as payment. They must include the card number, expiration date, amount to be charged, student name, and New School ID number.

Registration is not complete until payment or payment arrangements have been made. Please see below for acceptable payment arrangements. Please note: Payment to the University is the responsibility of the student. Payment is not contingent on receiving grades, receiving passing grades, or completing courses.

**Monthly Payment Plan:** The University offers an interest-free monthly payment plan, administered by Tuition Management Services (TMS), as an alternative means of managing tuition costs. Through this plan, tuition, fees, and housing for the full academic year (fall and spring semesters), may be paid in eight or ten monthly installments rather than in a lump sum. Students also have the option for a four or five monthly installment plan for a single semester. This plan is not available for the summer semester. Only matriculated students taking six or more credits per semester are eligible, and there is a participation fee. For more information about this plan, visit www.afford.com or contact Tuition Management Services at 800-772-4867, ext. 367. Brochures are also available at the Financial Aid and Bursar’s Offices.

**Deferral of Payment for Employer Reimbursement:** Students expecting reimbursement from their employer/sponsor may defer payment of tuition and fees upon presentation of an official authorization from company/sponsor letterhead. If the reimbursement is to be made upon receipt of grades, there is an employee participation fee, which is listed in the Tuition and Fee Schedule. Students may be required to submit a valid credit card authorization to the Bursar’s Office, which will be processed if payment is not made by the due date. If New School University can submit an invoice to your employer/sponsor as soon as you register and payment is not contingent upon receipt of grades, there is no participation fee. All students must fill out an External Aid Deferment form.

The authorization must show a current date and include the following: student name, social security number (preferred), the amount of tuition (and fees, if applicable) to be covered by the employer/sponsor, the semester for which tuition will be covered, the employer’s address and phone number, and the specific terms for payment, i.e., whether upon receipt of grades or to be invoiced immediately. Payment of any portion of the fees that the sponsor has not agreed to pay may not be deferred.

**Returned Check Fee**

All checks returned from the bank are automatically redeposited for payment. If, for any reason, a check does not clear for payment after being deposited a second time, a penalty of $30 is charged to the student’s account. The University cannot presume that the student has withdrawn from classes because the check has not cleared or has been stopped; payment and penalty remain due. Payment for the amount of the returned check and the $30 returned check fee must be made with cash, certified bank check, or money order. Another personal check will not be accepted. A 10 percent penalty of the balance is charged if payment for a returned check is not received within four weeks. After a second returned check, all future charges must be paid with cash, certified bank check, or money order, and personal checks will no longer be accepted from that student.

The Bursar’s Office is responsible for the delivery of all student loan funds and student refunds. The repayment of the Perkins Loan program also is handled by the Loan Coordinator in the Bursar’s Office. Perkins Loan borrowers will continue to have a relationship with the Bursar’s Office after graduation and until the loan is paid in full.

**Refunds**

In the event of withdrawal, a percentage of tuition and fees will be refunded, as described in the University Refund Schedule. (See chart below.) Refunds are granted to students only after they complete the official withdrawal procedure or after the university determines they are no longer enrolled. Refund processing takes approximately four weeks.

Fees, including tuition deposits for new students, are nonrefundable. Housing fees are subject to the terms stated in the housing contract.

Refund calculations will be applied to the reduction in credits that occurs after a course is dropped, rather than to the difference in tuition. This has no effect on tuition charged per credit only, but it does affect tuition charged using a flat rate. Full-time students charged a flat-rate tuition, and whose credits drop below the full-time credit load, may not receive a tuition refund under certain circumstances. If you are a full-time student being charged a flat rate, and are considering dropping to a part-time status after the 100 percent refund
period has ended, you may want to contact the Bursar’s Office in advance to discuss the implications to your account. Your financial aid may be affected. Housing fees are subject to the terms of the housing contract.

For students receiving federal Title IV funds who withdraw officially or unofficially from all classes, refunds will be based on the amount of Title IV aid earned, that is in turn based on the amount of time the student was in attendance. It is a proportional calculation through 60 percent of the payment period. This calculation is not related to the student’s institutional charges. The amount of tuition, fees, housing, and meal plans assessed will be based on the institutional refund policy.

**University Refund Schedule**

<table>
<thead>
<tr>
<th>For degree students</th>
<th>% refunded</th>
</tr>
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<tbody>
<tr>
<td>when courses are dropped</td>
<td></td>
</tr>
<tr>
<td>Before semester begins</td>
<td>100%</td>
</tr>
<tr>
<td>Within first week</td>
<td>90%</td>
</tr>
<tr>
<td>Within second week</td>
<td>80%</td>
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<tr>
<td>Within third week</td>
<td>70%</td>
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<tr>
<td>Within fourth week</td>
<td>60%</td>
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<tr>
<td>After fourth week</td>
<td>No refund</td>
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</tbody>
</table>
Lang College's financial aid packages make its education affordable for qualified students. Through its Office of Financial Aid, New School University provides a comprehensive program of financial aid services for degree-seeking students, including significant university scholarship support to eligible students on the basis of merit and need. Eligible students may apply for assistance under the federal, state, and university aid programs shown in the list below, some of which are described in the following pages.

Grant Programs
- Federal Pell Grant Program
- Federal Supplemental Educational Opportunity Grant (SEOG) Program
- New York State Tuition Assistance Program (TAP)
- New York State Aid for Part-Time Study Program (APTS)
- New York State Higher Educational Opportunity Program (HEOP)
- New York State Regents Opportunity Scholarship Program
- New School University Scholarships

Federal Loan Programs
- Federal Perkins Loan Program
- Federal Stafford Loan Program
- Federal Parent Loan for Undergraduate Students (PLUS) Program
- Private Credit-based Educational Loans

Work Programs
- Federal Work-Study Program (FWSP)
- On-Campus Student Employment (OCSE)

Other Programs
- Federal Aid to Native Americans
- Veteran Benefits
- Social Security Payments to Children of Deceased/Disabled Parents

The university's Financing Solutions Guide is available on the Internet at www.newschool.edu/admin/finaid/faid.

Students are entitled to request information on all programs and application procedures in a paper format.

The brief descriptions that follow do not completely describe the programs above; nor does this list of programs exhaust all possible sources of financial aid. Students should consult the university's Office of Financial Aid and other recommended publications for more information. Complete details on the philosophy, policies, and procedures for awarding aid are also available from the financial aid office. Check the website or visit at 65 Fifth Avenue, Lobby.
How To Apply for Financial Assistance
In general, students must be matriculated in a degree program and be enrolled at least half-time to be eligible to apply for assistance under the programs listed above. In addition, to be eligible for federal assistance, students must not be in default or owe a refund on any of the federal aid programs. Students interested in applying for government and institutional financial assistance programs listed above must complete a Free Application for Federal Student Aid (FAFSA) annually, using New School University’s code of 002780. Students are encouraged to file this form electronically at www.fafsa.ed.gov. Completion and submission of the FAFSA will enable the Financial Aid Office to receive a need analysis, or Student Aid Report (SAR), electronically. International students may be eligible to receive institutional scholarships, and can apply by completing the International Student Scholarship Application annually.

Estimated Costs and Eligibility
The information on student resources contained in the Student Aid Report (SAR) allows the financial aid office to determine a student’s eligibility for institutional scholarship awards as well as eligibility for federal aid programs. The expected student contribution plus aid from other sources are subtracted from the student expense budget to determine the individual student’s financial need. Thus, a simple expression of the financial aid equation is represented by the following formulation:

Student Expense Budget – Available Resources = Need

The student expense budget, or Cost of Attendance (CoA) is the foundation on which eligibility for student financial assistance is determined. Federal laws regulating the disbursement of funds to students receiving Title IV aid (including subsidized and unsubsidized Federal Pell Grants, Federal Supplemental Opportunity Grants, Federal Stafford Loan, Federal Perkins Loan, and Federal Work-Study awards), dictate the expense items that can be included when calculating CoA budgets. Allowable expenses for the period of enrollment are tuition and fees, books and supplies, room and board, other personal expenses, transportation costs, and federal loan fees. Details on all tuition, fees, and other education-related expenses can be obtained by contacting the University Financial Aid Office, or on-line at www.newschool.edu/finaid/faq.

Additional Information
Forms, instructions, and program details are available from:
New School University Office of Financial Aid
65 Fifth Avenue, Lobby or 1st Floor
New York, NY 10003
Phone (212) 229-8930
E-mail financialaid@newschool.edu
website www.newschool.edu/admin/finaid/faq

Students are entitled to request information on all programs and application procedures in a paper format, and can do so by contacting the University Financial Aid Office.

Grant Programs

Eugene Lang College Grants
Approximately 71 percent of the Eugene Lang College student body receives financial aid directly from university funds in the form of Eugene Lang College grants. Awards are based on need as determined by the FAFSA. The average award for new students for the 2003–04 academic year was $13,910.

Federal Pell Grants
Available to matriculated undergraduates enrolled at least half-time (i.e., taking at least 6 credits), Pell Grants are awarded on the basis of need as determined by the Pell Grant eligibility formula. Current awards range from $400 to $4,050.

Federal Supplemental Educational Opportunity Grants
A federally funded undergraduate program administered through the university, Supplemental Educational Opportunity Grant (SEOG) are used to supplement the grant portion of aid packages. Recipients are selected on the basis of need, with awards ranging each year from $500 to $2,000, depending on the availability of funds.

New York Tuition Assistance Program
The New York Tuition Assistance Program (TAP) is a state grant program available each year to New York State residents attending college within New York State. Applicants must: (1) be permanent residents of New York State for the preceding year (residence for the purpose of attending college is not sufficient) and be U.S. citizens or permanent residents; (2) be matriculated for 12 or more credits per semester; (3) maintain good academic standing; (4) have, if dependents, a New York State net taxable family income below $50,500. If applicants are independent, single, and without dependents of their own, their New York State net taxable income must be below $10,000. To determine income eligibility, check with the
Financial Aid and Scholarships

university financial aid office. The state net taxable income is reduced if more than one member of a household is enrolled in college, so all students are encouraged to apply. Undergraduate awards range from $100 to $5,000 per year, and students may receive payment for up to eight full-time semesters. Awards are reduced for undergraduate students who receive four or more payments from the program.

Occupational and Vocational Rehabilitation Program
New School University is an eligible institution for the New York State Occupational and Vocational Rehabilitation Program (OVR). Students approved by their home state’s vocational rehabilitation program must also meet all other entry requirements of New School University. Depending on the state, a student may receive as much as, or more than, half the cost of yearly expenses. For information and application, students should contact their state’s Department of Vocational Rehabilitation directly.

Grants from Other Regions
Rhode Island, Vermont, and Washington, DC, are among jurisdictions that offer grants which may be used at New York State institutions. Requirements for qualifying students vary from state to state, with maximum awards as high as $2,000. However, in all cases, students must maintain a legal permanent address in their home state; a parent’s address is sufficient. For information regarding programs available and their respective requirements, students should contact their home state’s education department.

Federal Loan Programs
The Federal Family Education Loan programs (FFELP) include the Federal Perkins Loan program and the Federal Stafford Loan program.

Federal Perkins Loan Program
The Perkins Loan Program is a school-administered federal government loan program. Student eligibility and the size of each loan are determined by the university financial aid office. Repayment of the loan begins nine months after graduation or leaving school, and may extend up to ten years. The current interest rate, payable during this payment period, is five percent on the unpaid principal. The minimum monthly payment is $30. First-time borrowers will be required to attend a group interview during the registration period to learn about their rights and obligations.

Federal Stafford Loan Program
Federal Stafford Loans are the most common source of education loan funds. The program is a federally sponsored and makes funds available through eligible lending institutions. There are two types of Stafford loans: subsidized loans, which are need-based; and unsubsidized loans, which are not need-based.

Federal Subsidized Stafford Loan. Qualifying students for the Subsidized Stafford Loan must: (1) be U.S. citizens or permanent residents, (2) be matriculated in a degree program and be enrolled at least half-time, (3) have completed and submitted the FAFSA, and (4) demonstrate financial need. The Federal government pays the interest on these loans while students are enrolled in school and during the grace period before the student begins to repay the loan.

Federal Unsubsidized Stafford Loan. Unsubsidized Stafford Loans may be available to students who meet the first two criteria noted above for the subsidized Stafford Loan, but who do not demonstrate financial need. Borrowers are responsible for paying interest on these loans as soon as they are borrowed. Other terms are the same as subsidized Stafford Loans. Undergraduate students who meet federal criteria for independence and graduate students may borrow additional funds under this program. (The Federal Unsubsidized Stafford Loan Program has replaced the Supplemental Loans for Students [SLS] Program).

Additional Information
An important source, Meeting College Costs, is available free from your high school guidance offices or from the College Scholarship Service, Box 176, Princeton, NJ 08540.

For further information contact:
University Financial Aid Office
New School University
65 Fifth Avenue
New York, NY 10011
phone (212) 229-8930

Work Programs
Two programs provide on-campus employment for New School University students: the Federal Work-Study Program and the On-Campus Student Employment Program. Students in either program may work a maximum of twenty hours per week while classes are in session. Students interested employment should contact the Student Employment Office, 65 Fifth Avenue, Room 105, New York, NY 10013. Income
from either work program is taxable, and students are responsible for any federal, state, or local tax liability incurred.

Federal Work-Study Program
The Federal Work-Study Program (FWSP) is a school-administered, government-supported work program. Depending on funds available, work grants are made to qualifying students, usually up to a maximum of $3,000 per year. This program provides students with on- and off-campus employment in nonprofit agencies. Part-time work is available when classes are in session. Students may work a maximum of twenty hours per week when classes are in session. Limited full-time employment is offered during winter break or other vacation periods. Student file applications for specific work-study jobs after they receive notification of their FWSP award, and job placement begins immediately following registration in the fall. Jobs are posted in the University Financial Aid Office, 65 Fifth Avenue.

On-campus Student Employment Program
Employment is available through the On-Campus Student Employment Program (OCSE) for all students who are enrolled in a degree program, taking at least 6 credits, and not eligible for the Federal Work-Study Program. The On-Campus Student Employment Program is also open to international students who meet the above enrollment criteria.

SCHOLARSHIPS

Endowed Scholarships
A number of endowed scholarships have been established at New School University for students at Eugene Lang College. Unless noted otherwise, students do not have to apply for these awards. They will be automatically considered once their financial aid eligibility has been established.

The Jacob Burns Scholarship Fund. Established for students who demonstrate both need and merit.

The Robert C. Byrd Honors Scholarship Program. A federally funded, state-administered program to recognize exceptionally able high school seniors who show promise of continued excellence in postsecondary education. High school students should apply directly to their state’s education agency.

The Edison Foundation Endowed Scholarship Fund. Established in 1988, this scholarship is awarded annually to a student in good academic standing with demonstrated financial need.

John R. Everett Scholarship. Awarded in honor of the former New School University President to a student who demonstrates academic ability and leadership potential.

Cynthia Fanton Scholarship. Awarded to students with financial need and merit. Preference is given to those students planning to become educators.

Ida and Jerome Feldman Endowed Scholarship. Established in 1988 by Ida Feldman in memory of her husband, this is awarded annually to two recipients. Preference is given to NYC public high school graduates demonstrating financial need.

Elizabeth Glaser Scholarship. Established by Paul M. Glaser, Pediatric Aids Foundation, in honor of his wife.

The Monica S. Gollub Scholarship Fund. Established by Gerda L. Schulman and family and friends to honor an idealistic young woman who devoted her professional life to serving the disadvantaged. Scholarships awarded on the basis of need to Lang students, pursuing studies in the social sciences or law. Preference is given to female minority students.

Inner-City Scholarship Fund in the Arts. Awarded to assist a low-income, inner-city American student entering an undergraduate degree program, interested in a career in music, visual arts, writing, theater, or dance. Recipients are selected by the Office of the President upon recommendation of the dean.

George F. Kettle Scholarship. Awarded to an incoming first-year student with strong sense of community involvement and volunteerism.
Eugene M. Lang Scholarship Awards. These scholarships and summer stipends are awarded to new students with great leadership potential for community service and financial need. Students must apply through the Office of Admissions. Continuation of the award is contingent on recipient’s maintaining satisfactory academic standards.

Dorothy and Jerome Lemelson Scholarship Fund. Established to assist needy students, with preference to the physically handicapped, especially to students with cerebral palsy.

Albert A. List Prize Scholars Fund. Bequest established in 1988 by Albert A. List, long-time benefactor of the university, and his wife Vera, a life trustee of New School University, and awarded to new and continuing students from New York City high schools.

Vera G. List Scholarship Fund. Established to assist new and continuing students at Lang, with preference given to minority students.

The Henry Loeb University Scholarship. Established by the family and friends of Henry Loeb, former chairman of the board of the New School, on the occasion of his eightieth birthday, this is awarded to a student with financial need. Award continued until completion of degree, contingent on high academic standing. The award will be rotated among each of the university’s schools in order of their establishment.

Ambassador John L. Loeb Scholarships. Awarded annually to undergraduate students of American history and the constitution.

Albert and Infra Milano Assistance Scholarship Fund. Established to assist new and continuing students, primarily from the New York City area, with substantial financial need who would not otherwise be able to attend college.

Senpo Sugihara Scholarship. Established in June 1991 with a gift from Vera List, a major benefactor and life trustee of the university, to honor Senpo Sugihara, a diplomat from Japan who rescued 3,500 Jews during WWII by giving them sanctuary in Shanghai. Awarded to an outstanding student with financial need.

University Scholars Program. Scholarships are available in 2005–06 to qualified students of color planning to attend a school of the university. Awards given to students who qualify for financial aid and have demonstrated outstanding ability. Annual awards contingent on satisfactory progress toward the degree. The award added to the financial aid package to decrease unmet need.

The Tishman Environmental Merit Scholars Program. John Tishman, chairman of the board of governors of Eugene Lang College, believes strongly in the educational value of applying scientific knowledge to social problems. The Tishman Environmental Merit Scholars Program supports select Lang undergraduates, allowing them to engage in environmental studies course work and internships. Students accepted to this program spend one summer in Alaska interning with an organization affiliated with the Alaska Conservation Foundation and complete a series of five courses in the area of environmental studies. Those interested in the environment and grassroots activism and ready to gain experience working in a nonprofit organization centered on conservation research, environmental education, or shaping local and national policy, should visit the website www.akcf.org, or contact Nevin Cohen at cohen@newschool.edu or at (212) 229-5640 during the fall semester.

Raoul Wallenberg Memorial Scholarship Fund. Established in 1987 by Vera List in memory of Raoul Wallenberg, a Swede who rescued thousands of Hungarian Jews during WWII, this scholarship is awarded annually to a full-time student from Sweden or of Swedish descent in any school of New School University. The amount of the award may vary from year to year.

Judith Walzer Scholarship. Awarded to students showing great academic potential and financial need. Preference is given to students with a strong interest in literature and writing.

Brian Watkins Memorial Scholarship. Established in 1990 by Vera G. List in memory of a young man from Provo, Utah who was killed in a New York City subway station while defending his mother. This endowed scholarship will be awarded annually to a Lang College student who demonstrates outstanding academic ability, community involvement within the university environment, and a commitment to helping others.

The Erwin S. and Rose F. Wolfson Student Scholarships, Fellowships, and Loans. Open to undergraduate and graduate students in all schools of New School University who have completed at least one year of study and have demonstrated outstanding academic ability, motivation, and promise of achievement, and financial need. These renewable scholarships, fellowships, and loans cover tuition and fees, and are contingent on continued scholastic achievement. Award amounts vary depending upon need.

The Hajime Yoshida Scholarship. Established in 1994 by Eugene M. Lang in honor of a business colleague and close trusted friend, this annual scholarship is awarded to an outstanding Eugene Lang College student with a specific preference for students who are Japanese or of Japanese descent and for students whose academic focus is in economics or international relations.
Endowed Awards

Eugene Lang College students are also eligible for a number of awards. These include:

The Aaron H. Rubenfeld Award for Fiction. Established in 1974–75, this $400 annual award is given for an original, unpublished short story by a student in the New School University Writing Workshops. To qualify, the author must have been enrolled in a Writing Workshop course at the New School during the current academic year. The course number and instructor’s name must be indicated on the manuscript. Authors retain all publication rights. Original manuscripts accompanied by a post paid return envelope must be submitted to: The Aaron H. Rubenfeld Award Committee, Educational Advising Office, no later than April 1. See www.newschool.edu for more info. Winners are notified at the end of the spring semester.

The Margarita G. Smith Award. Annual award of $250 honors the late distinguished editor and author, who served as a member of the Writing Workshop’s faculty. Her friends and colleagues established it in recognition of her lifelong encouragement of young writers. To qualify, the author must have been enrolled in a Writing Workshop course at New School University during the current academic year. The course number and instructor’s name must be indicated on the manuscript. The story must be an original, unpublished story written during the academic year. Original manuscripts (no photocopies) are required. Authors retain all publication rights. Submissions to: The Margarita G. Smith Award Committee, Educational Advising Office, no later than April 1. Winners are notified at the end of the spring semester.

David Woods Award for Humanitarianism. Established in honor of the New York City youth killed while defending a young woman, this annual award will be given to a Eugene Lang College student who has an exceptional academic record, a variety of accomplishments outside the classroom, and a demonstrated commitment to both the university and the outside community. Candidates should demonstrate a high degree of having extended themselves to serve others.

Thanks to Scandinavia Scholarship. Awarded annually to a New School student, this scholarship is made possible by a gift to the Thanks to Scandinavia Organization by Vera G. List, a life trustee of the university, to show appreciation to the Scandinavian people for their help in rescuing Jews during the Holocaust. Students must apply through the University Financial Aid office.
STUDENT SERVICES
Throughout the academic year, Student Services offers workshops, lectures, events, and programs that are intended to enrich each student’s academic experience at New School University and that reflect the university’s diverse student population—intellectually, artistically, culturally, and socially. Students are encouraged to become involved in recognized student organizations and other leadership programs. Student Services also offers a recreation program and a health education program throughout the academic year. They are committed to bringing students together from across academic schools to build a community and an environment dedicated to the principles of fairness, civility, and diversity. For more information about each of the Student Services offices listed below, visit www.newschool.edu.

- Office of Student Development
- Office of Intercultural Support
- Office of Career Development
- Office of Student’s Rights and Responsibilities
- Office of Health Education

Career Advisement
The Office of Career Programs provides career counseling and exploration, and assists students with career clarification and decision-making. Employment and internship opportunities are posted, and information on job search techniques and interviewing skills is available. Students are encouraged to be proactive in their career development by taking advantage of university-wide career workshops, lectures, and activities.

Co-curricular Activities
Most Eugene Lang College students find that classroom experiences are very related to their outside activities. Whether starting a newspaper or volunteering at a homeless shelter, students at the college are interested in making connections between the ideas and issues they are studying and their experiences as residents of New York City. Undergraduates publish Inprint, the student newspaper, and Release, a literary magazine; produce plays through the theater program; and coordinate myriad activities such as lectures, roundtable discussions, women’s support sessions, singing groups, poetry and prose readings, and events celebrating special occasions such as Black History Month and Women’s History Month. Many are also involved in committees concerned with curriculum, financial aid, diversity, and student life. There is plenty of freedom for students (and faculty) to organize around their interests. The officers of the Student Union, elected by the student body, organize activities, film series, discussion groups, and programs that reflect the social, political, and cultural issues of students. The Student Union also funds several student groups.

International Student Services
The school is authorized under federal law to enroll nonimmigrant alien students. The mission of International Student Services is to help internationals reach their
fullest potential and have a positive educational experience. In cooperation with other departments, faculty, staff, and students, International Student Services aims to promote diversity and foster respect for cultures from all over the world. International Student Services helps international students learn to help themselves by developing workshops, handouts, and other programs and by offering advice and support. All internationals are required to attend an orientation and check in with International Student Services so that the office may ascertain that students’s documents show them as having been properly admitted into the United States, and to review rights, responsibilities, and regulations. International Student Services offers each international student one-on-one advising sessions. For more info @ ISS, visit www.newschool.edu, click on “student services.”

HOUSING AND RESIDENCE LIFE

The Office of University Housing offers undergraduates and graduate students unique living and learning spaces with amenities that suit individual needs and budgets. Residence hall and apartment facilities come fully furnished and are staffed with professional residence hall directors, assistant resident coordinators, and student resident advisors. Through the enthusiasm and creativity of our resident advisors, residents are exposed to diverse educational and social programs that take advantage of the rich traditions of New School University and the cultural opportunities of New York City. In addition to twenty-four-hour-a-day security coverage, our residential staff is trained and certified in handling crisis and emergencies should the need arise. The housing brochure details housing services and residence hall policies that are essential to creating safe, supportive, and respectful communities.

For students who wish to navigate the metro-New York real estate market, the Office of University Housing also offers assistance in searching for off-campus accommodations. Listings for rental properties, shared apartments, short-term accommodations, and subletting opportunities are posted on the housing bulletin boards. University Housing also provides up-to-date printed and electronic compilation of these listings upon request. Off-campus housing resource guides are available for more information about New York City, its adjoining neighborhoods, and about the ins and outs of the local real estate market. Workshops and one-on-one sessions are also available. For more information about University Housing, visit www.newschool.edu and click on Student Services.
STUDENT HEALTH AND COUNSELING SERVICES

Student Health Services promotes the health and well-being of students by providing counseling and medical services, health education, and the student health insurance plan. Medical services are available to students who are ill or injured or who have concerns about their health. A staff of physicians, nurse practitioners, physician assistants, nurses, and office assistants is available to serve students’ medical needs. The Counseling Services staff, which includes licensed psychologists, clinical social workers, psychological counselors, and a psychiatrist, provides students with a supportive environment to discuss any concerns or problems. Counseling Services will work with each student to decide on a plan of treatment that will address concerns in a reasonable and helpful manner. The Health Education Program offers a variety of health-related workshops, training, and outreach programs throughout the university. The student health insurance plan offers students affordable health insurance. For more information about Student Health and Counseling Services, visit www.newschool.edu and click on Student Services.

Health Forms and Immunization Requirements

New York State requires that degree-seeking students enrolled for 6 or more credits (including equivalency credit) and who were born on or after January 1, 1957, provide the university with documentation of their immunity to measles, mumps, and rubella.

As of 2003, all students must also demonstrate that they have read the material distributed by the university on meningococcal disease, and either plan to get an immunization, have documentation of having had a meningococcal immunization, or decline the immunization. Students will receive in their admissions packet an immunization and meningitis documentation form that must be completed and submitted prior to registering for classes. Students who do not submit the form will not be allowed to register for classes.

Information about the measles, mumps, and rubella immunization plan is on the Web at www.newschool.edu/studentaffairs/health/nyslaw. For information concerning the policy on meningococcal disease, go to www.newschool.edu/studentaffairs/health/meningitis.

Student Disability Services

Student Disability Services shares the university’s philosophy of encouraging all students to reach their highest level of achievement and recognizes and embraces individual differences. They also assist students who have disabilities in obtaining equal access to academic and program services and provide accommodations designed to assist them as required by the American Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973.
LIBRARIES

Raymond Fogelman Library
65 Fifth Avenue, lower level
Phone (212) 229-5307

The Fogelman Library’s collection focuses on the social sciences and the humanities. Its resources include 200,000 books, 600 journal subscriptions, 170 electronic full-text and citation databases, along with microform publications and an extensive collection of reserve reading.

Adam and Sophie Gimbel Design Library
2 West 13th Street, 2nd floor
Phone (212) 229-8914

The Adam and Sophie Gimbel Design Library supports the study of art, architecture, and design. The Gimbel Library’s holdings include books, periodicals, and electronic databases supporting the study of graphic, product, and fashion design; architecture; decorative arts; and critical thinking. Additional resources include an extensive picture collection, audio and video tapes, DVDs, and the Stephen and Anna Maria Kellen Archives Center of the Parsons School of Design. The Kellen Archives Center houses original materials documenting the history of Parsons School of Design as well as the careers of some of the most important designers and artists of the 20th century.

Harry Scherman Library
150 West 85th Street, 4th floor
Phone (212) 580-0210, ext. 232

Scherman Library supports programs at the Mannes College of Music. Its collections contains scores, recordings, monographs, and periodicals supporting the study of music history, theory, and musicology. The Scherman Library provides online access to recorded music as well as to RLIM, RIPM, and other electronic databases supporting study and research in music theory, history, and performance practice.

Chutick Library
Cardozo School of Law
Yeshiva University
55 Fifth Avenue
Phone (212) 790-0220

All full-time and part-time university students who are enrolled in degree programs enjoy on-site reading privileges at Chutick Library, which contains a wide range of legal materials. Students may not borrow books from this library.

Bobst Library is the university library for New York University. All full-time and part-time New School University students who are enrolled in degree programs enjoy library privileges at Bobst Library. Students may check out circulating materials and have on-site access to noncirculating materials such as periodicals, electronic databases, and the moving image and recorded sound collections located in the library’s Avery Fisher Center.

Cooper Union Library
41 Cooper Square
(at 7th Street and Third Avenue)
Phone (212) 353-4189

All full-time and part-time New School University students who are enrolled in degree programs enjoy library privileges at the Cooper Union Library. The Cooper Union Library emphasizes architecture, art, and engineering, and supplements the resources of New School University’s Gimbel Library.
THE WRITING CENTER

Whether the project is an academic paper, a poem, or a senior work experience proposal, writers sometimes lose focus during the writing process. Writing Center coaches can offer a fresh perspective. Coaches are professional teachers who specialize in writing. During appointments, which can be up to an hour, they work individually with students to address any aspect of the writing process, from first ideas to fine-tuning. The student sets the agenda for the one-on-one meetings. Some students come in regularly and establish a relationship with a particular coach; others use the center only occasionally.

Students may make an appointment by signing in on the bulletin board or by e-mailing the director, Robin Mookerjee, at langwc@newschool.edu. Students are encouraged to send a copy of their writing project in advance.

The Writing Center
70 Fifth Avenue, Ground Floor
Opens at 11 a.m. every weekday

They offer help with:

Choosing a topic. Sometimes writers have difficulty identifying a compelling topic that will have impact and be sufficiently broad to allow for development, but not be overly general. Conversations with a Writing Center coach can help writers start off well.

Getting focused. Sometimes a paper lacks focus. Crystallizing its multiple ideas into a single, strong one can be a challenge. Writing Center coaches can help eliminate clutter and help writers clarify their main idea.

Incorporating sources. Incorporating secondary sources into a paper can be challenging. Coaches can explain when to quote, when to paraphrase, and how to use either technique to strengthen and advance a writer’s argument.

General feedback. Good writers usually need feedback, and coaches can be sounding boards for students. Their educated feedback can help writers with second (and later) revisions.

Final revisions. Final revisions, including cleaning up grammar, weeding out verbosity, and editing for errors, help make a paper presentable. Coaches can help with this process and offer tips to avoid mistakes in the future.

CAMPUS COMPUTING
www.newschool.edu/ac

Computer proficiency plays an increasingly vital role in daily life. The board of trustees and the president of New School University are committed to providing students with access to quality technological services such as word processors, graphical applications, statistical packages, and Internet browsers. The Office of Academic Computing, a division of Information Technology, provides necessary tools, environments, and support to the university community using the latest technology.

Academic computing facilities include Microsoft Windows®, Macintosh, and Multimedia environments, as well as myriad software applications and peripheral devices.

The university communicates with its constituencies via www.newschool.edu and electronic mail. Students have university e-mail accounts through the Academic Computing Centers. Information relating to Academic Computing resources, such as computing facilities, the Help Desk, documentation, seminars, and schedules can be found on the university’s website.

The University Help Desk is available to support students, faculty, and staff when they are not physically at a computing center facility and need support on their desktop machines. They may also contact the Help Desk regarding network status and remote access.

Student and faculty advisory committees meet during the semester to improve services. Surveys are also conducted during the term. Interested students, faculty, and staff members are encouraged to participate.

Policies have been implemented to protect the rights of the university and its users. Anyone using university computing resources is responsible for knowing and following the policies in the Statement of Computer Users Responsibilities (available on the website), as well as for abiding with federal copyright regulations.

Academic Computing Center
65 Fifth Avenue
Room 203
Phone (212) 229-5732

The Academic Computing Center provides the university community with access to 50 Windows-based computers, laser printers, and a scanner; in addition, there are 25 Windows workstations at the Fogelman Library. Both facilities are geared
toward individual research and study as well as small-group instruction. The computers share software (for word processing, e-mail, spreadsheets, and database and statistical analysis), printers, memory, and storage space through a local area network.

**University Computing Center**
55 West 13th Street
3rd and 4th Floors
Phone (212) 229-5180

The University Computing Center is a fully networked, two-floor facility. The third floor is an open lab facility with one multimedia classroom; the fourth floor has eight classrooms with varied seating capacities. Each classroom is configured with projection capabilities, and the entire facility is equipped with 225 Macintosh workstations and 51 Windows workstations. There is also a print output room with networked Fiery printers and a 54-inch photo-quality plotter. Additional equipment includes black-and-white printers, scanners, and multimedia and MIDI devices. Software includes Macromedia Suite®, Adobe Suite®, and FormZ. A lounge on the fourth floor serves food.

**Knowledge Union**
55 West 13th Street
8th and 9th Floors
Phone (212) 229-5669

The Knowledge Union (KU) is the central hub for linear and nonlinear audio-video technologies, with 110 Macintosh workstations and approximately 80 high-end Windows workstations. The eighth floor houses two presentation rooms, a multimedia classroom, an audio classroom, six video-audio suites, a transfer room, an animation studio, and a large open lab environment. Hardware devices include Avids, MIDI devices, synthesizers, scanners, printers, plotters, and projection equipment. All software used in the University Computing Center is available at the KU as well plus Adobe After Effects Pro®, Final Cut Pro®, and other media applications and utilities. The ninth floor houses the Center for Education and Technology (which trains faculty), the Center for New Design (which hosts Parsons School of Design projects), an equipment center, and an open lab. Software on this floor includes FormZ, Alias®, Maya®, 3D Studio Max®, and SoftImage®. This facility is fully networked and has access to the Internet. There is also a small lounge.

**Fashion Computing Center**
560 Seventh Avenue
4th Floor
Phone (212) 229-2518

The Fashion Computing Center provides support for undergraduate, graduate, and continuing education students in fashion and textile design, and its aim is to offer the most current and widely used industry standard software applications and equipment. The facility houses 42 workstations that run Microsoft Windows®, Macintosh, and Unix systems, and are linked to scanners and black-and-white and color printers. Software includes Lectra Modaris, Diamino, and U4ia; Adobe Creative Suite®; and Macromedia Suite®.

**Mannes Computing Center**
150 85th Street
Room 602

The Mannes Computer Center is equipped with seven Microsoft Windows workstations, MIDI keyboards, and printers. Available software includes Finale and Cakewalk music programs and Microsoft Office. This uptown facility is primarily used by students at the Mannes College of Music.

**University Help Desk**
55 West 13th Street
3rd and 4th Floors
Phone (212) 229-2828
E-mail helpdesk@newschool.edu

The University Help Desk is the point of contact for students, faculty, and staff requiring assistance or information on all University computing issues. The help desk is open Monday through Friday from 8:30 a.m. to 6 p.m. Telephone messages can be left on the voice mail. Voice messages are returned during business hours, usually within one hour. Problems that cannot be corrected immediately will be assigned to a queue in an online database. The help desk is monitored for follow-up service.
REQUIREMENTS FOR DEGREE PROGRAMS

DEGREE PROGRAM

Bachelor of Arts in Liberal Arts
New School University awards the Bachelor of Arts degree in liberal arts to Eugene Lang College students who successfully complete the following:

- Completion of 120 credits of study. A minimum of 88 credits in Lang College courses (this includes seminars, internships, approved independent studies, and crosslisted courses in other schools of the university that are listed in the Lang catalog, registration bulletins, and course schedules).

Transfer students must complete a minimum of 60 credits at New School University, and the 88-credit Lang course requirement is pro-rated based on the number of semesters a transfer student spent at other institution(s). All transfer students, regardless of class standing, must take three Lang seminars in their first semester at the college.

- Completion of First-Year Writing requirement
- Completion of requirements of the student’s chosen path of study

Consult the listing for each path of study for any requirements and the options within them. Paths consist primarily of courses chosen in consultation with the chair in order to meet the student’s educational goals. The chair makes the final determination as to what courses count toward fulfillment of the requirements. All paths of study require a culminating senior work experience.

- All students in the university are required to take two University Lecture courses. It is recommended that these be completed in the sophomore year. These courses are designated in the course listings by a “ULEC” before the subject code.
- No more than 32 credits, including transfer credits, in non-liberal arts subjects (e.g., studio art, performing arts, internships, and selected business courses)
- Completion of at least 40 credits in courses at the 3000 level or higher.
- Senior residency requirement. Students must spend their final two semesters in residence at the college.

Transfer students may use up to three courses taken at other institutions to fulfill the nine- to eleven-course requirement:
- Students with 45 to 60 credits may be permitted to apply up to three courses.

Transfer credits often do not count toward the requirements for paths of study. Transfer students with upper-level credits by transfer must have their courses evaluated by the chair of the path of study most closely corresponding to the intended transferred courses. Syllabi of transferred courses are generally required.

Students studying abroad may take up to three courses toward their path at the host institution, subject to preliminary review and final approval on their return by the chair.

Students in the joint Lang-Parsons and Lang-Jazz BA/BFA degree programs, after receiving permission from the chair, may apply up to three courses from other schools toward their chosen pathway. Non-BA/BFA students interested in taking courses at Parsons, Mannes, or Jazz should contact their chair.

DUAL DEGREE PROGRAMS

Combined BA/BFA Programs
Students who want a strong liberal arts education but who also are interested in a career in fine arts, design, or jazz have special opportunities. Eugene Lang College offers combined bachelor of arts/bachelor of fine arts (BA/BFA) degree programs in conjunction with two other schools of the university:

- Parsons School of Design
- Jazz & Contemporary Music Program

These schools offer five-year combined BA/BFA programs. Lang, Parsons, and Jazz have separate admissions offices that work together to review students’ admissions materials. To be considered, applicants must complete both a Lang application and a Parsons or Jazz application, and they must submit each application to its appropriate admissions office. Students may submit their credentials—transcript, essays, test scores, and recommendations—to either admissions office, and that office will forward copies to the other admissions office. Questions about the combined degree programs should be directed to David Rosenberg, senior assistant dean of Eugene Lang College, rosend@newschool.edu. Applications and deadlines can be found on the Lang website at www.lang.edu.

For applicants to the BA/BFA program at Parsons, a home exam—by which Parsons evaluates the student’s artistic
abilities—and portfolio are required. Instructions for the preparation of these creative materials can be found in the Parsons catalog or by contacting the Parsons Office of Admissions at Parsons School of Design, 66 Fifth Avenue, New York, NY 10011; phone (212) 229-8910.

For Jazz applicants, an audition is required. For information on auditions, contact the Jazz & Contemporary Music Program at 55 West 13th Street, 5th floor, New York, NY 10011; phone (212) 229-5896.

High school seniors and current college students who are interested in the combined programs may apply for admission as first-year or as transfer students.

Graduates of the BA/BFA programs might move directly into a professional field of art, design, or music. Alternatively, they might continue in a graduate program to study in a studio discipline at the master of fine arts level or pursue traditional graduate study associated with an undergraduate liberal arts degree such as masters and doctoral level programs in the humanities, social sciences, or professional training.

To receive the combined five-year BA/BFA degree offered jointly through Eugene Lang College and Parsons School of Design or the Jazz & Contemporary Music Program, a student must complete a total of 180 credits, composed of 90 liberal arts credits and 90 credits of studio work.

To fulfill the BA component of the degree, students must take at least one Lang course each semester, completing a minimum of 44 credits (that is, eleven courses) at Lang, including all requirements for one path of study and senior work experience.

For information about the BA components of the combined degree, including the transferability of credits toward the BA component, consult with the director of academic advising at Lang. For information on completing the BFA component at Parsons School of Design, visit www.parsons.edu/degrees, and for information on completing the BFA component of the Jazz Program, visit www.newschool.edu/jazz. The transferability of studio credits is determined by either the Parsons Office of Admissions or the Jazz Office of Admissions.

Questions about the combined degree programs should be directed to the senior assistant dean of Eugene Lang College. Applications and deadlines can be found on the Lang website at www.lang.edu.

Combined Bachelor’s/Master’s Programs

Students may accelerate their progress toward a master’s degree by combining their undergraduate work at Eugene Lang College with graduate study at one of the university’s graduate schools. In conjunction with other schools of the university, Lang offers the following combined bachelor’s/master’s degree programs:

**The New School**: combined BA/MA degree programs in media studies and in international affairs.

**Graduate Faculty of Political and Social Science**: combined BA/MA programs in anthropology, economics, historical studies, liberal studies, philosophy, political science, psychology, and sociology.

**Robert J. Milano Graduate School of Management and Urban Policy**: combined BA/MS programs in urban policy analysis and management, health services management and policy, human resources management, organizational change management, and nonprofit management.

Questions about applying to any of the combined bachelor’s/master’s degree programs should be directed to the Lang assistant dean. Applications and other information can be found on the Lang website at www.lang.edu.

The process for admission into these combined bachelor’s/master’s degree programs is:

1. The student must complete the application for the appropriate degree program (available in the Lang senior assistant dean’s office) and submit it along with two faculty recommendations and a two- to five-page essay to the senior assistant dean by the stated deadline.

2. A Lang-based committee of faculty and academic administrators will decide which applications to forward on to the appropriate graduate department.

3. Those whose applications are denied will receive a letter in their Lang mailbox within three weeks of the submission deadline. Students whose applications are accepted will be passed on to the appropriate graduate department. Acceptance into the combined degree program does not mean that the Lang student is accepted into that graduate department. Students then will receive notification of acceptance or denial from that department within four to six weeks of the deadline.

The combined bachelor’s/master’s degree programs allow Lang students to take up to 12 credits of graduate-level courses that will be counted toward their BA degree and also, if that
student attends that graduate program at New School University, toward a master’s degree. If the Lang student decides to apply to the master’s degree program in the graduate department in which he has been taking courses, the student should contact the appropriate admissions office at the beginning of his last semester. The student will not have to take the Graduate Record Examinations (GRE), but depending on the program, the student will need to supply updated material—i.e., a writing sample, statement of intent, and letter of recommendation.

Financial aid is available to qualified students, first through Eugene Lang College and then, upon completion of the BA (which requires 120 credits), through the appropriate graduate school.
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Course Codes
LARS  Lang Arts in Context
LCST  Lang Media and Cultural Studies
LDAN  Lang Dance
LECO  Lang Economics (Part of LSHI)
LEDM  Lang First-Year Writing
LHIS  Lang History (Part of LSHI)
LLIT  Lang Literature
LNGC  Lang General Interest Courses
LPHI  Lang Philosophy
LPSY  Lang Political Science (Part of LSHI)
LREL  Lang Psychology
LREI  Lang Religious Studies
LSHI  Lang Social and Historical Inquiry
LSOC  Lang Sociology (Part of LSHI)
LSTS  Lang Science, Technology & Society
LTHR  Lang Theater
LURB  Lang Urban Studies
LWRT  Lang Writing
PLAH  Parsons Liberal Studies–Art History
PUFA  Parsons Fine Arts
UCST  University Cultural Studies
UFLM  University Film
ULHM  University Humanities
ULEC  University Lectures
ULS  University Liberal Studies
UMTH  University Math
USCI  University Science

Student Responsibility:
Students are responsible for reviewing, understanding, and abiding by the University’s and College’s regulations, procedures, requirements, and deadlines as described in this catalog and the Student Handbook.
Orientation
Held the week before the start of classes, orientation at Eugene Lang College acclimates students to academic and social life. During the week of orientation and the registration adjustment period that follows, students have ample opportunity to interact with faculty, administrators, peer advisors, and other students to discover the academic, cultural, and social richness of the college, the university, and the city. Orientation programs include advising and counseling, opportunities to meet faculty, cultural activities in the city, library and computer facilities workshops, safety workshops, a student activities fair, and other university-wide activities.

Student Status
All Eugene Lang College degree candidates are admitted as full-time students. Full-time status is considered as registered for 12 credits or more. The flat-rate tuition covers the following:

- 12 to 19 credits for the BA program
- 12 to 21 credits for the combined BA/BFA program at Parsons School of Design or the Jazz Program

Requests for permission to register for more than 19 credits must be submitted to the senior assistant dean or the associate dean. Only junior or seniors may make the request and an appropriate justification must be included in the petition. The student will be required to pay the appropriate charges for the extra courses.

Part-time students. After completing at least one year of full-time study in the college, a student may, with the approval of the director of academic advising, continue as a part-time student. Part-time status refers to a student taking fewer than 12 credits. This status will affect financial aid eligibility. Part-time students pay on a per-credit basis, which is based on Lang tuition even if the course is in another school.

Class Standing
Students’ class standing is determined as follows:

- First-year students: 0 to 29.9 credits
- Sophomores: 30 to 59.9 credits
- Juniors: 60 to 89.9 credits
- Seniors: 90 to 120 credits (Lang)
- 4th Year BAFA students: 90 to 134
- 5th Year BAFA students: 134.1 to 180

Registration
The university’s Registration Office registers students for classes, charges tuition and fees, and processes course changes and withdrawals.

Registration procedures at New School University vary by school, and the Registration Information and Procedures booklet, distributed each semester provides students with detailed registration procedures specific to their school, as well as relevant policy information. Students should follow registration procedures as outlined by their school.

Note the following specifics regarding registration procedures:

- All course registrations must be approved by a departmental advisor before a student registers.
- Continuing degree students are expected to register in April for the following fall term, and in November for the following spring term.
- The Bursar’s Office mails each student a schedule of classes and a single invoice for tuition and fees several weeks before the start of the semester. Students should verify the accuracy of the schedule. A student is not registered and will not receive credit, for courses not appearing on the schedule.
- Registration is not complete until payment or payment arrangements have been made. Students who do not register or who do not make payments by the stated deadlines will incur late fees. Deadlines for completing registration will not be extended because of delays in clearing registration holds (which may be imposed for reasons including nonpayment of tuition, late fees, or library fees, or for failure to return vaccination forms).
- Attendance in classes or completion of course requirements alone does not constitute formal registration

Adding and Dropping Courses
To add or drop a course, students must go to the Lang Drop/Add Office for approval and instructions processing. All course changes must be submitted to the University’s Registration Office, either in person or via ALVIN. No course change is effective until this is complete.

Note that attendance in class or completion of course requirements alone does not constitute formal registration and will not make a student eligible to receive credit for that course. Likewise, failure to attend classes, failure to complete coursework, failure to complete payment, or notification of the instructor, does not constitute official withdrawal and may result in a permanent grade of WF on the student’s record.
Withdrawing with a Grade of W

A grade of W indicates withdrawal from a course without academic penalty. Written permission must be obtained from the Drop/Add Office, and then submitted in person to the University Registration Office.

A full-time student may withdraw from a course providing that full-time status (a minimum of 12 registered credits) is maintained. Full-time students who wish to drop one or more classes and thereby carry fewer than 12 credits (part-time status) must see the advising office for approval. Before requesting part-time status, the student should ascertain the consequences of part-time status on scholarships, loans, and grants. Part-time students are charged on a per credit basis.

Incomplete grades and blank grades for undergraduates will convert to WF four weeks after the last class.

Requests for an incomplete must be made in writing by filling out the proper form, which are available in the Lang dean’s office. After the form is signed by both the student and the faculty member, the student submits the form to the senior assistant dean’s office for signing. The senior assistant dean’s office keeps track of the total number of incompletes that the student requests and forwards a copy of the contract to the student’s academic advisor.

If the student has not submitted the required work by the end of the four-week period, and has neither requested nor been granted an exception in the manner outlined above, then the incomplete grade is automatically changed to a WF by the registrar and becomes part of the student’s permanent record.

Grades of Incomplete

The grade of I, or incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student’s academic life is interrupted by a medical or personal emergency. Incompletes are not granted automatically, but are awarded at the professor’s discretion. An incomplete gives the student an additional four weeks to complete the work for the course. (It is the student’s responsibility to make arrangements with the faculty member for delivery and pick up of materials during the four-week period).

Incomplete grades and blank grades for undergraduates will convert to WF four weeks after the last class.

Requests for an incomplete must be made in writing by filling out the proper form, which are available in the Lang dean’s office. After the form is signed by both the student and the faculty member, the student submits the form to the senior assistant dean’s office for signing. The senior assistant dean’s office keeps track of the total number of incompletes that the student requests and forwards a copy of the contract to the student’s academic advisor.

If the student has not submitted the required work by the end of the four-week period, and has neither requested nor been granted an exception in the manner outlined above, then the incomplete grade is automatically changed to a WF by the registrar and becomes part of the student’s permanent record.

Limitations to the Incomplete Policy

A Lang student may take no more than two incompletes in any given semester. Both incompletes need to be completed within the four-week limit, before the beginning of the following semester. If a grade does not appear in the student’s record by that time, the student must meet with the faculty advisor as soon as possible. The meeting between student and advisor should be scheduled orientation week, prior to the beginning of the new semester.

<table>
<thead>
<tr>
<th>Adding a course</th>
<th>Deadlines for on-site courses</th>
<th>Deadlines for online courses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dropping a course</td>
<td>Through the second week of the semester</td>
<td>Through the second week of the semester</td>
</tr>
<tr>
<td>Withdrawal with a grade of W for all graduate students, except at Parsons and Mannes</td>
<td>Through the third week of the semester</td>
<td>Through the fourth week of the semester</td>
</tr>
<tr>
<td>Withdrawal with a grade of W for all undergraduates and Parsons and Mannes graduate students</td>
<td>After the third week of the semester</td>
<td>After the fourth week of the semester</td>
</tr>
<tr>
<td>Withdrawal with a grade of WF for all undergraduates and Parsons and Mannes graduate students</td>
<td>After the seventh week of the semester</td>
<td>After the fifth week of the semester</td>
</tr>
</tbody>
</table>

Late-starting courses may be added after these deadlines with the permission of the student’s program.
Exceptions to the Limitations

Exception to the rule of a maximum of two incompletes will be made on a case-by-case basis and only in response to a serious, documented medical or personal emergency. In that situation, the student should contact the senior assistant dean or chair of the Academic Standards Committee and submit a written explanation of the circumstances. If medically disabled, someone acting on behalf of the student may telephone or e-mail the appropriate person, and the student may submit the written explanation at a later date.

Course Levels

1000 level: Advising classes and other First-Year seminars, First-Year Writing classes, and First-Year IRT modules. These courses develop the critical skills necessary for academic and future success.

2000 level: Introductory courses with no prerequisites or with a minimal stated prerequisite (e.g., completion of one First-Year Writing course). Courses may satisfy path of study requirements. These courses provide broad introduction to the disciplines, and they may or may not be interdisciplinary.

3000 level: Intermediate-level courses. These courses build on prior knowledge and skills developed in 1000- and 2000-level courses. They usually take a more specialized approach to the subject and may be interdisciplinary. Completion of a course at the 2000-level in the same path of study area (LARS, LLIT, etc.) is presumed.

4000 level: Advanced-level courses. These courses take a sophisticated approach to the subject matter and are often, though not always, highly interdisciplinary. They presume at least two courses in the discipline, including one at the 3000-level.

4500 level: Graduate-level courses co-scheduled with Lang paths of study. These courses are open only to juniors and seniors with previous relevant coursework.

Course Prerequisites

Before taking a course, students are expected to meet its prerequisites. Prerequisites indicate the knowledge gained through specific preparatory course work that is necessary and/or the level of academic maturity that is required in order for a student to do well in the course. Students may be taking a course’s prerequisite at the time they register for the course. If the prerequisites have not been met, the student may be dropped from the course. If the student has not taken the prerequisites, but the instructor believes the student has sufficient academic preparation to succeed in the course, the instructor, in consultation with the chair, may give the student permission to take the course. Certain course may be taken only with permission of the instructor. The prerequisites are listed in the course description.

Retaking a Course

No course may be taken more than twice, except for courses designated in the description as “repeatable.” A course is considered to have been taken if the student remains in the course past the add/drop deadline, regardless of the grade assigned in the course (passing, failing, incomplete, or withdrawal). With approval, students with a grade of F or WF in a course are eligible to repeat that course. Students are allowed to retake up to three courses during a single degree program. Although the initial grade will appear on the transcript, the grade earned the second time will be computed in the grade point average, and the previous grade will drop out of the cumulative grade point average.

Students wishing to repeat a course must submit an approval form, signed by the senior assistant dean, to the Records Office before the permitted add/drop period for the semester has ended. Forms are available in the university's Records Offices and outside the senior assistant dean's office.

A course that has been repeated will be counted only once toward fulfillment of graduation requirements. Also, a course that has been repeated will be counted only once regarding loan or New York Tuition Assistance Program (TAP) certification.

Repeatable Courses

Certain courses note in their descriptions that they “may be repeated once” or “may be repeated as the topic changes.” Students may repeat such courses within those restrictions and receive credit each time. All grades for such repeatable courses are computed in the student's grade point average. Only courses stating in the description that they may repeated may be taken more than once for credit.

Mutually Exclusive Courses

Mutually exclusive courses are those whose content is so similar that students who have taken one will be repeating the material if they take the other. Such courses are identified in their catalog descriptions with the notation “students who have taken XXX are not permitted to take this class.” Students risk losing both
the credits and the grade if they take the second of two courses that are designated as mutually exclusive.

Crosslisted Courses
Crosslisted courses are courses that are offered under one path of study, but also fulfill the requirements of another path of study. For example, LPSY 3000 Psychology of Religion fulfills a requirement under the Psychology path of study and under Religious Studies. Crosslisted courses are noted in the Lang catalog under the path’s course listings and in the description. For example, the description in this instance would read: “This course also satisfies the requirements of Religious Studies.” Students intending to graduate with a double path of study must consult with the chairs of each department to determine whether taking a particular crosslisted course will be counted as fulfilling the requirements of one path and counted again as fulfilling the requirements of the second path.

Co-scheduled Courses
Co-scheduled courses are courses that are taught under the auspices of another school of the university and are open to juniors and seniors at Lang. Enrollment is usually limited to five Lang students, and many require permission of the instructor. Although Lang students register under the Lang number designated in the Lang catalog as LXXX 45##, the title, course description, prerequisite(s), meeting times and place, and credit hours are identical to the course the graduate student takes. The courses count toward the student’s undergraduate degree. Lang students do not receive credit toward a graduate degree. Students in a BA/MA program who are subsequently admitted to the graduate program may apply up to 12 credits toward the graduate degree. Undergraduate academic policies apply to undergraduate registration in these courses.

Limits on Course Credits
There is a limit on the total number of credits from certain courses that can be applied toward the 120 required for the BA degree. Listed below are the maximum credits that can be applied toward the total number of credits required for a degree:

Graduate courses
(non-co-scheduled courses) 12 credits
Retaken courses
(not designated “repeatable”) 3 courses
Independent Study 16
Internships 16
Activity-related courses 24
Marathon, Student Newspaper, Writing Fellows, Release, Out-and-About Courses, Teaching and Learning Seminar

The combined total credits allowed in the above courses 24

Maximum Credits Earned in Non-liberal Arts Courses
BA candidates 32 credits
The following are non-liberal arts and sciences courses:
LDAN (All dance courses, except Dance History 1 and Dance History 2)
LTHR Fall Production
LTHR Spring Production
Independent Study
Internships
Activity-related courses (see above)

Credits by Approved Examinations 30 credits
Approved examination programs are advanced placement examinations and international baccalaureate programs.

Limit on Credits per Semester
A liberal arts education provides students with the skills to think critically and creatively. Students at Lang are encouraged to take advantage of the variety of courses offered at the college and the university to broaden their knowledge of themselves and the world.

To that end, students with fewer than 60 credits may not take more than two courses in one path of study in one semester. For example, a student may take no more than two courses designated LWRT (Writing) or LTHR (Theater) per semester.

Permission to Take Non-crosslisted Courses at the Graduate Faculty
Lang students in the Graduate Faculty BA/MA program should see the appropriate Graduate Faculty advisor (a list of departmental advisors is on file in the dean’s office) to get information on GF departmental requirements and course offerings before each registration period. Lang students will register for GF courses using the three-credit GF registration number. This procedure ensures that the course appears on the transcript as a graduate course and will count toward the 12 “swing” credits that accelerate completion of the master’s degree.
Students who are not in the Graduate Faculty BA/MA program must be juniors or seniors to be able to take non-crosslisted graduate-level courses. Their petitions for taking non-crosslisted graduate courses are due prior to the semester in which the graduate course will be offered. Prior to submitting a petition form, students must receive written permission from the student advisor in the appropriate GF department, the instructor of the course, and the chair of the appropriate path of study. Then they must submit the petition to the Lang associate dean, attaching all written permissions. Students will be notified via GroupWise e-mail as to whether registration for the course has been approved. If approved, students must go to the Lang associate dean’s office for registration paperwork. They will register using the graduate school's registration number, and the course will count only toward the Lang BA degree. Contact: Kathleen Breidenbach, BreidenK@newschool.edu.

Late Registration and Late Payment Fees
The policy outlined below applies to all continuing degree students, except those returning from a leave of absence or mobility. (Students on “mobility” are those students studying abroad or students away from the college in a Lang-supervised program such as the Lang–Sarah Lawrence exchange program.)

For information on registration and payment deadlines for new students, see the Registrar website at www.newschool.edu/admin/registrar. Please note that tuition and fee policies are subject to change.

Fall Semester. Students who registered for the fall semester will be required to make arrangements to pay by August 10th. Failure to do so will result in a late payment fee of $150. Students who register after August 10th will be charged a late registration fee of $150.

Spring Semester. Students who registered for the spring semester will be required to make arrangements to pay by January 10th. Failure to do so will result in a late payment fee of $150. Students who register after January 10th will be charged a late registration fee of $150.

Appeals. Students who are charged the late payment fee or late registration fee and have extenuating circumstances that warrant a review of the fee may appeal by writing a letter stating their case and attaching appropriate documentation. The appeal must be received prior to October 15 for the full term or prior to February 15 for the spring term. The fee must be paid before the appeal can be reviewed. If the appeal is granted, a refund will be issued. The appeal should be sent to:

Late Fee Appeal Committee
C/o Senior Vice President for Student Services
66 West 12th Street
New York, NY 10011

Grades and Grading
Grades are recorded for all students registered in a course taken for credit or for a noncredit certificate. Students can access their grades and their entire academic transcript via the Internet through ALVIN. The university does not automatically mail paper copies of grades to students. Students who need an official copy of their grades for the current term can request it through ALVIN.

Numerical values of grades are as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>B-</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>2.0</td>
</tr>
<tr>
<td>C-</td>
<td>1.7</td>
</tr>
<tr>
<td>D</td>
<td>1.0</td>
</tr>
<tr>
<td>F</td>
<td>0.0</td>
</tr>
<tr>
<td>WF</td>
<td>0.0</td>
</tr>
</tbody>
</table>

The following grades are not figured into the grade point average:

W Withdraw
I Temporary incomplete
N Permanent incomplete
P Pass (credits do not count toward degree)
U Unsatisfactory (credits do not count toward degree)
AP Approved (noncredit certificate)
NA Not approved (noncredit certificate)
GM Grade not reported

Midterm Evaluations
Halfway through each semester, students receive written evaluations of their work from their instructors. Copies of these evaluations are also sent to students’ academic advisors and are to be used as an advising tool and as personal feedback for the students. Students having trouble in a particular course should also schedule an appointment to speak with the course instructor, or contact the director of Academic Advising.

Midterm Warnings
Before the deadline for officially withdrawing from a class (with a grade of W), students whose performance has been deemed poor or unsatisfactory by their instructors will receive an
Academic Policies and Regulations

official notice of warning through their New School University e-mail accounts and their university mailboxes. Upon receipt of such a notification, students should immediately meet with their instructor, or their advisor, or the director of Academic Advising to determine the most appropriate course of action.

Grade Point Averages
The semester grade point average is computed at the end of each term by multiplying the number of credits earned by the numerical values associated with those grades. The figure is then divided by the total number of graded credits completed, including any failed courses.

The cumulative grade point average is computed by dividing the total number of grade points earned by the total number of credit hours attempted. Credits transferred from another institution are not included in the cumulative GPA.

Grade Changes
Final grades are subject to revision by the instructor with the approval of the senior assistant dean for one semester following the term in which the course was offered. After that time has elapsed, all grades recorded in the University Records Office become a permanent part of the academic record, and no changes are permitted.

Grade Appeal Policy
Students may petition for an academic grade review by following the procedure outlined below within sixty days after the grade was issued. Before deciding to appeal for a grade change, the student must request a verbal explanation of the basis of the grade from the instructor. If the student is not satisfied with the explanation, the student may appeal the grade according to the following steps:

• The student submits a letter outlining any questions and/or objections directly to the faculty member, with a copy to the department chair. (If the faculty member is also the chair, the copy will be sent to the dean’s office.)

• The instructor submits a written response to the student’s letter within one month of receipt, with a copy to the department chair, or the dean’s office, if the faculty member is also the chair.

• If the student is still unsatisfied after the faculty member’s written response, the student may appeal further by writing and sending copies of previous communication to the dean’s office. The associate dean will convene an appeals committee to review both letters, clarify any outstanding questions or issues, and make a recommendation to the dean of the college. The dean’s decision is final.

Dean’s List
Lang undergraduates must be enrolled for a minimum of 12 credits and have a minimum 3.7 term GPA to be eligible for the Dean’s List. The honor of Dean’s List status will be noted on the student’s academic transcript.

Academic Standing and Progress
All matriculated undergraduate students must earn a 2.0 term and cumulative GPA to remain in good academic standing. Students with less than a 2.0 term or cumulative GPA will be placed on academic probation. Students who earn less than a 2.0 term or cumulative GPA for two consecutive semesters will be dismissed. Any undergraduate earning less than a 1.0 term GPA will be dismissed.

Academic Dismissal
Students who fail to earn the requisite grade point are eligible for dismissal from the college. Students who are dismissed from their degree program may petition to the Dean’s Office to reverse the decision by filing a formal written appeal. All appeals must be presented in writing, with supporting documentation, within two weeks of receipt of notice of academic dismissal. Students should expect to hear the result of an appeal within two to four weeks of its submission. Otherwise, the student must wait one year before reapplying.

Appeals must contain the following information:
• an explanation of poor performance and/or failure to complete required coursework
• a description of plans to improve academic performance and/or to complete outstanding work
• any other relevant information pertaining to academic history or potential

Students dismissed based on fall term grades must be notified before spring semester classes begin. If the dismissal status is determined after classes begin, the student will be allowed to attend classes and will be placed on probation for the spring term. International students who are dismissed must see an international student advisor to discuss their immigration status.
Minimum Grades for Path of Study Requirements
Students must receive a grade of C or higher in a course in order for that course to be counted as meeting the requirements in a path of study. Requirements are all courses that students must take to satisfy a path of study, including senior work experience. If a student receives less than a C, credit will be given for the course and be included in the student’s average, and listed on the transcript. But it will not relieve the student’s obligation to fulfill that requirement.

Exceptions to the rule of a four-week time limit for finishing incompletes will be made on a case-by-case basis and only in response to a documented medical or personal emergency. The student should contact the senior assistant dean or the chair of the Academic Standards Committee by the last Friday of the four-week period and submit a written explanation of the circumstances warranting the exception. If medically disabled, someone acting on behalf of the student may telephone or e-mail, and the student may submit the written explanation at a later date.

Decisions regarding the granting of such exceptions will be made by the Academic Standards Committee during the fall and spring semesters, and by the senior assistant dean during the summer months and winter or spring breaks. Decisions will be made in consultation with the appropriate faculty and forwarded to the student, to the faculty member, and the student’s faculty advisor.

Attendance and Lateness
Participation is key to seminar pedagogy. Students are expected to attend classes regularly and promptly. For courses that meet twice a week, more than three absences from the class during the semester will result in a failing final grade. For courses that meet once a week, more than two absences will result in a failing final grade. Lateness of more than ten minutes will count as an absence. The course instructor may set stricter guidelines for a particular course.

Students who have personal or medical emergencies should contact their instructors as well as the director of academic advising.

Leave of Absence
Students in good academic standing may petition for a leave of absence. Leave of absence forms are available from and should be submitted to the Office of Academic Advising.

Withdrawal from a Degree Program
Students who wish to withdraw completely from the university must contact the Academic Advising Office and complete the appropriate paperwork. The student’s academic record will be maintained in accordance with the relevant add, drop, and withdrawal deadlines and refunds will be calculated in accordance with the University Refund Schedule. (See chart on page 13.)

Academic Transcripts
Requests for copies of a student’s academic transcript must be made in writing to the University Records Office. The form to make a transcript request may be downloaded from the university’s website, and completed forms can be hand-delivered or mailed to the Records Office, 65 Fifth Avenue, New York, NY 10003, or sent by fax to (212) 229-5470.

For transcripts ready for pick-up or mailing five business days after the request is received, there is no fee. Requests for next-day service (at a cost $4 per transcript) and Federal Express service (at a cost of $15) must be made in person.

Transcripts and diplomas are not issued for students with outstanding debts to the university.

Academic Advising
The purpose of academic advising is to help students achieve academic excellence. It supports faculty and students in their academic experience at Lang and helps students take advantage of the academic programs and resources of New School University. Academic advising guides students through their tenure at the college. Advisors assist students in decisions that affect their academic study, such as curricular choices and overall academic plans, with an emphasis on challenging students to think broadly about their education. In addition, advisors help students consider their future after Eugene Lang College, which may include graduate school, career, travel, or
other plans. Advisors assist students by creating a comfortable and supportive relationship. It is a valued and integral piece of the students’ experiences throughout their educational career at Eugene Lang College.

Academic Advising Office
The Academic Advising Office staff—director, associate director, and sophomore class advisor—assist students in obtaining information resources available at college and the university. They provide support for students experiencing academic or personal difficulties. Students who encounter difficulties in their courses, with faculty, or with their faculty advisor, or who have questions pertaining to their academic progress should see the advising director for assistance.

In addition to being a resource person for all students, the associate director of academic advising also oversees the First-Year Workshop and the peer advising program. The associate director assists students individually and organizes events and mechanisms to help integrate first-year students into the college and university communities.

The sophomore class advisor works with sophomore students and organizes cocurricular, social, and informational events designed to serve the special needs of the sophomore class. The sophomore class advisor also coordinates study-abroad programming for the college.

Academic Advising Resource Room
The Resource Room is available to all Eugene Lang College students. Located in the Resource Room are materials to assist Lang students while at the college and on their way toward graduation. Information available includes study abroad program materials, graduate school listings, some specific graduate school materials, standardized testing for entrance to graduate schools, books on interviewing and searching for jobs, materials on specific grants and fellowships, Lang advising and registration materials, and information about New School University resources. Hours are posted on the entry door.

Faculty Advisors
Each student at Lang has a faculty advisor. Entering first-year students select their faculty advisor by choosing a course from a list of courses taught by faculty members who serve as the advisor to some of the students in that class. This system affords multiple opportunities for contact between student and advisor. Students are encouraged to initiate meetings with their advisor throughout the year, especially when the student is no longer in the advisor’s class. The advisor and student work together drawing on the curriculum to realize the student’s academic goals.

At the end of the first year, students may remain with their original advisor or request another faculty advisor with whom they feel rapport.

Peer Advisors
The peer-advising system gives first-year and lower-level transfer students more thorough and frequent access to academic advising, as well as the benefit of the experience and expertise of an older student. Sophomores, juniors, and seniors are eligible to be peer advisors for first-year students, while serving as facilitators for the First-Year Workshop.

Policy on Academic Honesty
The university community, in order to fulfill its purpose as an educational institution, must maintain high standards of academic integrity. Students in all schools of the university and in all facets of their academic work are expected to adhere to these standards. Plagiarism and cheating of any kind in the course of academic work will not be tolerated.

Academic honesty includes the accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research finds or any aspect of the work of others, including that of instructors and other students. These standards of academic honesty apply to all forms of academic work, including examinations, essays, theses, dissertations, computer work, art and design work, oral presentations, musical work, and other projects.

The university recognizes that the differing nature of work across schools of the university may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based on universal principles valid in all schools of New School University and among institutions of higher learning in general. Students are responsible for learning the procedures specific to their disciplines to correctly and appropriately differentiate their work from that of others.

Plagiarism
Plagiarism is the unacknowledged use of someone else’s work as one’s own in all forms of academic endeavor, including essays, theses, examinations, research data, creative projects, etc., which may be derived from a variety of sources, including books, journals, Internet postings, student or faculty papers,
etc. A detailed definition of plagiarism in research and writing can be found in the fourth edition of the MLA Handbook for Writers of Research Papers, pp. 26-29.

The use, without permission, of the same paper or other work to fulfill more than one requirement constitutes plagiarism. A student may submit a single research or creative project to fulfill the requirements for two separate courses only with the acknowledgment and prior approval of the instructors. In such a case, the student must submit a written request to both of the professors, who must sign the agreement; although individual cases will vary, the proposed research or creative project should be approximately twice the length of a single project. The proposal is submitted to the Committee on Academic Standards for approval, with a copy of the decision forwarded to the student, the two instructors, and the student’s academic advisor. In the case of sequenced writing classes, where a student may work on several drafts of a longer work over the course of more than one semester and more than one class, acknowledgment of the continuation of the project and the permission of the writing instructor to do so are sufficient.

Adjudication

Step One: Informal Procedures
When a faculty member suspects that plagiarism has occurred, the faculty member must notify the student and arrange an informal meeting to discuss the matter, before taking any official action.

During this informal meeting, the instructor should come to a detailed understanding of the student’s knowledge and understanding of plagiarism, and the student’s intentions in using unacknowledged materials.

If a student accuses another student of plagiarism and brings this matter to the attention of the instructor, the instructor should arrange an informal meeting with each student individually to discuss the matter as fully as possible.

If the student admits to the charge of plagiarism, the instructor follows the procedures outlined below under Penalties.

Step Two: Formal Procedures
If the student denies the charge of plagiarism, the instructor may lodge a formal, written complaint to the student, with a copy addressed to the Ad Hoc Committee on Plagiarism and Cheating, to be comprised of five individuals: the chair of the appropriate concentration, a member of the Academic Standards Committee, the assistant dean and the two elected student representatives who serve on the Academic Standards Committee.

The letter should detail the instructor’s charge and present supporting evidence. If upon review of the letter and supporting materials, the Ad Hoc Committee determines that a hearing is warranted, it notifies the student in writing within a week and asks the student to respond to the charges, in writing, within the following week. Copies of all correspondence are forwarded to the student’s academic advisor.

One week after receiving all the pertinent materials, both from the instructor and the student, the Ad Hoc Committee convenes a meeting, where both parties are given a full opportunity to explain their positions. The Ad Hoc Committee then renders a decision within the next two weeks, and notifies each party of its decision, with copies forwarded to the student’s academic advisor and to the Assistant Dean’s Office.

If the Ad Hoc Committee finds in favor of the student, the charges are dismissed; if the committee finds in favor of the instructor, the appropriate penalties are imposed.

Appeals of the Ad Hoc Committee’s decision by either the student or the instructor, may be submitted in writing to the dean, who reviews all supporting materials and whose decision is final.

Penalties

Penalties for plagiarism may range from a warning with the opportunity to resubmit work to a failing grade for an assignment, failure in a course, or dismissal from the university depending upon the severity of the offense. While the university reserves the right to decide the penalty that it believes best responds to the facts of a particular case, below are general guidelines.

For the first offense, the penalty is an F for the essay or project. For a minor infraction, the instructor may allow the student to submit a new essay or creative project. For a more serious infraction, the instructor may simply calculate the grade of F toward the final grade for the course. The instructor will also write a letter documenting the charge to the student; copies will be forwarded both to the student’s academic advisor and to the senior assistant dean’s office for tracking purposes. The letter does not become part of the student’s official file but remains there until graduation.

For the second offense, the student automatically receives a failing grade of F for the entire course and an official warning from the dean’s office about the seriousness of the offense; in the case of a serious infraction, the student may also be dismissed from the college.

For the third offense, the student is dismissed from Eugene Lang College.
Other schools or programs within the university may have procedures for dealing with plagiarism that differ slightly from those at Lang.

Student/Faculty Responsibilities

1. Undergraduate Student Responsibilities

By taking responsibility for their education, students enhance the development of their academic, social, and career goals. Lang students are expected to take responsibility for their academic choices as part of a well-rounded educational experience. The student’s faculty advisor, the advising office, peer advisors, the internship office, and chairs of the individual paths of study are available to assist students with academic advising, long-range goals, and career explorations. Students themselves are responsible for reviewing, understanding, and abiding by the college’s regulations, procedures, requirements, and deadlines as described in official publications including this catalog, the Student Handbook, and registration booklets.

Responsibilities in the Classroom

Students are expected to:
- attend class regularly unless other arrangements are made
- arrive on time and leave the classroom only at the end of class
- do the reading and assignments to take full advantage of the seminar style of teaching upon which the curriculum is based
- engage thoughtfully and courteously in class discussions
- exhibit proper, non-disruptive classroom behavior
- secure and turn off all cell phones, pagers, and entertainment devices during class time unless otherwise directed by the course instructor. Any use of a cell phone or other unauthorized electronic device during an examination is presumptive of academic dishonesty.

Course Responsibilities

Students are expected to:
- observe the requirements for the course and consult with the instructor if they don’t have the required prerequisites
- review and understand the course syllabus
- keep up with the coursework, submit all required work on time, and take all scheduled examinations
- address any conflicts in syllabus and exam scheduling with the instructor as soon as possible
- review all graded material and seek help if necessary
- immediately notify the instructor of any disabilities that might interfere with completion of course work or require accommodation
- fairly and thoughtfully complete the course evaluation form.

Academic Progress

Students are expected to actively assess their academic progress each semester, and to be aware of their progress toward completion of graduation requirements. They are expected to:
- meet regularly with their faculty advisor to assess their academic and career goals and progress
- review academic policies and procedures described in the current catalog
- know the graduation requirements for both Lang and the chosen path of study, and plan appropriately to be able to complete the requirements, including senior work experience
- maintain personal copies of applications for independent study, internship plans, senior work experience proposals, progress reports, general educational material, and transfer credit evaluations until after graduation
- take responsibility to ensure that any academic records from other universities are transferred and received by the Admissions and Advising offices, their advisor, and the chair of the chosen path of study.

Interactions with Faculty, Instructors, Administrators, and other Students

Students are expected to:
- understand what constitutes academic honesty and adhere to its principles
- be respectful and courteous to instructors, staff, and other students
- know and abide by the University’s sexual harassment policies as well as the policies regarding consensual relationships between instructors and students
- consult the Student Handbook about other aspects of student conduct in and out of the classroom
- use their Groupwise email account and consult it on a daily basis. Faculty and administrators will not communicate with students using non-New School email addresses.

II. Faculty Responsibilities

Instructors at Eugene Lang College use a broad range of methods in their teaching. The following list of responsibil-
ities does not define good teaching; it represents only a minimal set of conditions and practices that faculty members are expected to observe while teaching.

Classroom and Conference Responsibilities

- Instructors must meet their classes regularly and promptly, at times and places scheduled.

- Only for the most serious reasons should classes be cancelled, and students should be given advance notice, if at all possible, of instructors’ absences.

- Instructors must schedule and maintain regular office hours to meet their students’ needs, minimally two hours per week, at times to suit the schedules of as many students as possible or post available times for appointments for a minimum of two hours per week.

- A list of times of the office hours should be included on their syllabi and posted outside instructors’ offices, and turned in to the dean’s office.

- Instructors should be available for appointments with students who are unable to meet with them during regularly scheduled office hours.

- Instructors are responsible for careful supervision of writing fellows assigned to their courses.

Course Definition and Requirements

- Instructors must read the course description guidelines and write descriptions consistent with them.

- Prerequisites that are not stated in the published course descriptions may not be imposed.

- A written syllabus that clearly defines the content, goals, and requirements of each course must be distributed at the beginning of the course, made readily available throughout the Add/Drop period, and kept on file in the associate dean’s office. The syllabus should include the attendance and lateness policy, the policy on plagiarism, and the policy on disabilities. It must also set forth office hours. Instructors must read the syllabus guidelines and prepare syllabi consistent with them.

- Syllabi must be posted on the Portal or the course website within the first week of the semester.

- Instructors must conduct any teaching and course evaluation surveys that have been approved by the college. The results of course evaluations should be used in periodic reviews and when appropriate, in revisions of the course.

Assessment of Student Performance

- Written and other homework assignments, in-class writings, and examinations should be evaluated and returned promptly. Written comments, explaining the instructor’s criteria for evaluation and giving suggestions for improvement should be provided.

- Instructors are expected to provide students with appropriate and timely notification about their academic performance in a course. Instructors must provide evaluations of students at least one week before the last day to withdraw from the class with a W. The midterm student evaluation provides a good opportunity to alert students who are at-risk.

- Examinations, papers, and other homework submitted at the end of the term should be graded and either returned to students or retained for one semester.

- Any change to the course grading policy during the semester must be announced and made available to all students enrolled in the course. Assigning additional work to individual students who wish to improve their grades, during or after the semester, is prohibited.

Professional Conduct and Interaction with Students

- If an instructor suspects a student of academic dishonesty, the instructor must follow the procedure set forth in the college’s Policy on Academic Honesty.

- In teaching and advising, instructors represent the college and the university. As such, they are bound by the University’s sexual harassment policies. Instructors are also bound by policies that prohibit any consensual relationships with students that might compromise the objectivity and integrity of the teacher-student relationship. Examples include romantic, sexual, or financial relationships.

- Instructors must abide by the privacy rules as set forth in the Family Educational Rights and Privacy Act (FERPA). They must ensure that they maintain the privacy and confidentiality of students’ academic performance and progress, including examinations, homework, and grades. Instructors are also required to complete the FERPA training. The link is http://www.newschool.edu/admin/registrar/ferpaquiz/index.htm.

- In dealing with students, instructors should be courteous, helpful, and fair. They should take into account the range of cultural factors and physical challenges that can affect learning, and should attempt to help students overcome any disadvantages.
COMMUNICATION
The college and university administration routinely communicates with students through these channels:

Student mailboxes: located temporarily in the basement of 65 West 11th Street.

Student e-mail accounts:
The university provides each student with a GroupWise e-mail account. Students are required to activate their account and check their university e-mail daily. Official communications from the college and the university will be made through GroupWise. The GroupWise account may be set up to forward to a personal e-mail account, but some delivery problems with certain providers may be encountered. It is recommended that students use GroupWise.

Change of Address or Telephone Number
All students, especially international students, should keep their addresses and telephone numbers current with the university. Students can view and update their local and official mailing addresses in ALVIN, the university's online gateway. Students can update their permanent home addresses by writing to:

University Records Office
65 Fifth Avenue, 1st Floor
New York, NY 10003

Changes in Regulations and Course Offerings
The courses of study, academic requirements, and regulations, and other information contained in this catalog are limited to policies in effect at the date of publication. The college reserves the right to change academic requirements and regulations or to change or cancel any course for whatever reason it deems appropriate. New and revised courses, new and revised paths of study, and changes in academic requirements and regulations are reflected in the catalog for the academic year.

ALVIN
ALVIN is New School University's online gateway that enables students to access their grades, academic transcripts, class schedule, and registration and transcript holds. Personal information can also be updated online. Students can also view financial aid requirements, financial aid awards, award history, and payment schedules from this site.

Access to ALVIN is available at http://alvin.newschool.edu. First-time users can click on the login link and use their university ID number and date of birth as their PIN.

OTHER POLICIES
University Diversity Initiative
The University Diversity Initiative puts New School University's commitment to be “the most diverse private university of excellence in the country” into action. Students can take part in the initiative in many ways.

The university committee on diversity works to encourage and assist with all aspects of the university's commitment to creating a more diverse and pluralistic environment. Student representation is important to the work of the committee.

Students can help create cocurricular programming that supports multiculturalism in the curriculum. All members of New School University are invited to develop proposals for performances and presentations that offer diverse perspectives to the university community and reach out to the multiethnic communities of New York City for their participation.

For more information, contact:
Patricia Underwood, Director
University Diversity Initiative
Office of Employment Services
Phone (212) 229-5671

Equal Employment & Educational Opportunity
New School University is committed to creating and maintaining an environment that promises diversity and tolerance in all areas of employment and education, and in access to its educational, artistic, or cultural programs and activities. New School University does not discriminate on the basis of age, race, color, sex, or sexual orientation, religion, mental or physical disability, national or ethnic origin, citizenship status, marital, or veteran status.

Inquiries concerning the application of the laws and regulations concerning equal employment and educational opportunity (including Title VI: equal opportunity regardless of race, color, or national origin; Section 504: equal opportunity for the disabled; and Title IX: equal opportunity without regard to gender) may be addressed to:
Intellectual Property Policy
Under New School University's Intellectual Property Policy, the university shall have a nonexclusive, royalty-free, worldwide license to use works created by its students and faculty for archival, reference, research, classroom, and other educational purposes. With regard to tangible works of fine art or applied art, this license will attach only to stored images of such work (e.g., slides, videos, digitized images) and does not give the university a right to the tangible works themselves. With regard to literary, artistic, and musical works, this license will only attach to brief excerpts of such works for purposes of education. When using works pursuant to this license, the university will make reasonable efforts to display indicia of the authorship of a work. This license shall be presumed to arise automatically, and no additional formality shall be required. If the university wishes to acquire rights to use the work or a reproduction or image of the work for advertising, promotional, or fund-raising purposes, the university will negotiate directly with the creator in order to obtain permission.

Use of Photographs
New School University reserves the right to take or cause to be taken, without remuneration, photographs, film or videos, and other graphic depictions of students, faculty, staff, and visitors for promotional, educational, and/or noncommercial purposes, as well as approve such use by third parties with whom the university may engage in joint marketing. Such purposes may include print and electronic publications. This paragraph serves as public notice of the intent of the university to do so and as a release to the university giving permission to use those images for such purposes.

Statement of Ethical Responsibility for Research Involving Human Subjects
New School University faculty and staff engaged in research or supervising student research projects must be aware of their responsibilities for ethical conduct in any project involving the use of human subjects. Faculty and staff are responsible for research done by students under their supervision with respect to these matters. Each research design must be examined for possible risk to subjects. If even minor risk of physical, psychological, sociological, or other harm may be involved, the faculty or staff member must consult with the University Institutional Review Board (IRB). The full policy with guidelines and consent forms can be found at newschool.edu/admin/gsp/gspframeset.html

Accreditation Statement
New School University is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools. A privately supported institution, the university is chartered by the Board of Regents of the State of New York and its programs are approved by the state's Division of Veterans Affairs. In addition, several of the university's professional schools and programs are accredited separately: Parsons School of Design by the National Association of Schools of Art and Design and the program in graduate architecture by the National Architectural Accrediting Board; the Graduate Faculty's PhD in Clinical Psychology by the American Academic Program Psychological Association; and Milano Graduate School's MS in Urban Policy Analysis and Management by the National Association of Schools of Public Affairs and Administration.

Equivalent Opportunity/Religious Absences
Some students may be unable to attend classes or to register for classes on certain days because of religious beliefs. Section 224-1 of the New York State Education Law provides:

1. No person shall be expelled from or be refused admission as a student to an institution of higher education for the reason that he or she is unable because of his or her
Academic Policies and Regulations

religious beliefs to register or attend classes, or to partic-  
ipate in any examination, study or work requirements on  
a particular day or days.

2. Any student in an institution of higher education who is  
unable because of his or her religious beliefs to attend  
classes on a particular day or days shall, because of such  
absence on the particular day or days, be excused from  
any examination or any study or work requirements.

3. It shall be the responsibility of the faculty and of the  
administrative officials of each institution of higher  
education to make available to each student who is  
absent from school because of his or her religious beliefs  
an equivalent opportunity to register for classes or make  
up any examination, or study or work requirements  
which he or she may have missed because of such  
absence on any particular day or days. No fees of any kind  
shall be charged by the institution for making available to  
the said student such equivalent opportunity.

4. If registration, classes, examinations, study or work  
requirements are held on Friday after 4 p.m. or on  
Saturday—similar or makeup classes, examinations, or  
study or work requirements or opportunity to register  
shall be made available on other days, where it is possible  
and practicable to do so. No special fees shall be charged  
to the student for these classes, examinations, study or  
work requirements or registration held on other days.

5. In effectuating the provisions of this section, it shall be  
the duty of the faculty and of the administrative officials  
of each institution of higher education to exercise the  
fullest measure of good faith. No adverse or prejudicial  
effects shall result to any student because of his or her  
availing himself or herself of the provisions of this  
section.

6. Any student, who is aggrieved by the alleged failure of  
any faculty or administrative officials to comply in good  
faith with the provisions of this section, shall be entitled  
to maintain an action or proceeding in the supreme court  
of the county in which such institution of higher  
education is located for the enforcement of his or her  
rights under this section.

a. It shall be the responsibility of the administrative  
officials of each institution of higher education to give  
written notice to students of their rights under this  
section, informing them that each student who is  
absent from school because of his or her religious  
beliefs must be given an equivalent opportunity to  
register for classes or make up any examination, or  
study or work requirements which he or she may have  
missed because of such absence on any particular day  
or days. No fees of any kind shall be charged by the  
institution for making available to such student such  
equivalent opportunity.

7. As used in this section, the term “institution of higher  
education” shall mean any institution of higher  
education, recognized and approved by the regents of the  
university of the state of New York, which provides a  
course of study leading to the granting of a postsecondary  
degree or diploma. Such term shall not include any insti- 
tution which is operated, supervised, or controlled by a  
church or by a religious or denominational organization  
whose educational programs are principally designed for  
the purpose of training ministers or other religious  
functionaries or for the purpose of propagating religious  
doctrines. As used in this section, the term “religious  
belief” shall mean beliefs associated with any corporation  
organized and operated exclusively for religious purposes,  
which is not disqualified for tax exemption under section  
501 of the United States Code.

Family Educational Rights and Privacy Act

The Family Educational Rights and Privacy Act (FERPA) of  
1974 as amended in 1995 and 1996, with which the New  
School complies, was enacted to protect the privacy of  
education records, to establish the right of students to inspect  
and review their education records, and to provide guidelines  
for correction of inaccurate or misleading statements.

New School University has established the following student  
information as public or directory information, which may be  
disclosed by the institution at its discretion: student name;  
address; telephone number; date and place of birth; e-mail  
addresses; major field of study; dates of attendance; full- or  
part-time enrollment status; degrees and awards received; the  
most recent previous educational agency or institution  
attended; addresses; photographs; e-mail addresses; and date  
and place of birth.

Students may request that the New School withhold release of  
their directory information by notifying the University  
Records Office in writing. This notification must be renewed  
annually at the start of each fall term.

The Family Educational Rights and Privacy Act affords  
students certain rights with respect to their records:

- The right to inspect and review the student’s education  
records within 45 days of the day the university receives a
request for access. Students should submit to the University Records Office, dean, head of the academic department, or other appropriate official, written requests that identify the record(s) they wish to inspect. The university official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the university official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

• The right to request the amendment of the student’s education records that the student believes are inaccurate or misleading. The student may ask the university to amend a record that they believe is inaccurate or misleading. They should write the university official responsible for the records, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading. If the university decides not to amend the record as requested by the student, the university will notify the student of the decision and advise the student of the right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

• The right to consent to disclosures of personally identifiable information contained in the student’s education records except to the extent that FERPA authorizes disclosure without consent. Generally, the university needs written permission from the parent or eligible student in order to release any information from a student’s educational record. One exception which permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official is a person employed by the university in an administrative, supervisory, academic or research, or support staff position (including law enforcement units and health staff); a person or company with whom the university has contracted (such as an attorney, auditor, or collection agent); a person serving on the board of trustees; or a student serving on an official committee (such as a disciplinary or grievance committee) or assisting another school official in performing school-related tasks. School officials have a legitimate educational interest if the review of an education record is necessary in order to fulfill their professional responsibility.

• The right to file a complaint with the U.S. Department of Education concerning alleged failures by New School University to comply with the requirements of FERPA.

The office that administers FERPA is:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue SW
Washington, DC 20202-4605

Additional Information and Policies
New School University provides institutional information on its website at www.newschool.edu.

• FERPA (Family Education Rights and Privacy Act)
• Financial assistant information. Includes federal, state, local, private, and institutional need-based and non-need-based financial aid programs, Title IV, FFEL, and direct loan deferments.
• Instructional information. Includes information regarding fees, refund and withdrawal policies, Title IV grant and loan assistance information, academic information, and information about disability services for students.
• To request copies of any of these reports, please contact the appropriate office on the website.
• Graduation rate. In compliance with the Student Right to Know Act, information on the graduation rate can be obtained by contacting:
  University Records Office
  New School University
  65 Fifth Avenue
  New York, NY 10003

Campus Crime Statistical Report. Upon request, the Security and Advisory Committee will provide all campus crime statistics as reported in the U.S. Department of Education. Anyone wishing to view the university’s current crime statistics may access them through the website for the Department of Education: http://ope.ed.gov/security. A copy may also be obtained by contacting the Director of Security for The New School at (212) 229-5101.

Academic Freedom: Free Exchange of Ideas
An abiding commitment to preserving and enhancing freedom of speech, thought, inquiry and artistic expression is deeply rooted in the history of the New School for Social Research. The New School was founded in 1919 by scholars responding to a threat to academic freedom at home. The establishment of the University in Exile, progenitor of the Graduate Faculty of Political and Social Science, in 1933 was a response to threats to academic freedom abroad. The bylaws of
the institution, adopted when it received its charter from the State of New York in 1934, state that the principles of academic freedom and responsibility. . . have ever been the glory of the New School for Social Research. The New School, since its beginnings, has endeavored to be an educational community in which public as well as scholarly issues are openly discussed and debated, regardless of how controversial or unpopular the views expressed. Providing such a forum was seen, from the first, as an integral part of a university’s responsibility in a democratic society.

New School University is committed to academic freedom in all forms and for all members of its community. It is equally committed to protecting the right of free speech of all outside individuals authorized to use its facilities or invited to participate in the educational activities of any of the university’s schools. A university in any meaningful sense of the term is compromised without unhindered exchanges of ideas, however unpopular, and without the assurance that both the presentation and confrontation of ideas takes place freely and without coercion. In this context and because of its distinctive, educational role as a forum for public debate, the university has deep concern for preserving and securing the conditions which permit the free exchange of ideas to flourish. Faculty members, administrators, staff members, students, and guests are obligated to reflect in their actions a respect for the right of all individuals to speak their views freely and be heard. They must refrain from any action which would cause that right to be abridged. At the same time, the university recognizes that the right of speakers to speak and be heard does not preclude the right of others to express differing points of view. However, this latter right must be exercised in ways which allow speakers to continue and must not involve any form of intimidation or physical violence.

Beyond the responsibility of individuals for their own actions, members of the New School community share in a collective responsibility for preserving freedom of speech. This collective responsibility entails mutual cooperation in minimizing the possibility that speech will be curtailed, especially when contentious issues are being discussed, and in assuring that due process is accorded to any individual alleged to have interfered with the free exchange of ideas.

Consistent with these principles, the university is prepared to take necessary steps to secure the conditions for free speech. Individuals whose acts abridge that freedom will be referred to the appropriate academic school for disciplinary review.
ACADEMIC PROGRAMS

Eugene Lang College’s academic program is demanding, challenging, and rigorous. Its overarching purpose is to develop students’ skills of critical inquiry, intellectual analysis, creative thought, and verbal expression necessary for responsible and creative participation in society. The program offers an individualized approach to learning that addresses each student’s unique needs and interests. The student is actively involved in defining a program responsive to those needs.

The college’s faculty, which includes scholars, writers, and artists, is deeply committed to teaching. The learning experience centers on small seminar-style classes. Lang students are not passive recipients of information, but intellectual participants, actively engaging the material, posing, and responding to compelling questions, and challenging one another through informed discussion.

The curriculum consciously eschews conventional boundaries around subject areas. Courses focus on an interdisciplinary approach to understanding how information is organized and analyzed in order to yield knowledge. The aim is toward a diversity of cultural perspectives and intellectual methods.

In addition to the college’s own courses, junior- and senior-level students may take courses in some of the university’s other academic schools, particularly the Graduate Faculty of Political and Social Science and the Robert J. Milano Graduate School of Management and Urban Policy. Students’ academic programs are further enriched by internships that draw on the vast educational opportunities offered by New York City.

The Integrative Research and Teaching Curriculum

Integrative Research and Teaching (IRT) is an optional first-year-level curriculum for first-year students. The faculty have developed new courses within several categories of the IRT curriculum. These courses are designed to introduce students to the New York environment from the distinct perspective of the instructor; to help students to understand the historic and geographic influences on various ideas, works of art, and cultural artifacts events; and to explore different ways of knowing and thinking. These courses will help students develop the skills and basic knowledge to move into a path of study with a strong sense of self in relation to others and to society.

The IRT course categories include:
- Reading NYC, half-semester courses featuring New York City as the central theme. These courses are 2 credits.
- Nodes & Networks, half-semester courses focused on developing students’ awareness of the interconnectedness of ideas and events across time and space. These are 2 credits. (Students take one Reading NYC course followed by one Nodes & Networks course.)

Students are encouraged to look for these courses and participate in the development of this new curriculum, which should better prepare them for success both in the college and in the world.

These courses do not satisfy path of study requirements. Descriptions are under LNGC, pages 108-109.

IRT courses offered in 2005-2006:
- LNGC 2100  NYC: Literature of Hispanic New York
- LNGC 2105  NYC: Religious Geography of New York
- LNGC 2110  NYC: Ellis Island: “Isle of Tears, Isle of Hope”
- LNGC 2115  NYC: Poet in New York
- LNGC 2305  Nodes & Networks Into Leather: The Meaning of Style
- LNGC 2310  Nodes & Networks: The Piano
- LNGC 2315  Nodes & Networks: Literature of Social Movements
- LNGC 2320  Nodes & Networks: War, Culture, and the Arts

Out-and-About Courses

Out-and-About courses open up the intellectual and cultural richness of the New York City environment. Many of these courses provide students with tickets to cultural and artistic sites and events around the city. NOTE: Students may take only one Out-and-About course per year. These courses are two credits and graded pass/unsatisfactory.

Out-and-About Courses offered in 2005-2006:
- LARS 2019 Arts in NYC
  This course provides first-hand experience with an exciting variety of art and music exhibitions and performances in New York City, including presentations by noteworthy artists, composers, and musicians.
- LWRT 2000 Public Readings
  Students attend specific literary lectures and readings throughout the city and at The New School MFA Program.

Readings and Publications

At Eugene Lang College, students are directly exposed to the work of professional writers through workshops and readings.
Some of these writers live in the New York City area, are visiting, or are on the university’s faculty. Students also have opportunities to present their own work to the college community, through readings and student-faculty forums and in the pages of Release—the college’s literary magazine—and, occasionally, other publications.

The First and Second Years
A special feature of the first year is the advising course. Advising courses are taught by faculty who serve as advisors to approximately half the students in the class. The advisors work closely with the students’ peer advisors and structure the class to help students learn to reason and communicate within the seminar format. Individual seminars are conceived not as broad surveys of a given field, but rather as an in-depth forum on a particular subject. In the process, working closely and intensively with their faculty, first-year students develop skills in critical thinking, reading, writing, and working in a seminar group. They also reflect on knowledge in a given field, and become active participants in the processes of learning and knowing, thinking, and creating. Because the college does not require general distribution requirements, students work with advisors to determine an appropriate course of study in which the students can explore interests and be exposed to new areas of knowledge. Throughout their four years, but especially in the first two, students are encouraged to take courses across a broad range of disciplines, including the arts, humanities, sciences, social sciences, and foreign languages to ensure development as responsible, thinking, educated citizens.

First Semester
• First-Year Writing Level 1
• One advising course
• First-year workshop
• One or two additional 1000- or 2000-level courses (including optional IRT: Reading NYC and Nodes & Networks)
• A foreign language course (optional)

Second Semester
• First-Year Writing, Level 2
• One, two, three, or four 1000- or 2000-level courses
• A foreign language course (optional)

Third Semester: courses should be directed toward a path of study, along with other general interest courses
• One to five 2000- and 3000-level courses (including optional IRT: sophomore courses on social relevance)
• A foreign language course (optional)
• A university lecture course** (optional)

Fourth Semester: courses should be directed toward a path of study, along with other general interest courses
• One to five 2000- and 3000-level courses.
• A university lecture course** (optional)

**All students in the university are required to take two university lecture courses. It is recommended that these be completed in the sophomore year. These courses are designated in the course listings as “ULEC”. See page 53 for more information on the university lecture series.

Special Note:
After the first year, students may take courses in the University Lecture Series, University Liberal Arts, New School Adult Division (only foreign languages not offered through Lang), Mannes Adult Extension Program, internships, and approved science courses at Cooper Union. At least two courses each semester must be Lang courses.

Advising Courses
Advising courses are regular first-year seminars, including some first-year writing sections, taught by faculty members who are also academic advisors to approximately half the students in the class. The courses offer regular contact between first-year students and their advisors. All formal advising takes place outside the classroom and not during class time.

Below is a list of some of the advising classes for fall 2005.
LARS 1005  Studio 1: Drawing the Line
LARS 1010  Fundamentals of Western Music
LCST 1008  Origins in Global Cultures
LCST 2008  Who Sold the Soul? Hip-Hop Capitalism
LCST 2080  The Subculture Industry
LHIS 1015  India: History, Culture
LLIT 2008  Harlem Renaissance: Race, Place, and Space
LLIT 2040  The Story of the Devil
LLIT 2150  Russian Literature: Love and Its Genres
LLIT 2206  Victorian British Fiction: Privacy and Social Obligation
LLIT 2213  The “Fiction” of Men and Women
LNGC 2105  NYC: Religious Geography of New York
First-Year Workshop
2 credits. The First-Year Workshop helps ease first-year students’ transition to Eugene Lang College and New York City, as well as offers support and guidance vital to their academic success. The first semester in college is a challenging one, with so much that is new and unfamiliar: new living arrangements, a new community of students, increased responsibilities, and greater academic challenges. The workshop is designed to help students gain or improve skills in areas such as time management, stress management, critical thinking, and research skills. In addition, the First-Year Workshop provides an arena for thought-provoking discussions. Discussions are supplemented by an interesting array of articles and texts.

Workshops are taught by peer advisors/educators, upper-class students enrolled in the Teaching and Learning Seminar. They support their students as friends as well as advisors.

Note: Beginning fall 2006, the first-year workshop/peer advising program will be replaced by the First-Year Workshop/Seminar Fellows Program. Students wishing to serve as Seminar Fellows and lead First-Year Workshops are required to have taken LNGC 3100 How People Learn before serving as a Seminar Fellow. This 4-credit course introduces theories of learning and teaching, with special emphasis on the seminar method, will be offered in the fall and spring, beginning in fall 2005. The seminar satisfies Education Studies requirements. See Seminar Fellows Program, page 53, for additional information.

First-Year Writing Courses
Lang’s first-year writing courses seek to develop two fundamental abilities of an educated person: the ability to work with texts to discover, refine, and pursue questions, and the ability to use writing to search out, construct, and consider answers to those questions. These courses are concerned with the kind of intellectual inquiry that drives learning in school, work, and life.

First-Year Writing, Level 1: Writing the Essay 1
4 credits. Becoming a skilled expository writer means becoming an active or generative thinker. Yet, the ability to engage in generative thought cannot be directly taught, for it is not reducible to any set of skills. Rather, writing and thinking are best learned tacitly, as processes. Writing the Essay 1 serves to initiate students into the writing processes that will enable them to produce meaningful, clear, and intellectually valuable prose. These processes include free writing, brainstorming, receiving and giving feedback to peers, learning revision through writing multiple drafts, and editing.

Each instructor of Writing the Essay 1 has chosen a literary topic based on the instructor’s interests and expertise. The topics vary in scope and approach, but will in every case be subordinate to the business of exploring a range of expository modes. Students will learn to write interpretive, analytical essays, basing ideas on textual evidence.

First-Year Writing, Level 2: Writing the Essay 2
4 credits. Writing the Essay 2 continues the work of the first class with its emphasis on helping students to develop a clear and forceful prose style through both close reading and continued practice in writing and revising their work. In this second semester, however, students will be expected to learn research skills and to produce at least one longer essay requiring library work. These courses may focus on a particular discipline—such as literary criticism, psychology, or cultural studies—and its mode of essay writing, with readings and inquiry at a higher level than in the first level.

For more information, contact Robin Mookerjee, the director of the First-Year Writing Program at mookerjr@newschool.edu.

The Third and Fourth Years
Most courses beyond the first year fall into one or more of the twelve broad areas that make up the paths of study. Because the curriculum is interdisciplinary, one course may fulfill several programs of study. Students are eligible to participate in internships, study abroad, independent study, the Writing Fellows internship programs, and courses in other schools of New School University and at other universities, here and abroad. (See pages 57-58 regarding study outside the college.)
**Additional Notes for Third-Year Students: Juniors**

- First-semester juniors should make an appointment with the chair of their chosen path of study to formulate their educational path for the coming two years.
- Study abroad is considered a strong option in the junior year and is limited to the junior year due to the senior residency requirement.

**Additional Notes for Fourth-Year Students: Seniors**

- First-semester seniors must meet with the senior assistant dean to have a graduation audit. This audit will review all Lang graduation requirements other than those of the student’s chosen path of study.
- First- or Second-semester seniors register for their senior work experience as one of their Lang courses and work on it throughout the semester with their senior work experience advisor.
- Seniors are required to complete their final two semesters at Lang.

**Programs and Special Courses**

**Independent Study**

A junior or senior with prior coursework in a specific area may undertake independent study to explore a focused topic not normally offered in the curriculum. The student works with a full-time faculty mentor who has agreed to supervise the independent project. Proposals for independent study must be submitted prior to the semester in which the independent study is to be carried out. The student must complete an independent study contract, which requires the signatures of the supervising faculty member and the associate dean. It must include a description of the proposed course of study, a bibliography, and the schedule of planned contacts with the advisor. A student may not register for Independent Study without written approval of the associate dean. The contract form is available in the associate dean’s office.

**Internship Program**

The faculty of Eugene Lang College believes that internships are central to an undergraduate liberal arts education. The Lang internship program provides high quality, experiential opportunities that facilitate students’ professional growth and development. Through the program, students develop essential skills, gain hands-on experience, develop confidence, establish a professional network, and contribute to the wider community. After completing 30 credits, students may pursue internships for academic credit in a wide range of areas. Some recent internship sites include The Village Voice, Vanity Fair magazine, CBS Sports, Late Night with Conan O’Brien, MTV, Miramax Films, the American Civil Liberties Union, the Gagosian Gallery, Beth Israel Hospital, the office of U.S. Congressman Jerrold Nadler, the Brooklyn District Attorney’s Office, the Lower East Side Service Center, and the service agency God’s Love We Deliver.

The 4-credit introductory internship consists of six seminar meetings and 150 hours at the chosen site over the course of the semester. The variable-credit advanced internship includes a seminar component that meets twice during the semester. Students may earn from 2 to 12 credits in one semester. In the summer, students may earn up to 6 credits.

Students must have the approval of their faculty advisors to undertake an internship before they can be approved for the program by the internship director.

Lang offers Introductory and Advanced Internships. See the course descriptions for more details, under LNGC, page 109.

No more than 16 credits of internship may be applied toward the 120 credits required for graduation and no more than 12 credits of internship in any one year. Those with academically sound reasons for taking extra independent credits may petition the Committee on Academic Standards.

Additional information is available on the internship program website at www.lang.edu/internships.

**The Writing Fellows Program**

This program places students as peer tutors in classes that involve writing. Fellows meet with class members for one-on-one work on writing-in-progress. Writing Fellows also work with professors, learning first-hand about writing pedagogy from a practitioner’s point of view. As a group that meets once a week, Writing Fellows also study the philosophies and techniques of peer tutoring with a focus upon writing. Our investigations foster practices that help peers write better papers. The Writing Fellow is trained to become a skilled conversationalist who poses questions to help students develop further responses to classroom assignments. As a peer, Writing Fellows make student writers feel comfortable, so their academic papers emerge from a position of strength. Only students who have completed their first year may take this course. Transfer students must have completed at least 24 credits. All writing fellows should have strong writing skills and an interest in teaching. Please contact Chris Packard at PackarC1@newschool.edu for permission to enroll in this course.

See the course descriptions for more details under LNGC, page 109.
Seminar Fellows Program

Beginning in Fall 2006, this program will place qualified students as instructors in First-Year Workshops and assistants in first-year advising courses in order to assist new first-year students with the transition to college and to Lang. To be eligible, students must have completed or be in the process of completing the four-credit course, LNGC 3100 How People Learn. This course introduces theories of learning and teaching, with special emphasis on the seminar method, and will be offered fall and spring beginning in fall 2005. How People Learn satisfies Education Studies requirements.

Participation in the Seminar Fellows Program is selective. Upon selection, students serving as Seminar Fellows will register for a four-credit internship in the semester of their service, work with a faculty member teaching a first-year advising course on issues of teaching and learning, and most importantly conduct the weekly two-credit First-Year Workshop for new students. Seminar Fellows will assist students with transition to college issues such as time management and study skills as well as help students succeed at the college through discussion and modeling of seminar behavior.

Fall and Spring Theater Festivals

In addition to regular fall and spring productions, the Lang Theater path of study presents annual festivals showcasing the work of our theater students in diverse ways. Each semester, the Festival has three parts:

- A performance and discussion built around a major contemporary political or cultural issue. In spring 2005, students performed a stage reading of The Exonerated. The following day a panel consisting of the playwrights; representatives from The Innocence Project, a non-profit organization that provides representation and/or investigative assistance to prison inmates who claim to be innocent of the crimes for which they were convicted; and a former death row prisoner discussed the role of artists as activists, capital punishment, and the criminal justice system in America.
- Lang Play Festival consisting of an evening of readings from plays written by Lang students in their playwrighting classes, presented by Lang actors.
- Intensive Workshop with is taught by a theater professional. In spring 2005, Elizabeth Swados (Runaways, Missionaries) taught a music/theater workshop.
- Lang College Singers: see the course descriptions for more details, under LNGC, page 108

Courses in Other Schools and Programs of New School University

Eugene Lang College students may take advantage of the educational opportunities available among the university's vast curricular resources represented by the Graduate Faculty of Political and Social Science, the Robert J. Milano Graduate School of Management and Urban Policy, Parsons School of Design, Mannes College of Music, and The New School.

Following are descriptions of other schools and programs of New School University. The full range of curricular opportunities can be seen only by examining the catalogs of the other academic schools, which are available from their respective admissions offices or their websites. When taking courses in other schools, students are subject to the regulations of that school listed in their catalog.

The University Curriculum

All undergraduates entering New School University are required to complete a minimum of two University Lecture Courses identified by the subject code ULEC. The courses may be taken at any point in the student's academic career at New School University, but students are encouraged to take them during the second year. The university lecture courses provide an opportunity for undergraduates throughout the university to have access to some of the university's best faculty and noteworthy visitors. These team-taught interdisciplinary courses are intended to create an opportunity for conversation among students on an array of provocative topics that will bring together the performing arts, design, and the liberal arts.

University Lecture Courses offered during the 2005–06 academic year include:

ULEC 2000  Evil in the 20th Century
ULEC 2020  Introduction to Economics: Understanding U.S. Capitalism
ULEC 2030  Introduction to Economics: Understanding World Capitalism
ULEC 2060  Censorship and the Public Sphere
ULEC 2100  Reimagining NYC: Art and the Public Sphere
ULEC 2110  The Art of War
ULEC 2120  The Body: Aesthetics, Culture, and Politics in the 20th Century
ULEC 2130  Politics and Tragedy in Ancient Greece
ULEC 2140  Modern South Asia
ULEC 2150  Politics of the Image in the Muslim World

See page 123 for course descriptions of these courses.
University Undergraduate Liberal Studies
University Undergraduate Liberal Studies brings together faculty from several schools of New School University who teach foundational courses in the various disciplines of the liberal arts and sciences. Eugene Lang College students may take designated courses in this program with the approval of their advisors.

The New School
The New School was founded in 1919 as a center for “discussion, instruction, and counseling for mature men and women.” It became America’s first university for adults. Today, The New School offers an extensive adult education curriculum and the following degrees: BA in liberal arts, MA in media studies, MA/MS in international affairs, and MFA in creative writing. BA/MA options for Lang students are available in media studies and international affairs (see pages 28-29 for information). Each semester, The New School offers approximately 700 courses for undergraduate credit in social sciences, humanities, media, foreign languages, writing, visual and performing arts, and business. Most of these courses are available to Lang students. The New School also brings to the university an exciting array of speakers and performers each semester. Most of these events are free of charge to students in Eugene Lang College.

After completion of 62 credits and with the permission of their advisor, Lang students may take courses at The New School. Certain courses with limited enrollment, such as film production and photography, or off-site locations, such as visual and performing arts, are not open to Lang students or are open only on a space-available basis.

The New School
Office of Admissions
New School University
66 West 12th Street, Room 401
New York, NY 10011
Phone (212) 229-5630
www.nsu.newschool.edu

Arts at the New School
Each year the New School University Diversity Initiative and the four arts schools of the university—The New School, Parsons School of Design, Mannes College of Music, and the Actors Studio Drama School—sponsor readings, discussions, intimate conversations with famous actors, gallery exhibitions, jazz jams, full orchestral concerts, and more.

Foreign Language Study
All courses are 3 credits. These proficiency-based courses emphasize communication in a chosen language and provide a solid knowledge of basic grammatical structures. Every language is taught in its cultural context using a variety of authentic materials. This comprehensive program also offers a range of activities (e.g., field trips, films) to reinforce language skills as they are acquired. Foreign language study must be taken through the University Liberal Studies program (UFLN). Adult division foreign language courses may be taken only if the language is not offered by UFLN.

Level 1. This is a first course for students with no previous knowledge of the language. Students learn basic speaking, reading, and writing skills, while learning about the culture(s) in which the language is spoken. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language.

Level 2. This is an advanced beginner course for students with an elementary knowledge of the language. The course reviews simple elements of grammar (present tense) and then introduces more complex grammatical and syntactical elements (past tenses, direct, and indirect pronouns). Students expand their vocabulary and knowledge of the culture in a classroom setting that emphasizes communication skills.

Level 3. This intermediate course is designed for students familiar with the basic grammatical structures of the language. The course begins with a review of these structures and moves on to cover more complex grammatical forms such as the conditional and the subjunctive. Focus is on increasing students’ ability to understand spoken language and to converse on topics pertaining to different times and places. Students develop basic writing skills (brief, descriptive paragraphs, simple letters, and summaries of day-to-day activities).

Level 4. This is an advanced course designed for students who have completed Level 3 and wish to develop their oral and writing skills. Students follow current events in countries where the target language is spoken (through newspaper articles and/or newsreels), study short literary texts, and make presentations in class. Advanced grammar structures are reviewed through written assignments.

Independent Language Study
Students possessing advanced proficiency in a foreign language and who are interested in independent study in literature should contact Kathleen Formosa, director of the Undergraduate Foreign Language Program.
Graduate Faculty of Political and Social Science
The mission of the Graduate Faculty of Political and Social Science—which derives from American progressive thinkers, the legacy of the University in Exile, and the critical theorists of Europe—is grounded in the core social sciences and broadened with a commitment to philosophical and historical inquiry. In an intellectual setting where disciplinary boundaries are easily crossed, students learn to practice creative democracy—the concepts, techniques, and commitments that will be required, if the world’s people, with their multiple and conflicting interests, are to live together peacefully and justly.

Lang juniors and seniors may register for Graduate Faculty courses that are co-scheduled at the college. Students accepted into the joint BA/MA program will register for graduate courses appropriate to their program in consultation with the appropriate student advisor in the particular department. (See pages 8 and 28 for more information).

Robert J. Milano Graduate School of Management and Urban Policy
The Milano Graduate School offers the MS degree in urban policy, analysis and management, health services management and policy, nonprofit management, and human resources management, and the PhD in public and urban policy, and has more than 4,000 graduates providing talent and leadership in the public, private, and nonprofit sectors. Using the resources of New York’s incomparable educational environment, the Milano Graduate School, through its research and professional education, focuses attention on the political, social, and economic problems confronting cities and prepares its graduates to occupy key professional positions. Today’s alumni are in rewarding careers, engaged in efforts to provide better health care; develop affordable housing in low-income communities; deliver improved services to children, youth, and families; direct arts organizations; and train leaders in major corporations. Employers report that the most successful professionals in their organizations are individuals with a solid liberal arts background, so they understand the world, and strong applied professional education, so they understand their fields and their organizations. At New School University, by taking advantage of the resources available at both Eugene Lang College and the Milano Graduate School, students receive the liberal arts education and professional preparation needed for future success.

Eugene Lang College juniors and seniors may register for co-scheduled Milano Graduate School courses with the approval of their advisor. Lang students may also take advantage of the joint BA/MS program that allows them to complete both degrees in a reduced time frame. (See page 28).

Robert J. Milano Graduate School of Management and Urban Policy
Office of Admissions
New School University
72 Fifth Avenue, 3rd Floor
New York, NY 10011
Phone (212) 229-5462
www.newschool.edu/milano

Parsons School of Design
Since its founding in 1896, Parsons School of Design has been a major force in American design and contemporary education in the visual arts. In 1970, Parsons became a part of New School University. Parsons maintains a global presence with affiliate schools in Europe, Asia, and Latin America and a variety of exchange and study abroad options. Parsons awards the Bachelor of Fine Arts degree in Architectural Design, Communication Design, Fine Arts, Product Design, Illustration, Interior Design, Fashion Design, and Photography, as well as the Bachelor of Business Administration in Design Marketing. The Master of Fine Arts degree is awarded in the areas of Design and Technology, Painting, Sculpture, as well as a Master of Arts in Lighting Design; a Master of Architecture; and the Master of Arts in the History of Decorative Arts is awarded in conjunction with the Cooper-Hewitt Museum.

Art History, ESL, and Studio Courses
Eugene Lang College students are welcome in many Parsons art history and English-as-a-second-language courses, schedules for which are sent to Lang prior to each registration period.

Qualified Eugene Lang College students may take Parsons studio classes with the approval of the department chair. A portfolio may be required. Contact the Parsons director of academic student services at (212) 229-8993, who will direct students to the appropriate department chair to determine whether course prerequisites have been satisfied. Students interested in the combined BA/BFA degree should see page 27.

Design Marketing Program at Parsons
Lang students may use their permitted 32 non-liberal arts credits (see page 35) to complete a program in one of four
marketing areas: fashion, advertising, product development, or general design. Students with an interest in one of these areas develop valuable business expertise, which may also be connected with an academic internship. Consult the Parson’s Advising Office for further information.

**Special Summer Programs**
Parsons offers a wide variety of summer programs, including credit-bearing studio and liberal arts classes in New York and Paris. Brochures are available. Contact Charlotte Rice, associate director of special programs at Parsons.

**Parsons School of Design**
Office of Admissions
New School University
2 West 13th Street, Mezzanine
New York, NY 10011
Phone (212) 229-8910 or 1 (800) 252-0852
www.parsons.edu

**Mannes College of Music**
The Mannes College of Music, founded in 1916 by David and Clara Damrosch Mannes, became a part of New School University in 1989. It offers programs leading to bachelor of music, bachelor of science, and master of music degrees, as well as undergraduate and graduate diploma programs. Major instructional fields include all orchestral instruments, piano, harpsichord, voice, composition, conducting (orchestral and choral), and theory.

The college is the only professional conservatory in the country that requires its students to follow a program of instruction in the techniques of music, which includes at least four years of intensive instruction in ear training, theory, harmony, dictation, composition, analysis, and music history. Those who receive degrees from the school are also required to study art history, literature, Western civilization, and other subjects in the humanities.

Lang students may audition for certain courses and for the Mannes orchestras either through the college or its Extension Division. Students should contact the Mannes director of academic advisement at (212) 580-0210, ext. 4832, or the director of the division, ext. 4825.

**Actors Studio Drama School**
In September 1994, The Actors Studio Drama School opened its doors for the first time, to share the process that had evolved over nearly half a century with a new generation of theater and film artists in a three-year Actors Studio master of fine arts program. It was logical that the Actors Studio would join forces with New School University in this undertaking with New School University. The university has its own great theatrical tradition, stemming from the creation at The New School in the 1940s of Erwin Piscator’s Dramatic Workshop, where Marlon Brando, Shelley Winters, Walter Matthau, and Tennessee Williams began their theater training.

The MFA program, created by Actors Studio members Arthur Penn, Paul Newman, Ellen Burstyn, Carlin Glynn, Lee Grant, Norman Mailer, Peter Masterson, and James Lipton, became the University's seventh school. Now in its tenth year, the Actors Studio Drama School is responsible for the training of actors, playwrights, and directors to work in all forms of dramatic expression. Many of its courses are taught by life members of Actors Studio.

Selected Actors Studio Drama School classes, events, and workshops are open to Lang students. Acting classes are not. A schedule of events is provided to Lang students before registration each semester.

**Jazz & Contemporary Music Program**
Since its inception in 1986, New School University’s Jazz & Contemporary Music Program has acquired an international reputation as a leader in creative jazz education. Its elite world-class faculty includes legendary contributors as well as contemporary innovators, and many of the program’s graduates are now part of the jazz vanguard. Performance, individualism, and the artist as educator and mentor are the key components of the program’s philosophy. Small classes and an intimate atmosphere encourage close and sustained contact among students, faculty, and administration. The curriculum provides a comprehensive musical foundation in jazz traditions, balanced with an emphasis on encouraging and developing each student's artistic potential. The program's facilities, located in the heart of Greenwich Village, provide a focal point for participation in a jazz community that includes clubs, concert venues, and recording studios of the greatest jazz capital of the world.
The program offers bachelor of fine arts degrees in jazz performance and in composition/arranging. Classes that are available to Lang students will be listed in Lang registration materials. In addition, the Jazz & Contemporary Music Program and Eugene Lang College offer a five-year combined BA/BFA program; see page 27.

Jazz & Contemporary Music Program
Office of Admissions
New School University
55 West 13th Street, 5th Floor
New York, NY 10011
Phone (212) 229-5896, ext. 4589
www.newschool.edu/jazz

Courses in other schools may have different starting and finishing dates from those at Eugene Lang College. Also, not all courses in other schools are available to Lang students. If you have additional questions after reading the information here, contact the Lang academic advising staff.

Programs Available at Other Colleges and Universities
Study away from the college is normally undertaken in the second semester of the sophomore year or the first semester of the junior year. Students should therefore begin consulting early in the fall semester of their sophomore year with the appropriate faculty members and the sophomore class advisor and the senior assistant dean, including their advisor and the chair of their intended pathway of study, in order to ensure that the proposed program fits their overall course of study and leaves enough time to fulfill the senior residency requirement (see page 52) and complete graduation requirements.

Prior approval from the senior assistant dean is required if a student wants Lang to accept credit for courses taken elsewhere. These credits count within the 60 credits maximum permitted as transfer credits.

Lang–Cooper Union Exchange Program
Students interested in registering for courses at the Engineering School of Cooper Union must have a firm foundation in mathematics, specifically algebra, and in some cases, calculus, and should have had extensive high school natural science courses. Many Cooper Union courses also have specific prerequisites. Because Cooper Union’s semester begins one week earlier than Lang’s, Lang students must register for these courses the semester prior to the one in which the course is offered.

Before taking a Cooper Union math or science course, students must do the following:

- Obtain a course schedule review and Cooper Union permission slip from the Lang director of academic advising
- For permission to take a math course, contact Jennifer Wilson at wilsonj@newschool.edu; for a science course, contact Bhawani Venkataraman at venkatab@newschool.edu
- Take the signed permission slip to the Registration Office at Cooper Union, 30 Cooper Square, 3rd Floor, telephone (212) 353-4120
- Contact Lang’s director of Academic Advising to register for the course at Lang.

Lang–Sarah Lawrence Exchange Program
In 1996, Eugene Lang College inaugurated an exchange program with Sarah Lawrence College in Bronxville, New York. This program enables students from both colleges to study on one another’s campuses for an academic semester or year. Credits transfer automatically for courses completed with grades of C or better. Students pay tuition and fees, and room and board charges to their home institution; all financial aid grants and loans are applied to those costs. In order to qualify for this exchange program, students must have a strong academic record and must have completed at least the first year. Lang students should consult with their faculty advisors to see how courses at Sarah Lawrence will fit into their overall course of study and how they might fulfill Lang requirements. See the sophomore class advisor/study abroad coordinator for application procedures.

Study Abroad
Eugene Lang College has an exchange agreement with the University of Amsterdam in the Netherlands. Through this program, Lang students may study at the University of Amsterdam for a period of one year. The program also brings Dutch students to New School University for a period of one year. Students pay tuition to New School University and remain eligible for financial assistance. The study abroad coordinator can provide more information on this study abroad opportunity.

Numerous other programs are available for study abroad through various accredited American colleges and universities. Lang students interested in investigating these opportunities should consult the study abroad coordinator and the senior assistant dean. Study abroad work undertaken at two-year institutions normally will not transfer to Eugene Lang College. Study abroad is encouraged in the junior year and may not be taken in the senior year.
Study at Other American Colleges and Universities

Eugene Lang College students may enroll at other American colleges and universities as visiting students in order to pursue a particular academic interest in which that institution offers special resources. Study away from the college may be organized on a part-time, semester, or year-long basis.

Students must request advance approval for credit from other institutions, in order for the credits to be transferred to their Lang transcript. Lang students considering taking courses at another institution and intending to transfer that credit earned to Lang, must:

- Present the course description to either the senior assistant dean or the director of academic advising for approval and bring the course description to the meeting, prior to registering for the course.
- Once approval is granted, register for that course at the other institution.
- Upon completion of the course, ensure that the institution sends an official transcript to David Rosenberg, Senior Assistant Dean, Eugene Lang College, 64 West 11th Street, New York, NY 10011.
- Confirm that the credits have been applied by checking ALVIN. If they have not, see one of the academic advising staff.

Summer Study

Lang does not have a summer session. Students may complete a maximum of 12 credits in summer programs offered through other schools of New School University and a maximum of 9 credits at other colleges. To take one or more courses at the university or at another institution and receive credit at Lang, Lang students must receive approval from the senior assistant dean or the director of academic advising. (See opposite for the proper procedure.)
Paths of Study

During the sophomore year, students work with their faculty advisors and other faculty members to develop a coherent and balanced academic program that includes, by the beginning of their junior year, a chosen path of study. The path is unlike the traditional college major in which students take numerous required courses in a single academic discipline. The twelve paths of study that comprise most of the courses in the upper-level curriculum are inclusive and interdisciplinary, and students map out individual study programs. Within each pathway, a student selects a particular educational path or cluster of courses, which may already be defined—for example, the Gender Studies cluster in Media and Cultural Studies—or which may be devised individually by the student with the chair. Students must meet with the chair or designee before they can declare a path of study, and the chair must sign off on it. Students must confer regularly not only with their faculty advisor but also with the chair of the pathway or the chair’s designee. It is strongly recommended that juniors and seniors register for their courses during their meetings with the chair to ensure that they fulfill their path requirements. (See pages 62-89 for descriptions of each pathway and course offerings.)

The paths of study are highly interdisciplinary, allowing students to make connections among varied modes of thought and different approaches to topics and ideas. Because many faculty members from other schools of the university teach courses in the college, all the paths—indeed, the entire academic program at the upper level—afford students the opportunity to draw on the academic richness of the university as a whole. A student’s course of study consists of nine to eleven courses leading to relatively advanced and specialized knowledge of a particular area. Advanced students are also permitted to take designated graduate-level courses.

Students must declare a path of study between the beginning of the fourth semester and the beginning of the fifth semester. (Transfer students entering with 60 credits may take one additional semester before declaring a path.) While students must declare their chosen path at this time, they may, in the future and after consultation with their faculty advisor, change their path. However, students must make sure they have time to complete the necessary courses in their chosen path, because completion of a path of study is a degree requirement.

Senior work experience

Students must complete a culminating senior experience consisting of a seminar or an independent or collaborative project, as determined by the path of study.
When Requirements Change
When requirements for a path of study or for graduation are changed, continuing students have the option of fulfilling the new requirements or of fulfilling those that were in effect when they matriculated. Students who have completed fewer than 45 credits when the revisions are first published must satisfy the new requirements, unless the chair in their path of study specifies otherwise.

The twelve paths of study are described in detail on pages 62-89.

Arts in Context
Dance
Education Studies
Literature
Media and Cultural Studies
Philosophy
Psychology
Religious Studies
Science, Technology, and Society
Social and Historical Inquiry
Theater
Urban Studies
Writing
Arts in Context

Chair: Judith B. Walzer

Arts in Context, Dance, and Theater are in the process of combining into one interdisciplinary program in the arts. Students should look for new interdisciplinary courses in practice, performance, theory, history, and aesthetics. The emphasis is on the arts in the liberal arts.

The Arts in Context path of study provides an opportunity for students to explore the arts within the framework of a liberal arts education. Arts in Context is the college’s main avenue for in-depth experiences in the arts as dynamic modes of expression in the development and production of culture.

This path combines the study of an art form—fine arts, music, dance, architecture, photography, or cinema, with the study of a liberal arts field, such as literature, writing, sociology, anthropology, or cultural studies. Students use their work in the liberal arts to explicate the meaning and function of the arts; to broaden their perspectives on the art they have chosen to study; and to establish a context for the ways in which art, culture, and society are connected. At the same time, students may choose to focus on practical, hands-on experiences in the arts through courses that educate them in specific skills. Lang’s location in New York City offers access to rich cultural resources and enhances the student’s contact with a thriving, cutting-edge artistic life. This contact affects both the student’s life in the classroom and in the world outside the university.

When students have completed the Arts in Context path of study, they should be well-versed in one field in the arts. They should have had experiences that support a strong understanding of the principles involved in creating that art and have acquired an informed critical perspective on contemporary work. Similarly, they will have learned how a field in the liberal arts enhances their understanding of the arts. They should be aware of trends in contemporary culture, and of how their chosen field functions in at least one society apart from our own. This knowledge of the history of the chosen arts field and its current state is essential to the student’s education. It frames and substantiates the developed expertise the student will attain through hands-on courses in the arts.

Structure and Requirements

To complete this path of study, students must take nine courses in Arts in Context, plus senior work experience. Five of these should be Lang seminars or their equivalents (courses in ULS, or crosslisted courses in the pathway), and four courses may be in other schools of the university. The senior work experience must be in a subject directly relevant to the student’s path. As a totality, these courses and the senior work experience must include work in both the arts field that the student has chosen and the liberal arts field.

Students must complete:
• Two courses designated as “core”
• Seven additional courses in or crosslisted with Arts in Context
• Senior work experience

Core courses are not all introductory, but often present a broad view of the arts from an interdisciplinary perspective and/or from different methodological approaches. At least three or four core courses are given each year in Lang College, some at the 2000 level and some at the 3000 level. The two required core courses need not be taken in any particular order, but the student is advised to take at least one at the 2000 level by the end of the sophomore year.

Students are required to write a path statement when they choose Arts in Context as their path of study, which describes their individual academic goals and which outlines the courses they plan to take in order to fulfill those goals. They must enumerate specific examples from the current curriculum. The path statement is constructed in consultation with the faculty advisor and approved by the chair. Following the requirements, each student’s program will include courses in a chosen arts field, in the chosen liberal arts field, and courses which provided broad overviews of the arts and their connections to other disciplines.
Arts in Context Courses
For updated course listings, refer to the Lang website at http://www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 31.

**FALL 2005**
*IRT (See LNGC Section for Course Description. These Courses Do Not Satisfy Lars Requirements)*
LNGC 2310 Nodes & Networks: The Piano
LNGC 2320 Nodes & Networks: War, Culture, and the Arts

**FIRST-YEAR COURSES**
LARS 1005 Studio 1: Drawing the Line
LARS 1010 Fundamentals of Western Music

**INTRODUCTORY COURSES**
LARS 2000 Painting
LARS 2005 Visual Problem-Solving
LARS 2006 Photography 1: Color and Digital
LARS 2007 Orpheus: Myth in Music
LARS 2009 Aesthetics and Philosophy of Art (Core)
LARS 2019 Arts in NYC

**INTERMEDIATE COURSES**
LARS 3000 What is Modern?
LARS 3062 The Body in Visual Art: Anatomy of an Ideal (Core)

**CROSSLISTED COURSES**
LCST 2452 Digital Moviemaking 1
LCST 3452 Digital Moviemaking 2
LDAN 3001 Dance History: From Ritual to Romanticism
LDAN 3100 The Dance of Life: The Relationship of Music and Dance
LEDU 2750 Teaching and Making Art Everywhere 1
LNGC 2000 Lang College Singers
LPSY 2038 Fundamentals in Visual Perception
LREL 3059 Myth and Religion in Film
ULEC 2120 The Body: Aesthetics, Culture, and Politics in the 20th Century

**CO-SCHEDULED COURSES**
LARS 2040 Expanding Horizons: Drawing Inspiration from Non-Western Art
UCST 2110 Romanticism in Music, Literature, and Painting
UFLM 2120 Elements of Film Analysis

And for selected art history classes see www.lang.edu/academy/courses.cfm.

**COURSES OF PARTICULAR INTEREST**
(L this Course Does Not Satisfy Path Requirements)
ULEC 2060 Censorship and the Public Sphere

**SPRING 2006**

**INTRODUCTORY COURSES**
LARS 2013 Music in Film
LARS 2065 Studio 2: Advanced Drawing (Core)
LARS 2105 New Ears for New Music

**INTERMEDIATE COURSES**
LARS 3003 Music in the Islamic World
LARS 3016 The Line: Between Drawing and Dance
LARS 3050 The City Represented through Art and Photography
LARS 3054 Musical Vienna Then and Now
LARS 3200 The Aesthetics of Architecture (Core)
LARS 3505 Sociology of Art

**ADVANCED COURSES**
LARS 4000 Advanced Photography: The Social Documentary through Photography

**CROSSLISTED COURSES**
LCST 2452 Digital Moviemaking 1
LCST 3452 Digital Moviemaking 2
LDAN 3002 Dance History 2: from Petipa to Postmodernism
LEDU 3750 Teaching and Making Art Everywhere 2
LPHI 3104 Aesthetics
ULEC 2100 Reimagining NYC

**COURSES OF PARTICULAR INTEREST**
(L this Course Does Not Satisfy Path Requirements)
LCST 4002 This Body Remembering

A path of study in Arts in Context can often be supplemented with internship experience in the visual arts or in the music and media worlds that may lead to a career path after completion of the degree. Through this path and the exposure it provides to academic and work experiences, students may also decide that they want further study either directly in the arts or in arts management, the arts and public policy, art law, or other related fields. The possibility for contact with faculty from Parsons School of Design, Mannes College of Music, and The New School Media Studies Program will be of great help to students considering further study in the arts.
Dance
Dance Program Director: Jaime Santora

Arts in Context, Dance, and Theater are in the process of combining into one interdisciplinary program in the Arts. Students should look for new interdisciplinary courses in practice, performance, theory, history, and aesthetics. The emphasis is on the arts in the liberal arts.

The Dance Program offers professional dance training within a liberal arts framework. By providing the fundamentals of technique, choreography, and repertory with the theoretical, historical, and analytical contexts of dance, this path of study is designed to develop a student both artistically and academically. Through collaboration and study across disciplines, students discover the intersection of dance with the social, historical, and political landscapes of society. The fusion of dance with a liberal arts education provides students with a strong technical foundation and a broad intellectual perspective.

Situated in the most prominent dance community in the world, students become immersed in New York City's many resources. Students attend musicals, performances, lectures, operas, films, and museums and integrate their experiences through classroom discussion. Through networking prospects with faculty, visiting artists, and potential internships, students are exposed to the abounding opportunities New York City has to offer.

The program emphasizes students’ creative potentials through both choreographic and performance opportunities. Students create original compositional studies as well as learning the repertory of faculty and guest artists, performed in informal studio showings and formal performances throughout New York City.

The Dance faculty provides a nurturing environment that affords ample time for one-on-one instruction—as well as for the development of a supportive mentoring relationship that extends beyond the classroom. Furthermore, the internationally recognized faculty are all active and respected professionals. Their insight into the world of dance can guide students toward making those all-important contacts at the start of their careers.

Structure and Requirements

Students study in the core areas of ballet and modern technique, repertory, dance history, anatomy, Pilates mat, music, dance composition, and choreography. In addition, students will select from an array of elective courses to further enrich their study of dance, or they may choose to design an internship with a New York City school, company, or institution. In their senior year, students complete an intensive creative research study demonstrating proficiency in the Dance program of study. From the broad range of courses, students create well-rounded, customized programs to equip them with the skills to move into postgraduate work or into careers such as performance, choreography, education, research, history, production, arts administration, publishing, somatic practices, physical wellbeing, and other dance-related professions.

The Dance program has course offerings suitable for trained dancers, students in the performing arts, and students with little or no dance experience.

To complete the path of study, students must take seventeen courses in Dance, plus senior work experience.

With the exception of senior work experience, students can complete the course requirements for Dance in three years. Senior work experience is done in the fourth year, along with optional additional courses in dance.
Students must complete:

- Technique 1, 2, and 3 (two semesters of each are required)
- Composition 1 (two semesters)
- Advanced Choreography
- Anatomy/Kinesiology
- Pilates Mat
- Repertory 1, 2, and 3
- Dance History 1 and 2
- Music for Movement
- Senior work experience
- Sample Dance Sequence

First-Year Courses
Anatomy/Kinesiology
Composition 1 (two semesters)
Pilates Mat
Technique 1 (two semesters)

Second-Year Courses
Dance History 1 and 2
Repertory 1 and 2
Technique 2 (two semesters)

Third-Year Courses
Advanced Choreography
Music for Movement
Repertory 3
Technique 3 (two semesters)

Fourth-Year Courses
Advanced Choreography
Advanced Repertory
Technique 4 (two semesters)
Senior work experience

FALL 2005

INTRODUCTORY COURSES
LDAN 2000 Composition 1: Fundamentals in Choreography
LDAN 2006 Technique 1: Fall
LDAN 2010 Anatomy/Kinesiology
LDAN 2025 Movement Workshop
LDAN 2105 Improvisation: the Collaborative Experience
LDAN 2400 Repertory Workshop

INTERMEDIATE COURSES
LDAN 3001 Dance History I: From Ritual to Romanticism
LDAN 3010 Repertory 1
LDAN 3020 Technique 2: Fall
LDAN 3030 The Arts: In Context
LDAN 3100 The Dance of Life: The Relationship of Music and Dance
LDAN 3120 Technique 3: Fall
LDAN 3420 Advanced Choreography

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INTRODUCTORY COURSES
LDAN 2001 Composition 1: The Solo
LDAN 2006 Technique 1: Spring
LDAN 2020 Pilates Mat
LDAN 2200 Beginner/Intermediate Contemporary Jazz
LDAN 2400 Repertory Workshop

INTERMEDIATE COURSES
LDAN 3002 Dance History 2: From Petipa to Postmodernism
LDAN 3020 Technique 2: Spring
LDAN 3120 Technique 3: Spring
LDAN 3200 Intermediate/Advanced Contemporary Jazz
LDAN 3405 Repertory 2
LDAN 3410 Repertory 3

Dance Courses
For updated course listings, refer to the Lang website at http://www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 31.
Education Studies

Chair: Mark Statman

This path of study allows students to investigate the compelling, demanding world of education. By critically exploring education through history, theory, research, policy, pedagogy, practice, and critical reflection in their dynamic social, political, economic, and cultural contexts, students have the opportunity to pursue their intellectual and practical interests in teaching, learning, and the production of knowledge central to creating democratic urban schools and communities. Education Studies invites students to look at the complex issues and intersections affecting education from a variety of multi- and interdisciplinary perspectives: educational policy and the politics of school reform; the impact of political and social movements on the shape of school change; curriculum and the nature of literacy; human development as framed by language, culture, and learning; and the linkages between a variety of pedagogies and their practices. In framing schools as cultural sites where race, class, gender, sexuality, language, and ability are intensely contested, the path of study highlights critiques that are antiracist, feminist, and concerned with social justice. Students complete this path with a solid understanding of the practical and philosophical underpinnings of urban education in New York City. They also gain a comparative perspective, with a particular emphasis on urban education, by examining what other schools and communities do across the country and around the world.

Education Studies offers courses in four broad content areas: Urban Education: Theory, Research, and Practice; Education and Identity; Creative Arts Education; and Education for Civic Engagement and Social Justice. Because of the multidisciplinary and interdisciplinary nature of Education Studies, most courses cover at least two content areas. In addition, students should consider that pedagogy courses, including those with fieldwork components, will be helpful for those interested in doing work where good teaching is valued.

Upon graduation, students pursue work in public schools; graduate study in either the field of education studies or a field related to their content area or content cluster; work in nontraditional educational, cultural, or nonprofit institutions in the fields of community and youth development; and work in fields where education and the arts connect.

Courses in Education Studies—while helpful, even essential, to students who want to become teachers—will not confer New York State certification. Students who wish to pursue certification should talk with the Education Studies chair.

### Structure and Requirements

To complete the path, students must take ten Education Studies courses, plus senior work experience.

Students must complete:
- Seven courses either within the Education Studies path or crosslisted from other paths, with a minimum of:
  - Two courses at the introductory level
  - Three courses at the intermediate level
  - One course at the advanced level
- Three additional courses, chosen from other paths of study, constituting an individually designed content cluster.
- Senior work experience (please note that proposals for senior work should reflect on the work a student has done in Education Studies and should address specifically the work of the content cluster).
Education Courses

For updated course listings, refer to the Lang website at http://www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 31.

FALL 2005

IRT (see LNGC section for course description. This course does not satisfy path requirements.)

LNGC 2115 NYC: Poet in New York

INTRODUCTORY COURSES

LEDU 2007 History of Education in the United States
LEDU 2010 Youth, Culture, and Identity
LEDU 2750 Teaching and Making Art Everywhere 1

INTERMEDIATE COURSES

LEDU 3025 Education Theory in Urban School Environments
LEDU 3030 Teaching and Learning in Urban Schools
LEDU 3040 Youth Development in Educational Partnership 1
LEDU 3050 Teachers as Entrepreneurs
LEDU 3503 Practicum in Urban Education 1
LEDU 3550 Youth Forum Theater: Learning and Teaching Health Issues 1
LNGC 3100 How People Learn

ADVANCED COURSES

LEDU 4015 Teaching the Writing Workshop

CROSSLISTED COURSES

LPSY 2010 Fundamentals in Language and Thought
LPSY 4556 Language and Thought
LURB 3040 Social Justice and the City

COURSES OF PARTICULAR INTEREST
(These courses do not satisfy path requirements)

LARS 1010 Fundamentals of Western Music
LARS 1005 Studio 1: Drawing the Line
LARS 2005 Visual Problem Solving

SPRING 2006

INTRODUCTORY COURSES

LEDU 2004 Participatory Action Research with Youth
LEDU 2015 Social Justice Education: Theory and Practice
LEDU 2020 Urban School Challenges and Alternative School Models
LEDU 2115 Education and Sexuality

INTERMEDIATE COURSES

LEDU 3005 Film, Politics, and Education
LEDU 3030 Teaching and Learning in Urban Schools
LEDU 3041 Youth Development in Educational Partnership 2
LEDU 3560 Youth Forum Theater: Learning and Teaching Health Issues 2
LEDU 3604 Practicum in Urban Education 2
LEDU 3750 Teaching and Making Art 2
LNGC 3100 How People Learn

ADVANCED COURSES

LEDU 4006 Seminar in Education Studies
LEDU 4009 Teaching Children with Special Needs

CROSSLISTED COURSES

LLIT 3029 Childhood Narratives
LPSY 2036 Fundamentals in Developmental Psychology
LSTS 2005 Build a Borough
LSTS 2235 Scientists as Rebels
LURB 3010 Community Organizing: Methodologies of Research and Activism
Literature

Chair: Juan DeCastro

Literature courses at Lang provide students, both those who have chosen Literature as their path of study and those who have not, with the immensely rewarding experience of reading absorbing texts, in conjunction with developing skills in close reading, in critical thinking, and in understanding literary criticism and theory. While the program is eclectic, there are informing ideas that act as general frames for a number of courses. New York City, with its attendant frames of migration, complex cultural identity, and creative dialogue with differences, provides an important thematic connection for all the work in the Literature path of study. Translation is envisaged as a metaphor for all reading, but translation is also given serious attention as both a theory and a practice. Combinations of authors read can include Phillis Wheatley with William Wordsworth, Homer with James Joyce, or William Blake with Kamau Brathwaite. Through innovative presentation of course material, students are introduced to literary criticism and theory in frames of gender and queer theory, ethnicity and race, class and nation, or a particularly literary epoch (e.g., modernism or the Harlem Renaissance). Though the written word is emphasized, attention is paid to spoken and textual performance. Readings emphasize interactions between the equally creative enterprises of writing, criticism, and theory, which are so clearly demonstrated when the same writer works in all three areas. Some of the more advanced courses are interdisciplinary and bring together training and expertise in more than one discipline.

First-year introductory courses are designed to develop facility with close reading of primary texts, while also introducing the function and creativity of criticism, other secondary material, and important literary genres. Introductory courses in the Literature path of study teach how to combine analytical skills with contextual learning; how to enter the conversation of critics and theorists on a given text; and how to deepen skills in terms of knowledge of aesthetic identities of particular texts or genres. Once a student has chosen the Literature path of study, intermediate-level courses will develop further skills in criticism, literary and reading theory, research, and writing. Students should be able to produce a scholarly research paper reflecting their awareness of literature as a discipline or a method of scholarly inquiry. In addition, these courses establish students’ authority in handling critical and theoretical approaches to the close reading of literary texts. Advanced and graduate-level literature courses taught by Lang faculty further refine and develop students’ skills in criticism, theory, and research strategies.

Seniors in this path of study are expected to do their senior work experience in literature or in literature combined with another discipline in which they have been taking courses. Students wishing to choose the senior colloquium option for their senior work experience should see the chair.

Literature courses provide a good basis for preparing for the Graduate Record Examination, required in the application process to most graduate programs. For those students who do wish to study literature in graduate school, the Senior Seminar course is recommended. It is a capstone course, usually taught only once a year by a different faculty member each time. In addition to graduate school, graduates of the Literature program often go on to work in nonprofits, publishing, media, and law.

Structure and Requirements

To complete the path of study, students must take nine courses in Literature, plus senior work experience.

Students must complete:
- Nine literature courses chosen in consultation with the chair, including:
  - One course in fiction
  - One course in poetry
  - One course in genre, criticism, or theory
- Senior work experience
- Literature Courses, 2005–06
Literature Courses

For updated course listings, refer to the Lang website at http://www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 31 of this catalog.

FALL 2005

IRT (see LNGC section for course description. These courses do not satisfy path requirements)
LNGC 2100 NYC: Literature of Hispanic New York
LNGC 2315 Nodes and Networks: Literature of Social Movements

2000-LEVEL COURSES
LLIT 2036 Shakespeare: Playmakers, Player King, and Plays within Plays
LLIT 2040 The Story of the Devil
LLIT 2150 Russian Literature: Love and Its Genres
LLIT 2202 Central and Eastern European Literature: The Unbearable Lightness of Being
LLIT 2204 Introduction to Literary Theory
LLIT 2206 Victorian British Fiction: Privacy and Social Obligation
LLIT 2208 Harlem Renaissance: Race, Place, and Space
LLIT 2210 Spanish American Novel in the Age of Globalization
LLIT 2213 The “Fiction” of Men and Women

3000-LEVEL COURSES
LLIT 3005 Revolutionary Poetry
LLIT 3021 Russian Literature: The Anxiety of Possession: Poverty, Enterprise, and Excess
LLIT 3027 Modern Jewish Literature
LLIT 3048 Post-Colonial Britain 1400 AD: Chaucer

3500-LEVEL COURSES
LLIT 3506 The Fortunes of Odysseus
LLIT 3511 Modernist Literature: Nietzsche’s Influence
LLIT 3519 African-American Literature: Black Atlantic Explorations

4000-LEVEL COURSES
LLIT 4025 The Bloomsbury Group in England: Senior Seminar

COURSES OF PARTICULAR INTEREST
(THIS COURSE DOES NOT SATISFY PATH REQUIREMENTS.)
LLIT 4505 Readings on Mimesis

SPRING 2006

2000-LEVEL COURSES
LLIT 2003 Fantastic Short Fiction
LLIT 2021 Latino/Latina Literature: Space and Identity
LLIT 2212 European Romanticism in Critical Perspective
LLIT 2214 Gender and Literature
LLIT 2216 Literary Uses of Confession
LLIT 2218 Modern Drama
LLIT 2220 Poetry and Criticism: The Ode
LLIT 2222 Topics in the Novel: Willa Cather and Edith Wharton
LLIT 2700 Asian-American Literature

3000-LEVEL COURSES
LLIT 3029 Childhood Narratives
LLIT 3050 Vernacular Revolt
LLIT 3200 Voices from Prison: Writing in, and about, Confinement
LLIT 3305 African-American Writers and the Essay

3500-LEVEL COURSES
LLIT 3503 Modern-Verse Epics
LLIT 3513 Origins of the Novel
LLIT 3521 Latin-American Critics: The Home and the World

4000-LEVEL COURSES
LLIT 4001 Shakespeare: Stage versus Page

CROSSLISTED COURSES
ULEC 2130 Politics and Tragedy in Ancient Greece

COURSES OF PARTICULAR INTEREST
(THIS COURSE DOES NOT SATISFY PATH REQUIREMENTS.)
LCST 4002 This Body Remembering
ULEC 2110 The Art of War
Media and Cultural Studies

Chair: Sumita Chakravarty

The Media and Cultural Studies path provides students with the critical research and production tools to understand the pivotal role of culture and media in the contemporary world. This course of study looks at a variety of cultural practices through interdisciplinary lenses, and particularly through a grounding in the technologies, forms, institutions, and effects of media. Described as “one of the most lively and widely-discussed intellectual fields in the international academic world,” the converging fields of media and cultural studies are engaged in making sense of our rapidly changing social and symbolic environments. Because media (forms of information and communication ranging from the written word to print, film, television, radio, and the web) are playing an increasingly visible role in politics and economics; business and education; art and entertainment in local, national, and international contexts, a proper understanding of processes of mediation is key to understanding how cultures are shaped. Incorporating insights from various fields, both traditional and emergent, Media and Cultural Studies is a fertile meeting ground for theories of publics and audiences, power and subjectivity, representations and actions.

Course subjects, perspectives, and topics are grouped around issues of identity formation, cross-cultural dynamics, popular and media histories, and new media cultures. Students learn to understand culture in relation to the frameworks of modernity and nationalism; colonialism and postcolonialism; and post-modernity and globalization. They also learn how to interpret the formal properties of diverse cultural texts, including newspapers, magazines, films, photographs, and online communication. Courses also allow students access to opportunities in the working world through internships and practical media experience.

Through successful completion of the Media and Cultural Studies path of study, students acquire a variety of scholarly and practical abilities. They gain a broad understanding of cultural histories, debates, and practices; they gain a comparative media and cultural perspective; they see media as a tool of social engagement; and they learn to put their ideas into practice through production skills in digital media. By using critical thinking, and writing and production skills, they are prepared for internships and jobs in publishing, research organizations, and media production centers.

Beginning Fall 2005, several changes have been made to the tracks. While much of the overall content of the path of study remains the same, a space has been made for critical study and production knowledge in the new and dynamic area of digital media. We intend to continue to expand this area of study.

Structure and Requirements

Media and Cultural Studies has four tracks:
DM  Digital Media and Culture
GS  Gender, Sexuality, and Media
MH  Media Histories and Popular Culture
REPS  Race, Ethnicity, Otherness, and Media

There are two ways to fulfill the requirements:
Option 1: Students must complete:
• Introduction to Cultural Studies
• One production-based course (see *)
• Two courses in each of the four tracks, one of which should be Introduction to Media Studies
• Senior work experience

Option 2: Students must complete:
• Introduction to Cultural Studies
• One production-based course (see *)
• Five courses in one track, at least one of which is a 4000-level course
• One course in each of the three remaining tracks, one of which should be Introduction to Media Studies
• Senior work experience
Media and Cultural Studies Courses
Notations indicate tracks in Media and Cultural Studies.

For updated course listings, refer to the Lang website at http://www.lang.edu/academics/courses.cfm. For a list of other course letter codes, see page 31 of this catalog.

FALL 2005
IRT (see LNGC SECTION FOR COURSE DESCRIPTION. THIS COURSE DOES NOT SATISFY PATH REQUIREMENTS.)
LNGC 2305 Nodes & Networks Into Leather: The Meaning of Style

FIRST-YEAR COURSES
LCST 1005 Media Toolkit
LCST 1008 Origins in Global Cultures
LCST 1032 The Idea of Culture
LCST 1038 Survey of World Cinema

INTRODUCTORY COURSES
LCST 2008 Who Sold the Soul? Hip-Hop Capitalism (REPS, MH)
LCST 2028 Public Radio Culture: A History (MH)
LCST 2080 The Subculture Industry (MH, REPS)
LCST 2100 Beauty and the Cyborg (GS, DM)*
LCST 2120 Introduction to Cultural Studies‡
LCST 2450 Introduction to Media Studies (MH, DM)
LCST 2452 Digital Moviemaking 1 (DM)*

INTERMEDIATE COURSES
LCST 3003 Manhood in America (GS)
LCST 3005 History of Journalism (MH)
LCST 3009 Culture and Nationalism (REPS, MH)
LCST 3054 Sexuality, Race, and Representation (GS, REPS)
LCST 3055 Journalism and Race (MH, REPS)
LCST 3071 Video Activism (MH, REPS)*
LCST 3077 Media: Technology, Society, Culture (DM, MH)
LCST 3200 Early America and Visual Culture (MH, REPS)
LCST 3452 Digital Moviemaking 2 (DM)*

ADVANCED COURSES
LCST 4010 Queering Hollywood (GS)
LCST 4450 Politics and New Media (DM, MH)

CROSSTOURN CROSSLISTED COURSES
ULEC 2070 Politics of the Image in the Muslim World (REPS, MH)

SPRING 2006
INTRODUCTORY COURSES
LCST 2000 Feminist Screen Theory (GS)
LCST 2020 Global Hip-hop (REPS)
LCST 2025 Introduction to Feminist Thought and Action (GS)
LCST 2036 Cinema and Colonialism (MS)
LCST 2038 Histories of Documentary Filmmaking (MH, REPS)
LCST 2110 The Journalist as Hero? Comparative Perspectives (MH, DM)
LCST 2115 Social Implication of New Technologies (DM)*
LCST 2120 Introduction to Cultural Studies (Core)
LCST 2130 Ethnicity in American Television (REPS)
LCST 2400 Cinema and Social Action (MS)
LCST 2450 Introduction to Media Studies (MH, DM)
LCST 2452 Digital Moviemaking 1 (DM)*

INTERMEDIATE COURSES
LCST 3007 Game Culture (MH, DM)
LCST 3008 Gender and Globalization (GS, REPS)
LCST 3020 Jazz and Culture (REPS, MH)
LCST 3125 Cultural Criticism: Susan Sontag (MH)
LCST 3412 Women in Latin America (GS, REPS)
LCST 3427 Radio Documentary (MH, REPS)*
LCST 3452 Digital Moviemaking 2 (DM)*
LCST 3455 Television and New Media (MH, DM)
LCST 3456 Media Ethics (MH, DM)

ADVANCED COURSES
LCST 4002 This Body Remembering (GS)
LCST 4005 Modern America and Visual Culture (REPS, MH)
LCST 4007 Topics in Digital Culture (DM)
LCST 4451 Media Avant-gardes (MH)

‡Students are strongly urged to take this course in their sophomore or first semester junior year, soon after they have chosen this path of study.
The Philosophy path of study introduces students to a wide variety of philosophical traditions, approaches, questions, and ways of thinking, with special emphasis on ideas that have had the most impact on the shape and understanding of modern humanity. The path also emphasizes the history of philosophy—the way that the ideas that shape our understanding of who and what we are have developed within and between intellectual traditions. Our very sense of self, what we consider important, how we pursue knowledge and life, even our tastes and inclinations—all these issues are saturated with a rich heritage of ideas and conceptions that are studied in the field of philosophy. But philosophy does more: in studying our heritage (or rather, heritages), it seeks to address the need, even the responsibility, to challenge and rethink what has been traditionally accepted to be true about who and what we are.

While one of the principal aims of this path of study is to help students develop tools for critical thinking, its guiding purpose is to awaken an interest in and love for exploring and criticizing the richness of the intellectual traditions that form the basis for the self-understanding of modern humanity.

Advanced students may take approved courses in the Philosophy department at the Graduate Faculty of Political and Social Science. The Graduate Faculty department focuses on major figures in the history of philosophy, as well as on the philosophical study of humans and their social contexts; phenomenology, existentialism, hermeneutics, and deconstruction; pragmatism; political philosophy, and critical theory; ethics; logic and the philosophy of language; and the epistemology and methodology of the social sciences. Its faculty includes world-renowned scholars, such as Nancy Fraser, Simon Critchley, and Richard J. Bernstein.

The chair is available for advising students on how to use this path to prepare for advanced degree programs and other career goals. Students graduating with a Philosophy pathway of study have gone on to pursue careers in a wide variety of fields both professional and academic, including law, politics, and the arts and sciences.

Structure and Requirements
To complete the path of study, students must take nine courses in Philosophy, plus senior work experience.

Students must complete:
- Philosophy 1: Ancient Philosophy
- Philosophy 2: Modern Philosophy
- Four additional philosophy courses
- Three additional courses that are crosslisted with Philosophy, or that are offered outside the path but approved by the chair.
- Senior work experience
Philosophy Courses
For updated course listings, refer to the Lang website at http://www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 31.

FALL 2005

INTRODUCTORY COURSES
LPHI 2005 Rousseau's *Emile*
LPHI 2010 Philosophy 1: Ancient Philosophy
LPHI 2020 Philosophy 2: Modern Philosophy
LPHI 2030 Ethical Thought in Ancient Greece

INTERMEDIATE COURSES
LPHI 3007 Hegel's *Phenomenology of Spirit*
LPHI 3020 Medieval Philosophy
LPHI 3035 Ethics after Auschwitz
LPHI 3108 Social and Political Philosophy
LPHI 3120 Marx and Marxist Philosophy
LPHI 3508 Metaphysics and Tragedy: Rethinking the Ancient Quarrel between Philosophy and Poetry
LPHI 3513 A Topics in Philosophy: Early Plato

SPRING 2006

INTRODUCTORY COURSES
LPHI 2010 Philosophy 1: Ancient Philosophy
LPHI 2020 Philosophy 2: Modern Philosophy
LPHI 2110 The Philosophy of Renaissance

INTERMEDIATE COURSES
LPHI 3102 Ethics
LPHI 3104 Aesthetics
LPHI 3115 The Philosophy of Nietzsche
LPHI 3122 Philosophy of Science
LPHI 3123 Metaphysics and Epistemology
LPHI 3200 Argumentation or the Art of Thinking
LPHI 3513 B Topics in Philosophy: Existentialism
Psychology

Chair: McWelling Todman

The Psychology path of study introduces students to a broad sampling of theory and scientific research. Students develop an appreciation of the history and scope of psychological inquiry, acquire a basic understanding of the scientific method and its application to psychological research, and refine and demonstrate the capacity to critically evaluate and discuss psychological texts. The path shares faculty and other resources with master's and doctoral programs in the Graduate Faculty's Department of Psychology, which is unique for its cross-fertilization of clinical and general psychology. Advanced students have the opportunity to take a variety of courses that are crosslisted with the Graduate Faculty and that count toward their undergraduate degree. Internships in research settings at the Graduate Faculty and elsewhere are also available to Lang students.

Structure and Requirements

Course offerings in the Psychology path of study include three types: introductory courses (2000-level), intermediate courses (3000-level), and advanced courses (4000 and 4500-levels).

Introductory courses, most of which include the term “fundamentals” in the title, are designed to introduce students to the historical origins, concepts, and approaches of the various sub-disciplines within the field of psychology. These courses most commonly rely on lecture-style forms of instruction.

Intermediate courses focus on a specific topic or area in the field, for example, post-traumatic stress disorder or the intersection of psychology and religion. Because of their topical nature, some of these courses may be offered only once or twice. The Methods of Inquiry course is the only intermediate-level course that all Psychology students must take. As the introduction to research methodology, Methods of Inquiry is the course in which students are expected to begin work on developing a senior work experience project.

Advanced courses typically assume at least one prerequisite and a familiarity with basic psychological terms and concepts. Included in this category are crosslisted graduate courses with reserved spaces for Lang juniors and seniors.

To complete the Psychology path, students must take eleven courses, plus senior work experience.

Students must complete:
- Three introductory psychology courses (not including Statistics 1)
- Three additional psychology courses (or appropriate internships)
- Three elective courses in related paths of study (any and all of which may be psychology courses)
- Statistics 1 (crosslisted with LSTS) or an equivalent.
- Methods of Inquiry or an equivalent research methods course.
- Senior work experience
Psychology Courses
For updated course listings, refer to the Lang website at http://www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 31.

FALL 2005

INTRODUCTORY COURSES
LPSY 1005  Culture and Cognition
LPSY 1237  Remembering Trauma
LPSY 2009  Fundamentals in Motivation and Emotion
LPSY 2010  Fundamentals in Language and Thought
LPSY 2038  Fundamentals in Visual Perception
LPSY 2040  Fundamentals in Social Psychology

INTERMEDIATE COURSES
LPSY 3018  Health Psychology
LPSY 3019  Intergroup Conflict
LPSY 3020  Great Experiments in Psychology
LPSY 3022  Islam, Women, and Psychology
LPSY 3025  Culture, Ethnicity, and Mental Health
LPSY 3103  Dream Interpretation

ADVANCED COURSES
LPSY 4000  Research Practicum 1

CROSSLISTED COURSES
LSTS 2040  Genes and Behavior
LSTS 2525  Statistics
USCI 2000  Biology of Beauty, Sex, and Death

ADVANCED COURSES CO-SCHEDULED WITH GRADUATE FACULTY
LPSY 4503  Social Psychology (GPSY)
LPSY 4505  Developmental Psychology (GPSY)
LPSY 4510  Psychopathology 1 (GPSY)
LPSY 4556  Language and Thought (GPSY)
LPSY 4563  Psychopathology 3 (GPSY)
LPSY 4564  Introduction to Substance Abuse Counseling (GPSY)

SPRING 2006

INTRODUCTORY COURSES
LPSY 2008  Abnormal Psychology
LPSY 2036  Fundamentals in Developmental Psychology
LPSY 2039  Fundamentals in Cognition

INTERMEDIATE COURSES
LPSY 3000  Psychoanalyzing Greek and Roman Mythology
LPSY 3001  The Psychology of Religion
LPSY 3006  Special Topics in Anxiety Disorder
LPSY 3024  Social Cognition
LPSY 3026  Cultural Psychology
LPSY 3100  Child Clinical Psychology
LPSY 3601  Methods of Inquiry

ADVANCED COURSES
LPSY 4000  Research Practicum 2

CROSSLISTED COURSES
LSTS 2040  Genes and Behavior
LSTS 2155  Quantitative Reasoning

ADVANCED COURSES CO-SCHEDULED WITH GRADUATE FACULTY
LPSY 4504  Visual Perception (GPSY)
LPSY 4515  Psychology and Design (GF/PARSONS)
LPSY 4558  Psychopathology 2 (GPSY)
LPSY 4561  History and Systems (GPSY)
Religious Studies
Chair: Mark Larrimore

Religious Studies occupies a paradoxical position within the liberal arts. The liberal arts have traditionally avoided religion, and religion has too often been illiberal. The discipline of religious studies, however, has in recent decades become perhaps the most exciting and interdisciplinary of fields in the academy. Committed to a subject matter that challenges boundaries, definitions, and methodologies, students of religion acquire a broad appreciation of the varieties of human experience across cultures and centuries. These students explore the intimate connections between systems of ritual, narratives, beliefs, ethical codes, and social and political structures. In addition, they often find unexpected commonalities across traditions, as well as challenges to modern understandings of the world and their places in it.

Religion courses at Lang teach that intellectual inquiry need not be the enemy of faith and that understanding different systems of belief and practice can nurture one’s spiritual capacities. But students also learn that what may be a source of wisdom and light in theory, has often caused enormous suffering in practice. In seminars, students and faculty explore important questions of belief and action while studying visionaries, lay people, and critics from all times and places.

The Religious Studies path offers courses in world religious traditions, with particular commitments to Biblical and South Asian traditions, religion in America, and religion’s place in modern societies. Courses are offered from a variety of disciplinary perspectives and methodologies and encourage bridge-building with other paths of study. Students acquire a deep sense of the interconnections between systems of thought and practice in past and present. They learn to approach other traditions with critical respect and to pose the same rigorous questions about human destiny to their own traditions.

By the end of the junior year and in consultation with the chair, each student will define a field of special competence (e.g., religion and social change, religious art, Buddhist studies, Jewish studies, women and religion, mysticism and philosophy, comparative religious ethics, etc.), and before graduating, must have completed three courses relevant to this field. These courses need not be in the Religious Studies path. For example, a student whose field of special competence is religion and film may satisfy this requirement with film courses from Cultural Studies and Media; another, focusing on religion in the Americas, may satisfy the requirement by taking courses in history or literature of the Americas. Students are encouraged to do their senior work experience in their field of special competence.

Structure and Requirements

To complete the path of study, students must take nine courses in Religious Studies, six of which must be Lang courses. Only courses in the path or crosslisted in it can count toward the nine required courses. In addition, students must complete senior work experience.

Students must complete:
• At least two introductory courses
• Approaches to the Study of Religion
• At least three additional courses in Religious Studies (or crosslisted with the path) at the intermediate level or higher
• Three courses in their field of special competence
• Senior work experience
Religious Studies Courses
For updated course listings, refer to the Lang website at http://www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 31.

FALL 2005
IRT (SEE LNGC SECTION FOR COURSE DESCRIPTION. THIS COURSE DOES NOT SATISFY PATH REQUIREMENTS.)
LNGC 2105 NYC: Religious Geography of New York

FIRST-YEAR COURSES
LREL 1000 The Spiritual Autobiography

INTRODUCTORY COURSES
LREL 2030 Religion in India
LREL 2070 Hebrew Bible in Context

INTERMEDIATE COURSES
LREL 3025 Cultures of the Religious Right
LREL 3059 Myth and Religion in Film

ADVANCED COURSES
LREL 3506 Approaches to the Study of Religion

CROSSLISTED COURSES
ULEC 2070 Politics of the Image in the Muslim World

COURSES OF PARTICULAR INTEREST
(These courses do not satisfy Path Requirements)
LHIS 1015 India: History, Culture
LLIT 2040 Story of the Devil
LPHI 3020 Medieval Philosophy
LSTS 2100 Ethnomathematics

SPRING 2006

INTRODUCTORY COURSES
LREL 2051 Women’s Spirituality and Contemporary Religion
LREL 2074 New Testament in its Milieu

INTERMEDIATE COURSES
LREL 3010 Gender and Ritual in the Ancient World
LREL 3030 Temple, Mosque, and Court: Locating Authority in Medieval India
LREL 3065 Islam and African-American Religion
LREL 3076 Buddhist Philosophy
LREL 3100 Religion and Democracy

CROSSLISTED COURSES
UHIS 4500 Islamic Fundamentalism

COURSES OF PARTICULAR INTEREST
(These courses do not satisfy Path Requirements)
LCST 4002 This Body Remembering
LHIS 2009 Latin America: History, Economy, Culture
LPHI 3123 Metaphysics and Epistemology
LSOC 1005 Sociology of Culture
LSOC 3030 Japanese Culture and Society: From Samurai, Haiku, to Corporate Culture
LSTS 3017 Infinity
ULEC 2000 Evil in the 20th Century
Science, Technology, and Society

Chair: Alan McGowan

The Science, Technology, and Society Program aims to democratize science and mathematics. The path includes Quantitative Reasoning. The curriculum involves a nontraditional exploration in the context of everyday life experiences and makes connections with art, culture, and politics. Courses provide a common ground where important cross-disciplinary studies transcend gaps between the technical and non-technical fields, e.g., science writing, science education studies, public policy, and health advocacy.

Introductory courses impart scientific principles, theory, and methodology, and provide opportunities to develop problem-solving and laboratory skills. In these courses, students are encouraged to move away from passive learning and memorization and are encouraged to gain a conceptual understanding of a particular scientific or mathematical topic. Upon completion of these introductory courses, students may enroll in an array of intermediate- and advanced-level courses that emphasize application of knowledge learned and incorporate interdisciplinary writing and research projects. All courses focus on the creativity, synthesis, and impact of current and future avenues of research and technology, while internships offer students the opportunity to apply what they have learned in the professional world.

The Science, Technology, and Society Program makes connections to New School University combined degree programs, including the Health Services Management and Policy program at the Milano Graduate School and the Departments of Philosophy and Psychology at the Graduate Faculty, offering opportunities for both undergraduate and graduate level coursework. Students who plan graduate study in public policy are encouraged to complete the combined BA/MS degree with the Milano Health Services Management and Policy program or the combined BA/MA in International Affairs with The New School. Those who plan to study the philosophy of science or to study science and psychology are encouraged to apply to the combined BA/MA program with the Graduate Faculty. Students must apply for these programs no later than the fall semester of their junior year.

This program also uses two partnerships through which students can procure more intensive study. (See page 57 for more information on both programs.)

- Traditional mathematics and science courses can be taken at The Cooper Union for the Advancement of Science and Art. Cooper Union science, math, and computer courses are rigorous and some require a firm foundation in mathematics. Many have prerequisites, including extensive high school science courses. Students must get permission before registering for these courses.

- Through the Eugene Lang College–Sarah Lawrence College exchange program, students can take a full array of science and mathematics courses. Students interested in the Lang–Sarah Lawrence program should speak with the study abroad advisor and the STS chair for more information.

Structure and Requirements

Students must complete ten courses in Science, Technology, and Society, plus senior work experience.

- Two mathematics courses including a required Quantitative Reasoning course and an additional math elective
- One science laboratory course
- Three introductory science and math courses (spanning at least two disciplines)
- Two intermediate level courses (requiring prerequisites)
- One elective course (focusing on social values)
- One semester of Cutting Edge Science Seminar

Students who choose the Science, Technology, and Society program of study must design and complete a personal academic plan in consultation with the chair, based on their postgraduate interests. It is expected that students additionally complete an internship, a Science and Math Fellow experience, and their senior work experience within the area of Science, Technology, and Society prior to graduation.
Science, Technology, and Society Courses
For updated course listings, refer to the Lang Web site at http://www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 31 of this catalog.

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INTRODUCTORY COURSES
LSTS 2006 Chemistry of Life
LSTS 2025 Does the Environment Matter?
LSTS 2040 Genes and Behavior
LSTS 2100 Ethnomathematics
LSTS 2236 Disease and Its Doubles
LSTS 2525 Statistics 1
LSTS 2600 Foundations of Physics
USCI 2000 Biology of Beauty, Sex, and Death
USCI 2010 Issues of Environmental Health
USCI 2015 The Molecular World (lab)
USCI 2120 Revolutions in Science
USCI 2220 Chemistry and Light
UMTH 2400 Pre-Calculus
UMTH 2525 Statistics 1
USCI 2510 Introduction to Astronomy: Visions of the Cosmos
USCI 2570 The Brain: Biology and Behavior (online)

ADVANCED COURSES
LSTS 4530 Science, Health, and Technology: Epidemics (NS)

COURSES OF PARTICULAR INTEREST
(THIS COURSE DOES NOT SATISFY PROGRAM REQUIREMENTS)
UMTH 1500 Algebra

SPRING 2006

INTRODUCTORY COURSES
LSTS 2005 Build a Borough
LSTS 2010 Cultures of Science
LSTS 2155 Quantitative Reasoning
LSTS 2345 Science and Politics of Infectious Diseases
USCI 2020 Projects in Environmental Health
USCI 2025 Scientists as Rebels
USCI 2115 Energy and Materials (lab)
USCI 2300 Cutting Edge Science
USCI 2320 Genes and Race
UMTH 2300 Statistics 1
UMTH 2400 Pre-Calculus
USCI 2550 From the Rainforest (online)

INTERMEDIATE COURSES
LSTS 3017 Infinity
LSTS 3019 Science and Politics of Cancer
LSTS 3021 Chemistry and the Environment
UMTH 3400 Calculus

COURSES OF PARTICULAR INTEREST
(THES COURSE DO NOT SATISFY PROGRAM REQUIREMENTS)
LURB 2058 Urban Environmentalism
LPHI 3122 Philosophy of Science
UMTH1500 Algebra

In addition to the standard seminars, STS offers a weekly seminar that encourages dialogue across disciplines. The Cutting Edge Science Seminar is open to all students, faculty, and staff and welcomes the perspectives of those individuals interested in fine arts, social sciences, technology, and natural sciences.

More information about this program can be found at www.lang.edu/sts.
Social and Historical Inquiry

Chair: William Milberg

Providing students with a broad overview of modern social and historical studies, the Social and Historical Inquiry path of study addresses themes common across disciplines in the social sciences, especially sociology, politics, economics, and history. The focus is distinctly historical and comparative, with a focus on Western and Eastern Europe, North America, Latin America, East and Southeast Asia, and Africa. The intellectual foundations of this path are rooted in the writings of Marx, Weber, Durkheim, Foucault, Habermas, Polanyi, Schumpeter, and Arendt, and the important philosophical issues that underpin the social sciences: democracy, equality, justice, globalization, social order, and individual liberty. Within the framework of this unique interdisciplinary tradition, students gain the training in particular disciplines that will prepare them for working in a specific field or for graduate study.

Upper-level Eugene Lang College students have unique access to the resources of the Graduate Faculty, internationally known for its outstanding faculty and a distinctive and critical approach to social theory. Each year, appropriate Graduate Faculty courses are integrated into the undergraduate curriculum. Also, advanced students may take approved courses in Historical Studies and other departments at the Graduate Faculty. The program in Historical Studies at the Graduate Faculty combines critical approaches to social theory, social and cultural reality, and systematic empirical analysis with training in placing contemporary analyses in the context of long-term changes in economic, social, and political structures. Its faculty includes first-rate scholars, such as Robin Blackburn, Eli Zaretsky, and Oz Frankel.

Advanced students may also apply for admission to the BA/MA degree which offers an accelerated program toward the MA in a specific department at the Graduate Faculty. Interested students should consult with the chair of the Graduate Faculty department and the Lang Academic Advising Office before their junior year.

Structure and Requirements

Social and Historical Inquiry 1 and 2 are required courses for students choosing this path of study. These courses are strongly recommended for second-semester first-year students and for sophomores. Although they are not a prerequisite for other courses, they introduce students to the ways in which social scientists have understood and explained modern social life. Besides providing students with a common interdisciplinary language (i.e., a set of analytical and interpretive frameworks used across the social sciences), the two courses develop skills for reading key texts in political, economic, and sociological thought. They also deal conceptually and historically with such building blocks of modernity as states, economies, and civil societies.

Introductory-level (2000-level) courses are offered within specific areas in the path of study and introduce students to the basic theoretical and empirical questions that are posed in economics, history, political science, and sociology. Intermediate-level (3000-level) courses are offered within specific disciplines and introduce students to more advanced theory and research that has occurred within subfields in the disciplines. Advanced-level courses (numbered 4000 or above) are either organized around a particular theoretical or empirical problem in social research or are introductory graduate-level courses in specific areas in the social sciences.

To complete the Social and Historical Inquiry path, students must take nine courses in the path of study and complete senior work experience. Of these nine courses, two must be the required core courses, Social and Historical Inquiry 1 and 2. Of the remaining seven courses, at least three must be at the intermediate level or above.

Students may want to focus on a specific area within Social and Historical Inquiry, that is, in economics, history, political science, or sociology. To receive recognition upon graduation for following a focused path of study, a student must complete at least five courses in one of these areas.
Social and Historical Inquiry Courses

For updated course listings, refer to the Lang website at http://www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 31.

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Social and Historical Inquiry

FIRST-YEAR COURSES
LSHI 1032 Democracy in America
LSHI 1040 Mass Culture and Mass Society

INTRODUCTORY COURSES
LSHI 2017 Social and Historical Inquiry 1 (Core)
LSHI 2500 Social and Historical Inquiry 2 (Core)

INTERMEDIATE COURSES
LSHI 3005 Slavery in New York
LSHI 3010 Economic Anthropology

Economics

INTRODUCTORY COURSES
ULEC 2020 Introduction to Economics: Understanding U.S. Capitalism

INTERMEDIATE COURSES
LECO 3000 Sustainable Globalization

CO-SCHEDULED COURSES
LECO 4501 Historical Foundations of Political Economy 1
LECO 4502 Political Economy of the Environment

History

FIRST-YEAR COURSES
LHIS 1015 India: History, Culture

INTRODUCTORY COURSES
ULEC 2070 Politics of the Image in the Muslim World
ULEC 2120 The Body: Aesthetics, Culture, and Politics in the 20th Century

INTERMEDIATE COURSES
LHIS 3001 Uses of the Past
LHIS 3013 Women in America

CROSSLISTED COURSES
LCST 3077 Media: Technology, Society, and Culture

CO-SCHEDULED COURSES
LHIS 4512 Historiography
LHIS 4513 Marx in the 19th Century

Political Science

INTRODUCTORY COURSES
LPOL 2000 Introduction to Politics
LPOL 2005 History of Political Thought: Ancient and Modern in Political Theory
LPOL 2202 American Politics

INTERMEDIATE COURSES
LPOL 3010 Comparative Politics: African Politics
LPOL 3015 Representation and Inclusion in Democratic Politics

CO-SCHEDULED COURSES
LPOL 4512 Toleration
LPOL 4515 The U.S. in the 1960s
LPOL 4524 On Ideology
LPOL 4530 Just War Theories

Sociology

INTRODUCTORY COURSES
LSOC 2000 Introduction to Sociology
LSOC 2002 Introduction to Urban Sociology

INTERMEDIATE COURSES
LSOC 3007 Constitutional History of the U.S. and France
SPRING 2006

Social and Historical Inquiry

INTRODUCTORY COURSES
LSHI 2017  Social and Historical Inquiry 1 (Core)
LSHI 2500  Social and Historical Inquiry 2 (Core)

Economics

INTRODUCTORY COURSES
ULEC 2030  Introduction to Economics: Understanding World Capitalism

INTERMEDIATE COURSES
UECO 3000  Intermediate Economics: Growth, Unemployment, and Inflation

CO-SCHEDULED COURSES
LECO 4504  Economics of Technological Innovation and Design
LECO 4505  World Political Economy
LECO 4510  Historical Foundations of Political Economy 2

History

FIRST INTRODUCTORY COURSES
LHIS 2007  Modernity and History
LHIS 2009  Latin America: History, Economy, and Culture
ULEC 2140  Modern South Asia

CROSSLISTED COURSES
LREL 3030  Temple, Mosque, and Court: Locating Authority in Medieval India
ULEC 4500  Islamic Fundamentalism

Political Science

INTRODUCTORY COURSES
LPOL 2007  Contemporary Political Theory
LPOL 2010  Comparative Politics Survey

INTERMEDIATE COURSES
LPOL 3019  Theories of Democracy
LPOL 3021  Gender, Sex, and Power
LPOL 3025  Culture and Politics
LPOL 3055  Political Theory: Escapes From Freedom

CO-SCHEDULED COURSES
LPOL 4537  Political and Social Justice

Sociology

INTRODUCTORY COURSES
LSOC 2005  Sociology of Culture

INTERMEDIATE COURSES
LSOC 3005  The Vietnam Conflict
LSOC 3009  Sociology of NYC
LSOC 3030  Japanese Culture and Society: From Samurai, Haiku, to Corporate Culture
Arts in Context, Dance, and Theater are in the process of combining into one interdisciplinary program in the Arts. Students should look for new interdisciplinary courses in practice, performance, theory, history, and aesthetics. The emphasis is on the arts in the liberal arts.

The Theater program at Lang offers the possibility of an intense arts experience within a wide-ranging liberal arts curriculum. Theater students create theater and also think about theater and its relation to allied arts. The program is designed to encourage both performers and non-performers. It gives students the opportunity to experiment with acting, directing, production dramaturgy, playwriting, critical writing, and some of the technical fields of theater production. In addition, students may engage in collaborative creation as they work and study alongside dance and visual arts/music students in the larger arts program. Lang, however, is not an arts conservatory, and the college takes a broad view of the training appropriate to someone interested in the arts. Theater students are expected to take seminar classes that expand their intellectual and cultural range throughout their experience at Lang. The study of psychology, history, philosophy, and science, for example, is superb preparation for a well-rounded artist who may choose to pursue advanced training at the graduate level. Students who do not intend to pursue professional theater careers are equipped with performance skills that will serve them well in any career they undertake.

The program mounts two major theater productions per year and a spring theater festival, in addition to smaller events sometimes initiated by students. Internships in cutting-edge theater or media venues, widely available in New York City, also play a significant role for many students. Many opportunities exist for independent work, exploring theater of other cultures, and theater courses in other schools of the university. Because Lang College is not a training institute, some students take voice or other skills-based classes independently to augment their experience.

After graduation, some students go on to graduate work in academic programs or fine arts, work in the nonprofit world or publishing, or pursue professional work in the theater, films, and television. The analytical and performance skills developed in the Theater curriculum will serve well in any career.

### Structure and Requirements

Successfully concentrating in Theater involves taking and passing nine courses as designated below.

- History of Theater
- one theory course
- two production courses
- one dramatic literature course
- four additional courses in acting, directing, playwriting, theater literature, or courses offered in theater, or selected seminars in other paths (as approved by the chair).

Internships in cutting-edge theater, widely available in New York City, also play a significant role for many students. Many opportunities exist for independent work, exploring theater of other cultures, and theater courses in other schools of the university.
### Theater Courses

For updated course listings, refer to the Lang website at [http://www.lang.edu/academics/courses.cfm](http://www.lang.edu/academics/courses.cfm). For a list of course letter codes, see page 31.

#### FALL 2005

**LNGC 2110**  NYC: Ellis Island: Isle of Tears, Isle of Hope

**FIRST-YEAR COURSES**

- **LTHR 1050**  How to Read a Play

**INTRODUCTORY COURSES**

- **LTHR 2008**  Fall Production Workshop
- **LTHR 2009**  Beginning Playwrighting
- **LTHR 2050**  Acting Fundamentals X
- **LTHR 2100**  Beginning Directing

**INTERMEDIATE COURSES**

- **LTHR 3025**  Performance Theory
- **LTHR 3104**  History of the Theater, Part 1 (Core)
- **LTHR 3200**  Creating Documentary Theater

**ADVANCED COURSES**

- **LTHR 4060**  Advanced Playwrighting Colloquium
- **LTHR 4061**  Advanced Acting

**CROSSTRADED COURSES**

- **LDAN 2105**  Improvisation
- **LDAN 3100**  The Dance of Life: The Relationship of Music and Dance
- **LEDU 3550**  Youth Forum Theater: Learning and Teaching Health Issues 1

### SPRING 2006

**Spring Theater Festival**

**INTRODUCTORY COURSES**

- **LTHR 2008**  Spring Production Workshop
- **LTHR 2009**  Beginning Playwrighting
- **LTHR 2020**  Creating Solo Performance
- **LTHR 2060**  Seeing Theater
- **LTHR 2200**  Modern Theater Theory
- **LTHR 2500**  Music and Dance in World Theater

**INTERMEDIATE COURSES**

- **LTHR 3022**  Ensemble Acting
- **LTHR 3080**  World Dance
- **LTHR 3105**  History of the Theater, Part 2 (Core)
- **LTHR 3110**  Intermediate Directing
- **LTHR 3205**  The Obsessive Self
- **LTHR 3560**  Intermediate Playwrighting

**CROSSTRADED COURSES**

- **LARS 3016**  The Line: Between Drawing and Dance
- **LEDU 3560**  Youth Forum Theater: Learning and Teaching Health Issues 2
Urban Studies

Chair: Scott Salmon

Approximately half of the world’s population lives in urban areas. In industrialized countries, such as the United States less than a quarter of the population remains rural. What does this mean for students at an urban university? Notwithstanding the effects of globalization—in terms of economic and political transnationalism or Internet communications, for example—most of our work, living, and recreational spaces, cultural institutions, ethical development, and commercial activities exist within the context of cities and their surrounding metropolitan regions.

The Urban Studies path of study provides the tools with which we can begin to understand the peoples and structures that make up cities both in the United States and internationally. Courses explore the city as contested social, political, and imaginary ground, examining the interplay of urbanization, migration, and racial/ethnic identity; the impact of labor markets on diverse populations; how the city shapes and is shaped by cultural life and the natural environment; the interaction of municipal agencies and nonprofit organizations in areas such as housing and homelessness, health, education, and social welfare; how people in the city work together and against one another; how neighborhoods are created, destroyed, and revitalized; the role of the city in the national and global economy; and urban politics as a reflection of and protagonist in these questions.

Raising basic questions about the dynamics of modern life—how, for example, living in New York City differs from living in Los Angeles, Helsinki, or Mexico City—the Urban Studies path is directed toward both the student who wants to think critically about the urban setting and the student who seeks graduate training or a career in education, law, community development, journalism, urban management, public policy, or the health professions. Students may develop individual paths in areas such as urban history, urban culture, urban policy, and urban development and can benefit from graduate courses and the joint BA/MS program with the Milano Graduate School of Management and Urban Policy. New York City, with all its problems, excitement, and diverse populations, serves as an educational laboratory and resource.

Structure and Requirements

The path in Urban Studies has five tracks:
UD Urban Development and Communities
UH Urban Histories and Landscapes
UC Urban Cultures and Identities
UE Urban Environmentalism and Sustainability
UP Urban Politics and Policy

To complete the path, students must take nine courses in Urban Studies, plus senior work experience.

Students must complete:
• Three introductory courses:
  Introduction to Urban Studies
  Urban Toolbox
  Urban Economies
• One course in each of the five Urban Studies tracks listed above
• One additional course in Urban Studies
• Senior work experience
Urban Studies Courses
Notations indicate tracks in Urban Studies.

For updated course listings, refer to the Lang website at http://www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 31.

FALL 2005

FIRST-YEAR COURSES
LURB 1026 Urban Problems, Urban Actions (UP)

INTRODUCTORY COURSES
LURB 2001 Migrant Cities: Immigration, Migration, Displacement, and the Metropolis (UD)
LURB 2005 Gender, Difference, and the City (UC)
LURB 2058 Urban Environmental Issues (UE)
LURB 2316 Introduction to Urban Studies (Core)

INTERMEDIATE COURSES
LURB 3007 Urban Economies (Core)
LURB 3019 American City: From WWII to 9/11
LURB 3024 Urban Anthropology (UC)
LURB 3033 Urban Studies Seminar Series: Global New York
LURB 3035 Special Topics in Urban Development (UD)
LURB 3040 Social Justice and the City (UP)
ULEC 2020 Introduction to Economics: Understanding U.S. Capitalism (UD)

ADVANCED COURSES
LURB 4010 Planning for Sustainable Cities (UE)
LURB 4020 Screening the City (UC)
LURB 4025 Special Topics in Urban Politics and Policy (UP)

CROSSLISTED COURSES
LEDU 2010 Youth, Culture, and Identity (UC, LEDU)
LSTS 2025 Does the Environment Matter? (UE)

COURSES OF PARTICULAR INTEREST
(THERE COURSE DOES NOT SATISFY PATH REQUIREMENTS)
LCST 1032 The Idea of Culture

SPRING 2006

INTRODUCTORY COURSES
LURB 2000 Public Space and the City (UH)
LURB 2030 Special Topics in Urban Cultures (UC)
LURB 2059 Race, Ethnicity, Class, and the City (UP)

INTERMEDIATE COURSES
LURB 3005 Shaping of the Modern City (UH)
LURB 3008 Globalizing Cities (UP)
LURB 3009 Immigrants and Segregation: Enclaves, Neighborhoods, and Ghettos (UE)
LURB 3010 Community Organizing: Methodologies of Research and Activism (UD)
LURB 3032 Urban Development in International Perspective (UD)
LURB 3034 Urban Toolbox (Core)
LURB 3037 Special Topics in Urban Environment (UE)

ADVANCED COURSES
LURB 4000 Planning the City: Thinkers and Doers (UD)
LURB 4007 The Seductiveness of the Urban (UH)
LURB 4030 Space, Place, Gender, and Identity (UC)

COURSES OF PARTICULAR INTEREST
(THERE COURSE DOES NOT SATISFY PATH REQUIREMENTS)
LSTS 2005 Build a Borough
Writing
Chair: Neil Gordon

The Writing path provides a variety of courses informed by the concept of “the writer in the world,” that is, the idea that the artist has a vital relationship to culture, nature, and society and is shaped by and in turn shapes the environment through the practice of his writing. The path assumes that the systematic study of craft is essential in establishing and sustaining these relationships. Students who have not chosen Writing as their pathway are encouraged to take Writing courses. Students are expected to be aware of prerequisites. Upper-level students interested in writing and literature may take beginning, intermediate, and advanced Writing seminars in poetry, fiction, non-fiction, and playwrighting. These seminars encourage understanding the nature of craft, the possibilities of form, and the development of personal voice in a nurturing, non-competitive, but nevertheless challenging atmosphere.

Structure and Requirements

To complete the path, students must take ten courses in Writing, plus senior work experience.

Students must complete:

• Five Writing courses:
  Three sequenced courses in a primary genre
  Two courses in a supporting genre, including Teachers and Writers 1 and 2
• At least one literature course per year, for a minimum of three, including one Reading for Writers course in their primary genre
• Two additional courses from the Lang concentrations other than Writing
• Senior work experience

Students planning a senior work experience project in fiction, poetry, or nonfiction must take a minimum of one introductory, one intermediate, and one advanced Writing course in the genre. No student may take more than one primary genre workshop per semester. Coursework in the primary genre should be completed before the senior work experience semester. Coursework in the supporting genre should begin before senior year. Students working through the entire sequence will be ready to pursue an independent project—the completion of a novella, a collection of short stories, a book of poems, a memoir, a collection of personal essays, a play, or an education project—as their senior work experience.
Writing Courses
For updated course listings, refer to the Lang website at http://www.lang.edu/academics/courses.cfm. For a list of course letter code, see page 31.

FALL 2005
INTRODUCTORY COURSES
LWRT 2000 Public Readings
LWRT 2010 Introduction to Nonfiction
LWRT 2020 Introduction to Fiction
LWRT 2030 Introduction to Poetry
LWRT 2100 Reading for Writers: Fiction
LWRT 2100 Reading for Writers: Fiction: The Short Novel
LWRT 2110 Reading for Writers: Non-fiction
LWRT 2110 Reading for Writers: Nonfiction: Queer Theory
LWRT 2120 Reading for Writers: Poetry
LWRT 2505 Introduction to Journalism: Foundations of Research

INTERMEDIATE COURSES
LWRT 3046 Release Literary Magazine
LWRT 3500 Intermediate Fiction
LWRT 3505 Intermediate Journalism: Music Criticism
LWRT 3510 Intermediate Nonfiction
LWRT 3520 Intermediate Poetry
LWRT 3525 Innovative Fiction
LWRT 3999 Student Newspaper, Inprint

ADVANCED COURSES
LWRT 4000 Advanced Fiction
LWRT 4020 Advanced Poetry
LWRT 4025 Advanced Non-Fiction
LWRT 4050 Writing for Publication

COURSES OF PARTICULAR INTEREST
(THIS COURSE DOES NOT SATISFY PATH REQUIREMENTS)
ULEC 2110 The Art of War

SPRING 2006
INTRODUCTORY COURSES
LWRT 2010 Introduction to Nonfiction
LWRT 2020 Introduction to Fiction
LWRT 2030 Introduction to Poetry
LWRT 2100 Reading for Writers: Fiction
LWRT 2110 Reading for Writers: Nonfiction: Queer Theory
LWRT 2110 Reading for Writers: Nonfiction
LWRT 2120 Reading for Writers: Poetry

INTERMEDIATE COURSES
LWRT 3505 Intermediate Journalism: Music Criticism
LWRT 3510 Intermediate Nonfiction
LWRT 3520 Intermediate Poetry
LWRT 3530 Intermediate Fiction
LWRT 3525 Innovative Fiction
LWRT 3046 Release Literary Magazine
LWRT 3999 Student Newspaper, Inprint

ADVANCED COURSES
LWRT 4000 Advanced Fiction
LWRT 4020 Advanced Poetry
LWRT 4025 Advanced Nonfiction
LWRT 4030 Advanced Journalism
LWRT 4050 Writing for Publication

COURSES OF PARTICULAR INTEREST
(THIS COURSE DOES NOT SATISFY PATH REQUIREMENTS)
ULEC 2110 The Art of War
LARS ARTS IN CONTEXT

Unless otherwise noted, courses are 4 credits.

LARS 1005 Studio 1: Drawing the Line
This course aims to provide the basic instruments in the language of drawing—specifically, line drawing. We will consider the practice of drawing and its perceptual and historical implications through life drawing, on-site sketching at museums, and study of old and modern masters’ drawings. Focus will be on the use of materials, gesture exercises, and mark-making practices as applied to representational and non-representational modes, but with an emphasis on the human figure. Topics include: measuring, proportions, elements of perspective, and shading. Slide presentations will illustrate basic concepts and introduce the work of past and contemporary artists. Studio critiques will allow students to reassess their work, and reflect on their views of contemporary issues about drawing. This course is a prerequisite to Parsons’s Drawing.

LARS 1010 Fundamentals of Western Music
This course is a study of basic concepts and skills in Western music theory, with a focus on learning to read and write music notation in both treble and bass clefs. Topics include intervals and ratios; basic ear-training skills; music terminology; melodic, rhythmic, and harmonic structures; traditional musical forms; and beginning composition and analysis. We will focus on “common practice” tonality, but also consider other historical developments in the organization of musical sound. The course is designed for students who do not yet read music notation and/or students who wish to improve their listening skills and understanding of music theory.

LARS 2000 Painting
This course is an introduction to the material and subject possibilities of painting with an emphasis on construction, composition, paint handling, and color. Acquiring basic studio habits and practices, students begin the process of self-examination, dealing with diverse subjects and idioms. Individual and group criticism, combined with field trips and discussion, expands perspectives within historical, social, and professional contexts. As students advance, they will attempt more conceptual projects. This course is a prerequisite to Parsons’s Painting.

LARS 2005 Visual Problem Solving
In studying problems and their solutions, we will see how visual thinking informs the art-making process through self-exploration, intuition, critical research, and use of fundamental visual principles. We will focus on learning practical skills through the manipulation of materials and on exploring concepts at the core of art and design, such as space, color, time, texture, volume, form, and structure, through examples taken from nature and art history. These elements will be related to the creation of a personal narrative, in the form of individual studies and a larger site-specific installation (final project). This course is a prerequisite to Parsons’s Sculpture.

LARS 2006 Photography 1: Color and Digital
See www.lang.edu/academics/courses.cfm for description.

LARS 2007 Orpheus: Myth in Music
This course will examine the legend of Orpheus and Euridice in works ranging from the 17th century through modern times. Since ancient Greece Orpheus, the mythical Greek musician who had a magical effect on animals and even inanimate objects as he played his lyre, has fascinated artists. Composers from many eras have gravitated towards this story. The course will focus on operas by Monteverdi, Haydn, Gluck, and Offenbach and orchestral and chamber works by Foss, Musgrave, and Weill. We will look at how the musical settings of the myth changed with the centuries, and try to determine why it remained relevant for so many composers in different times.

LARS 2009 Aesthetics and Philosophy of Art (Core)
Works of art stimulate our imagination, inspire great thoughts, and provoke profound feelings. Art can be unsettling. It causes us to wonder about the nature of the creative process, the work of art, and aesthetic experience. Grappling with these questions, we enter into the world of philosophical thinking. To provide some food for thought, we will read some of the classic theories in philosophy of art and aesthetics: Plato, Aristotle, Shaftesbury, Kant, Nietzsche, and Dewey and will become familiar with philosophical ways of thinking and philosophical concepts. The goal of the course is to assist you in thinking critically—and creatively—about the nature of art and aesthetic experience.

LARS 2013 Music in Film
This course explores the role of music in cinema, including an overview of the history, techniques, and theories of film music. We will study soundtrack music in feature films ranging from the “silent” era through Hollywood’s Golden Age (including genres such as melodrama, noir, musicals, and westerns) to contemporary productions. We will also survey composers who have written for films and classical composers whose music has been most often appropriated for soundtracks. Fourteen films will be required viewing outside of class.

LARS 2019 Arts in NYC 2 credits
This course provides first-hand experience with an exciting variety of art and music exhibitions and performances in New York City. The course also features on-campus presentations by noteworthy artists, composers, and musicians. Students will attend and evaluate at least seven programmed events during the semester and will collect their reviews into a Web-based final project. This Out-and-About course is graded pass/unsatisfactory.

LARS 2040 Expanding Horizons: Drawing Inspiration from Non-Western Art 2 credits
This course integrates student’s own art with the art of non-western cultures. The class will visit collections and museums, e.g., the Japan society and the museum of African art and discuss the work both on site and in journals. The emphasis will be more on exploration and development of visual ideas than on the production of finished pieces. The text used will be: Non-Western Art—A Brief Guide, by Lynn Mackenzie.

LARS 2065 Studio 2: Advanced Drawing (Core)
Drawing has assumed an increasingly relevant position in contemporary art. We will explore its many forms and possibilities through intensive studio work, analysis, and historical case studies, considering its role in the creative process, stretching its boundaries through the use of unconventional materials and hybrid practices. Structured as part seminar and part studio, artists’ writings, slide presentations and students’ work will constitute the prime material for discussion. Studios will focus on use of materials and mark-making practices applied to representational and non-representational modes. Practical exercises will include a range of conceptual operations: measuring, overlapping, superimposing, framing, isolating, erasing, tracing, transferring, and constructing.
LARS 2105 New Ears for New Music
This course is a study of selected composers, works, styles, and topics in 20th century and contemporary concert music. It explores the historical factors, conceptual issues, and aesthetic trends that have influenced musical developments since the era of Schoenberg and Stravinsky, with particular emphasis on “the emancipation of dissonance,” serialism, computer music, and the Modernist avant-garde of Stockhausen, Boulez, Cage, and others. A major component will be participation in New York’s established “new music” and experimental music scenes. No previous musical training is required, only a willingness to expand one’s sonic horizons through music typically considered atonal, dissonant, random, or strange.

LARS 3000 What is Modern?
Since 19th century French poet Charles Baudelaire called for a “painter of modern life” artistic answers to the question of what is modern have taken many forms. The class will explore responses embodied in artwork and critical writing from Post-Impressionism to Post-Modernism—focusing on tensions between impression and expression, nature and culture, entertainment and enlightenment, accumulation and appropriation, and object and image. The class will include slide and video presentations, with field trips to museums and galleries. There will be discussions of readings, response and research papers, and class presentations. Texts will include *Art in Theory 1900-1990* and *Modern Art*.

LARS 3003 Music in the Islamic World
This course examines the role and significance of music in Islamic religion and cultures, focusing on the theoretical structures, philosophical issues, and historical perspectives that inform contemporary performance and listening practices. We will study musical traditions of North and West Africa, the Middle East, and Central and Southeast Asia, and also consider how these traditions continue or are transformed in European and American contexts. The course covers traditional musical practices, such as Qur’anic chant, the call to prayer, and the music of Sufi mysticism, and explores the controversies relating to instrumental music and popular music styles, with a view to their social and political aspects in contemporary Islamic cultures.

LARS 3016 The Line: Between Drawing and Dance
This is a studio/seminar on art that blurs the boundary between movement performance and visual art. It starts with the work of the early 1970s, when dance at the Judson Memorial Church and visual art that was performative and feminist, initiated an upsurge of experimental forms central to the art and dance practice of today. The students will create work of their own, and will also study the work of artists, such as Carolee Schneemann, Alison Knowles, Robert Rauschenberg, Trisha Brown, Dana Reitz, Vanessa Beecroft, Janine Antoni, whose art links the practices of drawing and movement. The subject will be introduced in studio sessions and explored through larger independent projects and research. Readings of critical texts will accompany the creative work of the course. *This course also satisfies the requirements for Theater.*

LARS 3050 The City Represented through Art and Photography
Visual representation of urban space, and specifically of New York City, will be the core of this course. Partly workshop/studio and partly seminar, the course will provide a platform to explore relationships between various visual art media (such as painting, drawing, collage, and site-specific installation) and photography (wet and digital) around the theme of the city. Throughout the seminar, we shall look at numerous examples in art history and in recent artistic productions of collaborations/exchanges between the two disciplines, and engage in excursions and hands-on practices, which will inform and underpin our critical responses and creative outputs.

LARS 3054 Musical Vienna Then and Now
This course will survey Western music history through the works of composers associated with Vienna. It will start with the great classical composers Haydn, Mozart, and Beethoven, move on to Romantic composers Brahms, Bruckner, and Alma and Gustav Mahler, and enter the 20th century with the second Viennese school. The course will conclude with a discussion of Viennese composers today. In this study we will also examine historical events in Vienna during this time frame and the conditions that made it possible for Vienna to become such an important cultural center.

LARS 3062 The Body in Visual Art: Anatomy of an Ideal
This course investigates the representation of the human form in visual art. Using a thematic structure and interdisciplinary practice, we address the Contemporary, the Fragmented, and the Ideal Body. Reading will include: Cazort, Laqueure, and Flynn, and others plus contemporary fiction on the life of a 16th century anatomist. We trace concepts and images in contemporary visual practices to their ancient catalysts, moving back from contemporary performance and technological art, to Renaissance anatomical prints, Greek statuary, and handheld Paleolithic figures. Through reading, discussions, image analyses, and creative work, students will examine relevant issues in the evolution of Western figurative art and consider the “visual body” of the future.

LARS 3200 Aesthetics of Architecture
This course will explore the tension between aesthetics and architecture. We will ask fundamental questions concerning the aesthetics of architecture in relation to critique, craft, context, communication, control, commerce, and the city. We will use aesthetic theories as an entrée to architectural introspection and will trace the challenge architecture poses to aesthetics. The works of archtects (written and/or designed) will be presented alongside philosophical texts. Readings will include Loos, Adorno, Heidegger, Gadamer, Frampton, Jameson, Deleuze, Grosz, Agrest, Tshumi, and Derrida.

LARS 3505 Sociology of Art
This variable topics course changes when offered. See www.lang.edu/academics/courses.cfm for topic description when course is offered.

LARS 4000 Advanced Photography: The Social Documentary through Photography
Through discussion, individual projects, and by examining published documentaries, students will look at, reflect on, and photograph the society we share. Students will be introduced to the grammar of photography; the choices photographers make to
communicate information, ideas, and feelings; and will work on their own projects. Discussions will focus on formal and ethical issues in relation to other media and disciplines. Projects will be edited, sequenced, and structured. There will be a written exam and a term paper analyzing a classic documentary project or other form or discipline, such as literature, poetry, sociological essays, and music. Readings may include: *Let Us Now Praise Famous Men* by James Agee and Walker Evans and *Photography: A Middle Brow Art* by Pierre Bourdieu. *High technical proficiency is not required.*

**LCST MEDIA AND CULTURAL STUDIES**

*Unless otherwise noted, courses are 4 credits.*

**LCST 1005 Media Toolkit**

This second semester first-year course shifts the focus to show writing as only one medium among many that humans use to communicate ideas, present information, and analyze and interpret data. The course is organized around the idea of media as a means to create and read persuasive messages. Students will be exposed to and gain proficiency in media skills: to evaluate different contexts of media use and to choose and incorporate different media tools as a way to present topics in our city, media, and/or larger culture. Students will learn how to conduct online research, presentation layout (Powerpoint and Dreamweaver) and digital imaging basics (Photoshop). The format of the course is lecture-workshop.

**LCST 1008 Origins in Global Cultures**

A comparison and discussion of “human-centered” creativity from antiquity to the present. A focus on the “cultural roots” of four regions of the world, Western Europe, the Americas, Africa and Asia. History, literature, the visual arts, architecture, and music will be considered in terms of their “universal appeal” to us in the modern world, and their “reflection of the values” of the culture that created them. Readings include *Worldly Goods: A New History of the Renaissance* by Lisa Jardine, *Noise, The Political Economy of Music* by Jacques Attali, and *Stolen Continents: The “New World” Through Indian Eyes* by Ronald Wright.

**LCST 1032 The Idea of Culture**

This course examines the development and history of the culture concept from many different perspectives, including those of anthropology, cultural studies, media, museum practices, urban studies, popular culture, and globalization processes. We will see how culture as a theoretical concept is an underlying basis for how we perceive ourselves and others in everyday contexts as well as in both forming and contesting generalized views of other ways of life. The course will focus on the connection of the culture concept to issues of race, examining this intersection in the areas of media, tourism, politics, and urban life.

**LCST 1038 Survey of World Cinema**

This course surveys world cinema through analysis and discussion of selected films. Influential film movements covered include early Russian film, Italian Neo-Realism, Post-war Japanese Cinema, the French New Wave, and some examples of Asian and African film movements. Analysis in the seminar will take into account three rubrics: the cultural context and films role in creating language to address dynamic change, technical developments in film (introduction of sound, color, and digital technology), and key critical methodologies (feminist, psychoanalytic, semiotics, etc.). Seminar discussions combine detailed analysis of selected films with discussion of appropriate readings and screening of film excerpts in class.

**LCST 2000 Feminist Screen Theory (GS)**

This course introduces students to the study of gender in cinema. Screenings will include *Mildred Pierce, To Catch a Thief, Klute, Carrie, Girl 6, Orlando*. The course will engage the works of Maggie Humm, bell hooks, Carol Clover, Mary Ann Doane, and Laura Mulvey and provide theoretical building blocks for students interested in
feminist approaches to cinema studies. We will cross decades, genres, and methodologies to explore the rigidity and the flexibility in the female screen figure. We will examine the tension between woman as “bearer of meaning” and “maker of meaning” (Mulvey). Focus will be on screenings, readings, discussion, and two projects on a chosen film.

**LCST 2008 Who Sold the Soul? Hip-Hop Capitalism** (REPS, MH)

This course looks at the way hip-hop music and culture have changed as they have been drawn closer into the “culture industries.” Various contemporary theories about race, gender, class, and popular culture will be tested against the example of contemporary hip-hop, with a focus on the connections between constructions of race and models of consumerism. Alternative cultures within the hip-hop and dance music world will also be examined as alternative ways in which the intersection of race, gender, and the commodity may be played with and played out.

**LCST 2020 Global Hip-Hop** (REPS)

This course will explore hip-hop from its emergence as a youth subculture in the early 1970s in the Bronx to become a global phenomenon. We will consider the ways in which it has been appropriated, used as a source of everyday expression, a form of social critique, a vehicle of sociopolitical resistance, and a source of cultural freedom within a global context. Topics include the roles race and ethnicity play in the global production, distribution, and appropriation of hip-hop music and culture; how and why youth cultures across the globe adopted hip-hop as a tool/art form to express, contest, and renegotiate their local identities. Finally, we will examine the ways in which hip-hop has created alternative social structures (imagined communities), alternative worldvirts, and alternative social networks and identities.

**LCST 2025 Introduction to Feminist Thought** (GS)

This course is an in-depth critical exploration of selected theories to explain the sources of women’s roles in society. We use a multidisciplinary approach to account for the social, economic, political, and cultural status of women in contemporary societies.

**LCST 2028 Public Radio Culture** (MH)

This course will examine the history, influence, and unique broadcast culture of public radio, from its grassroots 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 well as how 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 dissenion 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, will be among the assignments and obligations of participating students.

**LCST 2036 Cinema and Colonialism** (MS)

This course examines issues and aftermath of colonialism as articulated through film. Students will be given an overview of the history of colonialism and an introduction to film theory. Through readings and screenings we will consider how film portrays colonial history; its role in the struggle against colonialism; and as a vehicle for discussing the legacies of colonialism in the postcolonial world. We will also examine issues of representation and identity in both the colonial and postcolonial eras.

**LCST 2038 Histories of Documentary Filmmaking** (MH, REPS)

Recently, documentary films have undergone a remarkable renaissance. Directors Michael Moore, Errol Morris, and Werner Herzog have made headlines, garnered critical acclaim, and reached mass audiences, but behind them stands a long tradition of the nonfiction moving image and very different histories of documentary film. These go back to the beginning of cinema, to the Lumière Brothers in France, Thomas Edison in the US, and anonymous cinematographers recording the world, or arranging reality for better effect. Such films raise ethical questions about truth, reference, and artifice. We will explore television features, dramatized documentary, cinema verite, and documentary reconstructions to understand how documentary filmmakers have used the emotional impact of the moving image for various ends.

**LCST 2100 Beauty and The Cyborg** (GS, DM)

In recent years, largely as a reaction to the need for a body of theory to cope with the demands of new technologies and, consequently, new art forms, the concept of beauty has emerged once again as a topic of discussion. Because the question of beauty has been traditionally tied into oppressive racial and gender stereotypes, this discussion has profound social consequences. Concurrently, debates concerning the relationship of human and machine, what constitutes masculinity and femininity, and the mind-body duality have been brought to the forefront. In this class, we combine readings with instruction in the practical use of new technologies, including digital photography and computer-generated imagery, to explore these issues both in theory and practice. Prerequisites: Introduction to Cultural Studies and one gender course.

**LCST 2110 The Journalist as Hero? Comparative Perspectives** (MH)

In this course we will compare different attitudes towards journalists in various countries, considering such issues as how journalists become heroes; when and where journalists and the press have been cast as anti-hero or, worse, the enemy; whether the journalist-as-hero is primarily a U.S. construct; the roles class, race, and gender play in representations of journalism culture; the state’s role in controlling journalism in other cultures and the commercial sector's
role in the U.S. We will also use film texts to tease out the ways in which journalism and journalists are represented in popular culture.

LCST 2115 Social Implications of New Technology (MH, DH)
This course examines the social role of the information age, the Internet, and the rhetoric surrounding the new technology. We will consider whether the “electronic revolution” at the end of the 20th century is as monumental as the “industrial revolution” was at the end of the 19th; the meaning of “information theory” and its influence on our lives economically, culturally, politically; and the practical effect of the new technologies on questions of race, gender, and class. Along with selected readings, we will examine visual material. Assignments will be given utilizing new technologies and the Internet.

LCST 2120 Introduction to Cultural Studies (Core)
This course examines the pivotal role of culture in the modern world, taking culture to include the ideas, values, artifacts, and practices of people in their collective lives. Cultural Studies insists 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. The course aims to introduce students to some of the key thinkers and critical frameworks in the field. Taking both a historical and a theoretical approach, we cover the founding work done in Britain by 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.

LCST 2130 Ethnicity in American Television (REPS)
This course looks at the practices of racial and ethnic representation in American television, using the media format and the issue of race or ethnicity as a means to interrogate two sets of practices. Class sessions will be devoted to different case analyses, such as white fantasy of the African-American upper class in The Cosby Show, invisible identity of native Americans in Northern Exposure, Jewish identity and the question of comedy in Seinfeld, cool whiteness and the hysterical Hispanic in Miami Vice, and self-consciousness and race representations in Altman’s MASH. The course will be a survey at the introductory level and delve into what role stereotypes play in media—why they persist, how they reproduce, how they change, and how they speak to fantasy and issues of cultural guilt. Key text: Gender, Race, and Class in Media edited by Gail Dines and Jean M. Humez.

LCST 2400 Cinema and Social Action (MS) 2 credits
From the silent film to the digital screen, there has always been a strand of image-making that sees the screen as a vehicle for social action. Cinema can be a powerful medium for telling the story of a community, a struggle, an issue, and for providing exemplary actions of how committed individuals engage in them. Sometimes, the film and the filmmaker do not merely portray an engagement, but rather their work is an example of engagement. In this course we will view classic works of the cinema of social action, including the silent era, via classic examples from European, American, and Third World cinema, and some alternative video and digital media projects. Students will view the films, discuss them, and write a paper. Pass/unsatisfactory grading.

LCST 2450 Introduction to Media Studies (MH, DM)
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 aims to build an understanding of different forms of media, such as photography and cinema, television and video, the Internet and hypertext, in order to assess their role and impact in society. Because media are at once technology, art and entertainment, and business enterprises, they require study from a variety of disciplinary perspectives. The readings for the course reflect this multi-pronged approach and focus on the work of key thinkers and theorists in the field. Readings are chosen to build awareness of the international dimensions of media activity, range, and power.

LCST 2452 Digital Moviemaking 1 (DM)
This course enables students to become the media makers. They will develop communication skills using the language of motion picture and learn a basic foundation for digital video pre-production, production, and post-production. They will learn: scripting, storyboarding, directing, shooting, lighting, sound recording, and editing techniques. The knowledge obtained in this course will not only help students tell stories visually but will also equip them in exploring, analyzing, and questioning the mass media on more profound levels. By the end of the semester, they will have created a one-to-five minute digital movie. Prerequisite: Introduction to Media Studies. This course also satisfies the requirements for Arts in Context.

LCST 3003 Manhood in America (GS)
This course will look at the changing constructions and representations of masculinity in America from the 19th century to the present. We’ll consider such topics as the definition of being a “man” within different ethnicities, the range of male-desire, men in relation to women, and men in relation to work. We’ll also examine the creation of such male figures as the warrior, the businessman, the sensitive man, and consider the specific constructions of the “homosexual” in America. The course will begin with classic American writers—Poe, Melville, and Hawthorne—then turn to Hemingway and a spectrum of 20th century literature including Tim O’Brien’s account of the Vietnam War, and American gay writing. We’ll read accounts of the history of American manhood, look at gender theory focused on men, reflect on portrayals in films and TV, and on the range of masculinities in our own time. Prerequisite: Introduction to Cultural Studies or one gender course.

LCST 3005 History of Journalism (MH, DM)
This course aims to provide an historical overview of the institution of journalism in the United States as an industry as well as a cultural and political phenomenon. We will consider what has qualified as news, whom it is aimed at, and who counts as journalists. We will also focus on the relationship between journalism and emerging media technologies including telegraphy, radio, television, and the Internet. In providing historical background, the course will sharpen the student’s ability to analyze the current context of U.S. journalism. We will consider the role of Fox News, the historical context of Fahrenheit 9/11 and Super-size Me; the role of professionalism in relationship to the rise of blogging; and how well embedded journalists fulfill their responsibility as the Fourth Estate. Prerequisite: Introduction to Media Studies.

LCST 3007 Game Culture (MH, DM)
This course looks at all forms of games and gaming and asks whether the concepts and methods developed for studying cinema or television are adequate for these new media forms. Given that
the video and computer game has moved into the center of popular culture and is now a bigger industry than Hollywood, we will examine narrative and representation in games but also at the form of games and how they shape and limit the possibilities of play. We will look at some of the latest work in cultural and media studies on the subject and also at some classic works. Prerequisite: Introduction to Cultural Studies or Introduction to Media Studies.

LCST 3008 Gender and Globalization (GS, REPS)
In this course we examine the meaning and consequences of globalization on the status of women: how and when are (groups of) women empowered as well as how and when are they disadvantaged or marginalized. Some topics may include: mass rape during the Bosnian war, female genital mutilation in Africa, and sex tourism in Thailand. We will also look at the international feminist movement and global efforts to address women’s issues, such as the 1995 United Nations Fourth World Conference on Women in Beijing.

LCST 3009 Culture and Nationalism (REPS, MH)
This course will focus on the role of the concept of cultures played in the articulation of nationalist sentiment in the 19th century and how today it informs ideas related to nation-building and nationalism. Some topics may include: heterosexual, often ethnically diverse groups, as members of a nation; the role of pre-existing cultural traditions in constructing and contesting the idea of the nation; the role gender and racial identities play in shaping and being shaped by nationalist movements. The course will draw examples from numerous countries and historical periods, which focusing on current events and developments from all around the world. Prerequisite: Introduction to Cultural Studies.

LCST 3020 Jazz and Culture (REPS, MH)
This course presents jazz as a 20th century artistic phenomena of global import and will examine the evolving image of the performing artist as revealed in photographs of performers, audio clips, and film clips. Featured texts include Ann Douglas’s Terrible Honesty, and Albert Murray’s Stomping The Blues. Additional readings draw from biography, fiction, African music, the literature of race and image, and folk culture. Classic recordings will be analyzed for their artistic and technical merits. Rare film clips will be studied for clues into the presentation of artists. One essay will be due at mid-term and one at the end of the semester. Prerequisite: Introduction to Cultural Studies.

LCST 3054 Sexuality, Race, and Representation (GS, REPS)

LCST 3055 Journalism and Race (MH, REPS)
This course critically examines the representation of race in the media. It will explore the framing and agenda-setting of particular media outlets; how certain groups have been represented in the media; and we consider potential solutions to eradicated continuing media stereotypes. This course prepares students to work in a media-related industry with a critical perspective on the marginalization of particular groups in the media. At the end of this course, students should be able to speak about the media’s role in the social construction of race, culture, gender, religion, sexual orientation, and disability; explain whether traditional journalistic practices contribute to biased and inaccurate reporting in the media; and discuss whether there are elements of traditional newsroom culture that inhibit diversity efforts. Prerequisite: Introduction to Cultural Studies or Introduction to Media Studies.

LCST 3071 Video Activism (MH, REPS)
This class will be a combination of theory and practice of video. We will look at the global and local histories of how video, and especially documentary, have been used in social and political activism. We will also do a critical examination of the theoretical issues of representation and power as well as consider ethical issues such as confidentiality. The course will combine readings, screenings of key videos and a final video project. Every week, we will view a documentary, drawn from the U.S. as well as outside, that has had a key impact in affecting social change. Prerequisite: Introduction to Media Studies.

LCST 3077 Media: Technology, Society, and Culture (DM, MH)
The course surveys transformations in communicative environments (print, film, and television) that helped establish a mass communication system and the more recent technological development (computer interactivity and networking) that seem to undermine it. The omnipresent media is often accepted as an inevitable, natural phenomenon. In this course we will learn the history and function of media relationships of power. Central to this course is the notion that new technologies of communication do not simply spring out of human creativity, but are inextricably linked to social structures, life practices, and cultural developments. Thus the course is a foundation for intermediate and advance courses in media studies and an exercise in raising consciousness about the role of media in our society. Prerequisite: Introduction to Media Studies.

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LCST 3125 Cultural Criticism: Susan Sontag (GS, MH)
See www.lang.edu/academics/courses.cfm for topic description.

LCST 3200 Early America and Visual Culture (MH, REPS)
This course is a topical chronology of the interaction of individual cultures with events in early American history. Primary courses as well as scholarship in the fields of Social History and American Studies will be considered. Images of early America from European and American sources will be discussed in terms of their possible impact on the shaping of ideas about the New World. Emphasis will be placed on ethnicity and women in the evolution of early America. Readings include The Columbian Exchange: Biological and Cultural Consequences of 1492 by Alfred Crosby, The Reshaping of Everyday Life 1790-1840 by Jack Larkin, and Under the Cope of Heaven: Religion, Society, and Politics in Colonial America by Patricia Bonomi. Prerequisite: Introduction to Cultural Studies or Introduction to Media Studies.

LCST 3412 Women in Latin America (GS, REPS)
"Magic realist" novels, Mexican films, and charismatic figures, such as Eva Peron or Frida Kahlo, often give the impression that in Latin American culture, women have a special status that goes beyond the traditional divisions between “virgin” and “whore”, and saint and...
femme fatale. They are victims of particularly archaic forms of patriarchy and machismo; yet have special kinds of power, that reach from erotic glamour to secret shamanism, from wielding political influence to occupying strong matriarchal positions both within and beyond the family. Through the study of film and fiction and through other discourses of popular culture, such as music, performance, and dance, the course will analyze the changing roles and representations of the Latin woman in contemporary culture.

**LCST 3427 Radio Documentary (MH, REPS)**

This course will review the origins, form, and substance of the radio documentary and its place in contemporary culture. We will examine representative works from European models, such as the seminal German feature *Bells of Europe*, to American public radio, showing how the producer/artists explore the intriguing and vital subject matter through groundbreaking technical and aesthetic vocabularies. Works considered will include: Jay Allison, Regine Beyer, David Isay, Tony Kahn, Mary Beth Kirchner, Sandy Tolan, the Kitchen Sisters, Dame Roberts, and Judy Moore Latta. Students will research and propose their own documentaries, and the class will select several to work on. Prerequisite: One Radio/Audio course or Introduction to Media Studies.

**LCST 3452 Digital Moviemaking 2 (DM)**

Assuming a prior knowledge of digital video camera operation and basic digital video editing on Final Cut Pro, this second level moviemaking course addresses complex production problems and advanced computer editing with an emphasis on sound. Development of visual ideas and technical skills will be stressed in the execution of several short movie projects, including one group production. Class presentations and discussions deal with context, content, and intention in order to develop the conceptual basis for students’ work. There will be regular screenings and discussions of students’ material. Students should, but are not required to, have access to their own digital camera and firewire drive. For those who don’t, the equipment is available at the film office. Students have access to three-chip digital cameras. Prerequisite: Digital Moviemaking 1. This course also satisfies the requirements for Arts in Context.

**LCST 3455 Television and New Media (MH, DM)**

Television today can be seen as a quintessential example of a “medium in transition”: neither fully disengaged from its analog, territorial origins in national broadcasting systems, nor yet fully belonging to the new borderless world of streaming media and broadband communications networks. Thus, it provides a compelling case study in the impact of new media technologies on old ones—and, inevitably, vice versa. This course freeze-frames television as it morphs from an analog into a digital medium, and considers how this process requires us both to rethink taken-for-granted paradigms and to develop new ones, in order to understand television’s changing social, political, and cultural significance within the larger set of technological and economic transformations known as media convergence. Prerequisite: Introduction to Media Studies or 2000-level Media course.

**LCST 3456 Media Ethics (MH, DM)**

This course provides students with a solid theoretical foundation that will enable them to identify and analyze ethical issues in the mass media. It familiarizes students with scholarly literature on media ethics so they can have expert insight into current ethical issues in the media. The course will also provide students with useful tools and guidelines for making ethical decisions. Topics covered will include whether advertising and journalism operate under the same ethical rules; how much information should the mass media provide about the private lives of public figures; and what should the proper influence of competition and the profit motive be on the news—an issue of particular importance in the current era of media conglomeration and convergence. Other issues that the course covers through the analysis and discussions of case studies are the role of media in society, journalists’ relationship to liberty and social justice, and freedom of the press. Prerequisite: Introduction to Media Studies.

**LCST 4002 This Body Remembering (GS, REPS)**

This course explores issues in feminist theory through theory of “ethical feminism,” the subjectivity women artists, and demands of feminist history as envisioned in Drucilla Cornell’s phrase “collective imagination” in Beyond Accommodation; issues of translation and knowledge; influences from Luce Irigaray; Judith Butler’s idea “contingent foundations”; Black feminist theory, including Hazel Carby, Ann DuCille, Angela Davis; feminist critiques of and uses of Buddhism; 11th century Heian period Japanese women’s love (and Buddhist) poetry (by Ono no Komachi and Izumi Shikibu), and related diaries and writings by other Heian era women; the African-American women classic blues singers of the 1920s, Billie Holiday, and related blues and jazz. Prerequisites: two 2000-level courses in the gender and sexuality track.

**LCST 4005 Modern America and Visual Culture (MH, REPS)**

A consideration of America in the 20th century and the influence of individuality on the secularization of society, the revision of the spiritual self and the creation of modern doubt, due to a state of cultural weightlessness. Drawings, paintings, and periodical images will be discussed as portrayals of America in the 20th century from American and European sources. Readings include No Place of Grace: Antimodernism and the Transformation of American Culture by T. J. Jackson Lears, Land of Desire by William V. Leach, and Bourgeois Utopias: The Rise and Fall of Suburbia by Robert Fishman.

**LCST 4007 Topics in Digital Culture (DM)**

See www.laus.de/academics/courses.cfm for the description.

**LCST 4010 Queering Hollywood (GS)**

Although recent independent film movements such as New Queer Cinema emerged as a counterpart to the prevailing conservative sensibility of studio-financed movies, there is a long and illustrious history of Hollywood cinema that explores, to various degrees of success, queer sexuality. Through weekly screenings, along with theoretical texts, literary works, and a compendium of Hollywood scandal, we will trace big-screen depictions of same-sex desire. Texts include Patricia White’s Uninvited, Kenneth Anger’s Hollywood Babylon, Oscar Wilde’s Salome, and Gore Vidal’s Myra Breckenridge. Films include Alla Nazimova’s Salome, Howard Hawks’s Gentlemen Prefer Blondes, John Schlesinger’s Sunday Bloody Sunday, Robert Aldrich’s *The Killing of Sister George*, and David Lynch’s Mulholland Drive. Prerequisite: Introduction to Cultural Studies and one gender course or one 2000-level and one 3000-level gender course.

**LCST 4450 Politics and New Media (DM)**

Politics always takes place in a media context, and is partly shaped by that context. In this course we will investigate how changes in media create new possibilities—both good and bad—for political life. After a brief survey of the relationship of radio, cinema, and television to politics, we’ll move on to exploring the possibilities of
the internet, the cellphone, and emerging media forms, both high and low tech. Assessment will include a paper on some aspect of the course material, but students may also elect to combine the paper with an experiment of their own devising in media making for political ends. Prerequisite: Introduction to Media Studies and one 3000-level course in LCST.

**LCST 4451 Media Avant-gardes (MH, REPS)**
Radical artists have often walked a fine line between purely formal innovations in art and media, the submission of their art to the demands of radical movements, and the lures of media shock value and celebrity. Despite these pitfalls, the radical avant-gardes have been a persistent source of an internal critique of Eurocentric power, and have proposed alternative, transnational cultural spaces. In this course, we will look at the historic avant-gardes—Dada, Surrealism, Situationists, Fluxus. We will also examine contemporary artists such as Critical Art Ensemble, The Yes Men, and Electronic Disturbance Theater, and the challenges they offer to globalization and corporate technoculture. Prerequisites: Introduction to Cultural Studies and a 3000-level course in MHPC track.

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**LDAN DANCE**
Credits for courses are indicated.

**LDAN 2000 Composition 1: Fundamentals of Choreography**  
1 credit  
This course will examine the elements of dance including moving through space, creating patterns, experimenting with rhythm and dynamics, and analyzing movement phrases. In the first semester, students will experiment with the basic building blocks of choreography. The concepts of abstraction, gesture and style will be examined to develop a vocabulary of movement to serve choreographic demands. In the second semester, students will develop structured composed studies. Students will learn the principles of creating dance works. They observe, analyze, and critique other’s work and discuss the principles of choreography. Permission of instructor is required.

**LDAN 2001 Composition 1: The Solo**  
1 credit  
This course will continue to examine the elements of dance including moving through space, creating patterns, experimenting with rhythm and dynamics, and analyzing movement phrases. In the first semester, students experimented with the basic building blocks of choreography. In the second semester, they develop structured self studies. Students will choreograph solo compositions, creating movement through exploration and improvisation. Students will also discuss the role of music in choreography and how it relates to creating dance works. Students will discuss and critique their own work and the work of others. All solo compositions will be performed at the end of the semester. Permission of instructor is required.

**LDAN 2006 Technique 1**  
3 credits  
Students will explore different dimensions of dance in theory and practice by developing and strengthening their technical skills. Students will be trained in both ballet and modern. Ballet class will continue to build on the principles of classical ballet, including barre and center work such as adagio, pirouettes, petite and grand allegros. Modern technique will survey the basic concepts of contemporary dance through the use of breath to gain power in the torso, spiral in the body, articulation of the legs and feet, and alignment through visualization. Both classical and contemporary styles will strengthen body placement, build stamina, develop memory, and build technical proficiency. Permission of instructor is required.

**LDAN 2010 Anatomy/Kinesiology**  
4 credits  
Students will learn the basics of the anatomical body. The course will examine the muscles, bones, and joint structures that compose the skeletal system. The basis of the course will be to learn the language of anatomy and how the human body performs. The course will analyze the structure and function of the body through observation, research, palpation, and manipulation to ensure that a comprehensive learning process is explored. Knowledge of anatomical, physiological and kinesiological principles will be emphasized for movement efficiency and injury prevention. This course is open to both dancers and non-dancers.

**LDAN 2020 Pilates**  
1 credit  
The course will examine the basics of authentic Pilates mat as taught by Joseph H. Pilates, a pioneer in the effective and efficient use of the body for health and well-being. In one semester, students will learn basic through advanced exercises using proper controlled movements and form that help improve the physique. The Pilates
This course explores why dance has continued to be important in contemporary dance. Performances will familiarize students with traditional and contemporary dance. Students will explore and develop compositional studies and learn to critically analyze and discuss their own work and the work of others. Students will keep a journal over the course of the semester to record reflections, processes, and feedback. This is a movement class for non-concentrators at a beginner/intermediate level.

**LDAN 2025 Movement Workshop** 1 credit
The workshop incorporates principles of dance technique with a brief overview of various historical periods, pedagogical approaches, and choreographic styles. Through warm up, center work, traveling sequences, and movement phrases, students will improve body alignment, kinesthetic awareness, balance, coordination, flexibility, strength, and musicality. In addition to learning the historical and technical aspects of dance, students will learn the fundamentals of choreography. Students will explore and develop compositional studies and learn to critically analyze and discuss their own work and the work of others. Students will keep a journal over the course of the semester to record reflections, processes, and feedback. This is a movement class for non-concentrators at a beginner/intermediate level.

**LDAN 2105 Improvisation: The Collaborative Experience** 1 credit
This course uses practice of creative improvisation and composition to give an understanding of dance. Both trained and untrained students will learn to identify and develop their individual movement style. The class will be supplemented with readings and video viewings related to major trends in 20th century dance. Through class discussions, group demonstration, movement experiences, written exercises, and reflective activities, students will communicate their experience of dance and synthesize material. Creative problem solving will enhance the improvisational/compositional experience, and live music will augment dance studies. This foundation course is beneficial for dancers, actors, musicians, artists, poets, and students interested in collaboration in the arts. This course is open to both dancers and non-dancers. This course also satisfies the requirements for Theater.

**LDAN 2200 Beginner/Intermediate Contemporary Jazz** 1 credit
This course is designed for students with little or no prior training in jazz technique. It develops basic movement skills emphasizing strength, flexibility, isolation, articulation, rhythm, and alignment. The course is a high endurance and fun approach to jazz technique. Students will study and learn various styles including traditional, hip-hop, and musical theater.

**LDAN 2400 Repertory Workshop** 1 credit
Repertoire class teaches students to master the performance of a professional or faculty choreographic work. Through this process, students will improve their technical ability, expressive range, and stylistic clarity. The class will also guide students through improvisation to explore theme, concepts, and structures to cultivate the development of a personal movement style. Students will use this material to create dances that have a unified overall structure that reflects the motivating purpose of the dance. Live and videotaped performances will familiarize students with traditional and contemporary dance. Permission of instructor is required.

**LDAN 3001 Dance History 1: From Ritual to Romanticism** 4 credits
This course explores why dance has continued to be important in the history of civilization. We cover an overview of dance from its origins in India; to Bali and Java; the Noh and Kabuki theatrical traditions of Japan; dances of the Ashanti, Yoruba, and Masai tribes of Africa; the rites of passage in Aboriginal Australian dances; the dervish dance of Turkey; and the Dionysian rituals of ancient Greece. The course culminates with exploring Renaissance court entertainment and the origins of ballet in the court spectacles of Louis XIV’s Versailles and the Paris Opera during the Baroque period. Romantic ballets of the 19th century such as La Sylphide, Giselle, and Bourbonville’s Napoli will also be studied. In addition to written texts and video documentation, we will review examples of related art forms (visual arts, music, and drama) and the rare audio-visual records available at the Performing Arts Library at Lincoln Center. This course is open to both dancers and non-dancers. This course also satisfies requirements for Arts in Context.

**LDAN 3002 Dance History 2: from Petipa to Postmodernism** 4 credits
This course explores the progression of ballet and modern dance in Europe and America, starting with classical ballet in Imperial Russia. We will investigate the social, political, and historical contexts that have contributed to the evolution of ballet and contemporary dance, and analyze its impact on other art forms in the 20th century. We study the ballets of Marius Petipa and Sergei Diaghilev’s Les Ballets Russes, and the origins of modern dance in Europe beginning with Isadora Duncan, Loie Fuller, and the Austrucktanz of Mary Wigman and Rudolph Laban. Modern dance in America will include Denishawn, Martha Graham, and Doris Humphrey; anthropologist/dancers Katherine Dunham and Pearl Primus; experimentalist choreographers Alwin Nikolais, Merce Cunningham; and the Post-modernists of the Judson Dance Theater. Students are expected to do research, view performance videos and documentaries, and write and talk about dance. Open to both dancers and non-dancers. This course also satisfies requirements for Arts in Context.

**LDAN 3010 Repertory 1** 1 credit
In this course students analyze and learn the choreography of great artists and new choreographers. It is a workshop for students to gain a greater understanding of the choreographic process from the preliminary stages through performance. The repertory work will be performed at the end of the semester. Permission of instructor is required.

**LDAN 3020 Technique 2** 3 credits
This course builds upon the principles of Technique 1. Students will continue to take daily classes in modern and ballet technique. The course aims to further develop technical proficiency in both disciplines as well as define the concepts of alignment, strength, flexibility, coordination, and articulation. Students are expected to have completed two semesters of Technique 1 or equivalent.

**LDAN 3030 The Arts: In Context** 4 credits
See www.lang.edu/academics/course.cfm.

**LDAN 3100 The Dance of Life: The Relationship of Music and Dance** 4 credits
Dance and music becomes a primal and complete art form, melding the visual, aural, and kinesthetic. This course develops the foundational skills necessary for working with music and dance and examines the history, theory, and understanding of their relationship. Students will learn the elements of music and how they relate to the fundamentals of dance, and develop skills in playing and dancing particular rhythms. Through readings and video footage of dance works, students will study the arrangement...
C o u r s e D e s c r i p t i o n s

LECO ECONOMICS

Unless otherwise indicated, courses are 4 credits.

LECO 3000 Sustainable Globalization

The course will contrast the globalization movement of the late 19th and early 20th centuries, which ended with WWI, to the present processes of globalization. We examine the patterns of trade and focus on the changing role of the financial system. Topics include the history of globalization; free trade and balance of payments problems; capital movements and exchange rates; migration out of agriculture to the cities; corporate social responsibility; and the idea of sustainable globalization in relation to energy, inequality, health, and the environment.

LECO 4501 Historical Foundations of Political Economy 1

This course provides an introduction to the history of classical economic thought. We begin with a brief survey of political economy to 1776, and then turn to the classical economists. The focus is on Smith, Malthus, Ricardo, Mill, and Marx, with about half the semester devoted to a survey of Marx's economics, treated in the context of classical political economy. Co-scheduled with Graduate Faculty: open to juniors and seniors only.

LECO 4510 Historical Foundations of Political Economy 2

This course surveys the history of economic thought since 1870, beginning with marginalism and the origins of the neoclassical school. We then turn to the contributions of Marshall, Wicksell, Schumpeter, Robinson, Sraffa, and Keynes. Finally, we survey developments in political economy, emphasizing the interdisciplinary tradition of Polanyi and contemporary issues in Marxian economics, focusing on issues of state–market relations and the theoretical and historical link between capitalism and democracy. Co-scheduled with Graduate Faculty: open to juniors and seniors only.

LECO 4502 Political Economy of the Environment

This course reviews environmental questions currently under debate. Topics include contrasting cultural and ethical approaches to the environment, economic, and political factors affecting environmental quality and prospects for sustainable growth, analysis of possible public interventions and their complications, natural resource issues, and global environmental questions, especially interactions between North and South. Co-scheduled with Graduate Faculty: open to juniors and seniors only.

LECO 4504 Economics and Technological Innovation and Design

This course will examine the economic causes and consequences of innovations in technology and design. We consider technological change and design in historical perspective, focusing on economic growth. Then we examine economic theories of innovation and design, emphasizing market and cultural forces in product differentiation and demand creation. We also review the issue of patents and intellectual property protection. We use case studies of national systems of innovation, e.g., in the U.S., Germany, Japan, Korea, China, and of specific commodities, e.g., in electronics, fashion, and pharmaceuticals, to understand what makes innovation and design successful and how that success is understood and sustained in society. Prerequisites: Introduction to Economics: Understanding U.S.
LECO 4505 World Political Economy 3 credits
This course uses economic and political theory to analyze contemporary economic problems, including unemployment, inflation, inequality, the economics of race and gender, financial crisis, unemployment related to international trade, global poverty, and the future of the welfare state in the U.S. The focus is on the analysis of trends and policies, with attention paid to methodological issues in political economy. Guest lecturers provide historical background, and case studies analyze these issues in political economy. Prerequisites: one introductory and one intermediate Social and Historical Studies course, and permission of instructor. Co-scheduled with Graduate Faculty; open to juniors and seniors only.

LECO 4510 Historical Foundations of Political Economy 3 credits
This course provides an introduction to the history of classical economic thought. We begin with a brief survey of political economy to 1776, then turn to the classical economists. The main focus is on Smith, Malthus, Ricardo, Mill, and Marx, with about half the semester devoted to a survey of Marx’s economics, treated in the context of Classical Political Economy. Co-scheduled with Graduate Faculty; open to juniors and seniors only.

LEDU 2004 Participatory Action Research with Youth
This course examines Participatory Action Research (PAR), an epistemology with qualitative research that assumes knowledge is rooted in social relations and most powerful when produced collaboratively through action. Through readings, discussion, and fieldwork we will examine PAR projects that document and/or evaluate the impact of social programs, social problems, and/or social movements on individuals and communities, in order to gain an understanding of theory building, research design, data collection (i.e., participant observation, interviewing, focus groups, etc.), data analysis, and the creation of meaningful research “products.” Topics include the ethical, theoretical, and methodological implications of knowledge, participation, research, evidence, and validity; the issues of power within research collectives; and who designs the research, frames the questions, and chooses the audience.

LEDU 2007 History of Education in the U.S.
This course provides an overview of the history of education in the U.S., from the perspective of the struggle for educational opportunity, including discussion of issues related to various racial/ethnic groups (e.g., black and native peoples, Jews), women, and LGBT populations.

LEDU 2010 Youth, Culture, and Identity
The course explores the questions and assumptions imbedded in notions of “adolescence,” “youth culture,” and “youth identity” by examining social, psychological, and cultural issues pertaining to young people across the intersections of race, class, gender, sexuality, and physical ability. We focus primarily on the experiences of urban youth inside and outside the classroom, drawing from sociological, psychological, and educational research; popular writing; youth writing; poetry and fiction; youth newspapers and magazines; TV and movies; the Internet and other forms of popular culture; guest speakers; and youth events in New York City. Student do research projects inspired by individual interests and the ideas generated in the course. This course also satisfies requirements for Urban Studies.

LEDU 2015 Social Justice Education: Theory and Practice
Students explore the learning and “unlearning” of racism, sexism, heterosexism, and classism through introduction to such concepts as race, class, sex/gender, homophobia/heterosexism, oppression, power, supremacy, and pedagogy with emphasis on self-reflection and psychosocial development of identities.

LEDU 2020 Urban School Challenges and Alternative School Models
This course is designed to introduce students to some of the challenges facing urban schools and to investigate alternative modeling of schooling that work against these challenges.

LEDU 2115 Education and Sexuality
Students will explore human sexuality from the various biological, physiological, sociological, and psychological perspectives and explore individual and community attitudes concerning sexual
behavior. Students will also examine methods of teaching and designing comprehensive sexuality education programs.

**LEDU 2750 Teaching and Making Art Everywhere 1**
This course exposes students of art and students of teaching to varied ways of presenting the teaching and practice of art to diverse viewers through experimentation, risk-taking, and expression. With objects of art as inspiration and through course readings and discussion, students will explore ways of engaging with and responding to works of art in museums, galleries, and urban spaces. In thinking about how we learn to teach and make art, we will emphasize cross-cultural comparisons through tracing recurring visual elements. The format will stress process. Students will draw, paint, and work with mixed media. *This course also satisfies requirements for Arts in Context.*

**LEDU 3005 Film, Politics, and Education**
This course will use film to understand the nexus of domestic and international politics and education. We will consider how politics and pop culture converge, and what that means for educators; how popular culture impinges education through multinational channels of mass communication; and how domestic and international political agendas find outlets through music, film, and television, affecting vocabulary, knowledge, and common sense. Texts read will include works by Jose Saramago and Arthur C. Clarke, and periodical literature describing pedagogical experiments and curricular explorations. We will also interpret cinematic texts in ways that enhance their practical applicability in classroom teaching.

**LEDU 3025 Education Theory in Urban School Environments**
This course explores the ways in which different theories of education play out in urban educational settings. We will examine the music, language, ideology, and style of urban school environments and consider how these environments have changed over time. We will focus on contemporary urban cultures, particularly hip-hop culture. We will examine the many ways education theory and teaching practices are characterized with and by these cultures. Our goal is to begin to construct/deconstruct pedagogy for urban school environments. *Note: This course is not open to students who have already taken Hip Hop Pedagogy for Urban School Environments.*

**LEDU 3030 Teaching and Learning in Urban Schools**
This course explores topics in urban education from the perspective of school reform, particularly the “small schools” initiatives in NYC. Topics include the challenge of creating innovative curricula and untracked classes when schools must also reckon with high stakes testing. The complexities of classroom practice when the teachers are predominantly middle class and white, and the students are poor and working class young people of color. Research projects for the seminar will investigate what it is like to be a public school teacher in these new settings. *Note: The seminar requires fieldwork in the schools, for which interested students must have sufficiently flexible schedules. Permission of the instructor is required.*

**LEDU 3040 Youth Development in Educational Partnership 1**
This course is designed to support and process intensive field work at small schools and educational youth development organizations throughout the city. Over the course of each semester, students will have the opportunity to explore different philosophies of education and youth development through readings and discussions with experienced teachers and other experts in the field. *This course satisfies one course toward Education Studies requirements for those students who take it in both semesters.*

**LEDU 3041 Youth Development in Educational Partnership 2**
The spring semester continues to support and process intensive field work at small schools and educational youth development organizations throughout the city. Over the course of each semester, students will have the opportunity to explore different philosophies of education and youth development through readings and discussions with experienced teachers and other experts in the field. *This course satisfies one course toward Education Studies requirements for those students who take it in both semesters.*

**LEDU 3050 Teachers as Entrepreneurs**
This course considers how teaching and entrepreneurship can form an important pedagogical complex, one that includes activities as diverse as starting and managing charter schools, using experiential educational models with learning disabled youth, and remaining intellectually flexible enough to connect with the most challenging students in the contemporary classroom.

**LEDU 3053 Practicum in Urban Education 1**
The Practicum is a field-based seminar where students work in educational settings and critically look at the central issues of urban education: equity, language, literacy, culture, power, curriculum, and pedagogy.

**LEDU 3055 Youth Forum Theater: Learning and Teaching Health Issues 1**
Dialogue is the language of theater, education, and effective social advocacy. Using work of theater educators and political activists, students create interactive performance pieces focusing on health issues of critical importance to urban teens. In both semesters, Lang students collaborate with NYC high school students. Through a process of research, community service, and then improvisation and collaborative scripting, students will create and perform pieces in college/high school communities and in NYC sites where outreach and advocacy about teen health issues are of vital importance. *Permission of the instructor. This course also satisfies requirements for Theater.*

**LEDU 3056 Youth Forum Theater: Learning and Teaching Health Issues 2**
This course continues the work started in the first semester to create interactive performance pieces focusing on health issues of critical importance to urban teens. *See description above. Permission of the instructor. This course also satisfies requirements for Theater.*

**LEDU 3064 Practicum in Urban Education 2**
Key issues in urban education identified in the fall semester will constitute the foundation for a substantial curriculum, ethnographic, or policy project.

**LEDU 3750 Teaching and Making Art Anywhere 2**
In this intermediate course, students will create art and will examine their own learning processes through looking at pedagogical approaches to art-making. Through placement in museums, schools, or community centers, they will observe the teaching methods of professional teaching artists. *This course also satisfies requirements for Arts in Context.*
LEDU 4006 Seminar in Education Studies
Students in this course will use Tolstoy’s writings on education and an examination of the school he founded as a starting point for reading Anna Karenina and for writing about education in ways that reflect on their work in education studies.

LEDU 4009 Teaching Children with Special Needs
This course will explore a variety of techniques used in classrooms of children with moderate to extreme special needs. Recognizing the multiple learning styles of all children, we will consider less traditional teaching methods, especially those that incorporate movement and other tactile experiences, including gardening, cooking, sign language, and visual arts. We will discuss the political and socioeconomic issues, and the emotional and physiological complexities often encountered when working with special needs populations. Prerequisite: One introductory and one intermediate course in education studies, or permission of the instructor.

LEDU 4015 Teaching the Writing Workshop
This advanced course, designed for those who intend on continued involvement with workshops via teaching or learning, pushes beyond the confines of an ordinary workshop to incorporate rigorous thought and discussion regarding the dynamics of the workshop atmosphere.

LHIS 1015 India: History, Culture
This class offers an introduction to Indian history and culture through a series of thematic units designed to illuminate important aspects of Indian history in relation to pressing concerns in Indian culture and politics today. Special attention will be paid to academic debates in the fields of history and anthropology. Themes that may be explored include the formation of religious identities, historically and in relation to politics in India today; M.K. Gandhi as a cultural and political figure and the role of social service in the making of Indian modernity; and transnational religious communities and the history of South Asian religious Diasporas in New York City. Students will undertake projects individually and in groups in media formats of their choice.

This course covers the age of revolution, the age of capital, the age of empire, and the beginnings of post-coloniality viewed from a global perspective. Readings include novels and poems of the period.

LHIS 2007 Modernity and History
In this course we take a historical approach to explore the meaning of modernity. Topics include the nature of the individual and the social bond, the increased necessity for trust, given the operation of institutions over long distances require that people rely on strangers and confront impersonal and faceless dangers, the result of high-consequence events taking place far away, and the emergence of the world as a single space-time unit, exemplified by the railroads, a unified global system of time, and the telegraph. Authors read will include Paul Gilroy, Stephen Kern, Anthony Giddens, Friedrich Nietzsche, Eric Hobsbawm, Hannah Arendt, Mary Ann Glendon, Max Weber, and Michel Foucault.

LHIS 2009 Latin America: History, Economy, and Culture
This course is a general introduction to the historical and cultural development of Latin America. It reviews the formation of colonial societies in the Americas, the wars of independence, the emergence of Latin American nation-states in the 19th century, and then concentrates on the turbulent 20th century with a focus on comparative revolution, popular mobilization, great power intervention in the region, and integration into the global economy.

LHIS 3001 Uses of the Past
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, and music), art, museums, literature, rituals of commemoration, iconography, personal practices, and spatial organization. This social memory helps organize social life, by forging national identities, and conversely, by sustaining small, marginal (or even oppositional) groups. Case studies will include the American historical and cultural scene, the South’s commemoration of its lost cause, the recent incorporation of the European holocaust into U.S. 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.
### Course Descriptions

**LHIS 3013 Women in America**
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 decades following WWII. We will 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. We will focus on reading and analyzing primary sources and examining how historians use these sources to write history. Our goal is to understand the racial and gender dimensions of American history—the processes by which a “White Man’s Republic” was constituted and subsequently challenged.

**LHIS 4512 Historiography** 3 credits
This course focuses on U.S. history to examine trends in historiographical interests, practices, and methodologies. Scholars who lived through the 1960s have rewritten America’s past to include identity politics, the culture wars, and other forms of organization and debate and we will explore topics such as the multicultural movement in historical studies, the emergence of race and gender as categories of analysis, the preoccupation with popular culture, the impact of memory studies on historical thinking, America’s place in the world and, consequently, recent attempts to globalize American history. We also focus on the intersection between analytical strategies of the social sciences and literary studies with historians’ methods and epistemologies of historicizing.

Co-scheduled with Graduate Faculty: open to juniors and seniors only.

**LHIS 4513 Marx in the 19th Century** 3 credits
See www.lang.edu/academics/courses.cfm. Co-scheduled with Graduate Faculty: open to juniors and seniors only.

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**LLIT LITERATURE**

Unless otherwise noted, courses are 4 credits.

**LLIT 2003 Fantastic Short Fiction**
This is an introduction to literary genre and literary criticism. We will read major and minor masters of fantasy, (E.A. Poe, Henry James, Italo Calvino) and engage with critical discourse on the genre, including Freud’s essay on “the uncanny.”

**LLIT 2021 Latino/Latina Literature: Space and Identity**
Given the immigrant origins of Latinos/as, their literatures have frequently been concerned with questions of identity. In this course we study the different forms this preoccupation has taken in Latino Literatures, from the Chicano nationalism associated with the mythic Aztlan to contemporary postnational and postmodern revisions of ethnic identity.

**LLIT 2036 Shakespeare: Playmaker, Player King, and Plays Within Plays**
This introductory course explores theatrical metaphors in Shakespeare's plays, including examples of comedy, history, problem play, and romance, as well as including literary history about conditions of play-making in Shakespeare’s theater, and critical perspectives on the plays.

**LLIT 2040 Story of the Devil**
Human beings have often attempted to attribute misfortunes to a supernatural destructive force. Personified as the Devil, this force has been used to account for the philosophical problem of the origin of evil. But the Devil is also a character in narratives: he has a story—indeed, many stories. We will explore texts by Milton, Goethe, Dostoevsky, and Bulgakov—along with film, religious, scholarly, and popular sources. While drawing on literary and conceptual histories from many cultures and periods, we will focus on close reading of the rich assortment of devils and demons in the Russian tradition. The reading load is heavy. Students will hand in email responses, two short papers, and a final project. The course includes literary criticism and literary history.

**LLIT 2150 Russian Literature: Love and Its Genres**
While being the most unruly legislator of human conduct, love has had its specific literary genres since antiquity: love song and idyll. In this course on genre theory and literary history, we examine how love finds its genres in Russian literature and adds an embarrassment of riches to love discourse. Texts include, among others: Pushkin’s Eugene Onegin (novel-in-verse), Chekhov’s play The Seagull (symbolist theater), Gogol’s Viy (a psycho-analytic fantasy), Tolstoy’s Family Happiness (an ironic idyll), and Artsybashev’s Sanin (“boulevard novel with a thesis”).

**LLIT 2202 Central and Eastern European Literature: The Unbearable Lightness of Being**
This course studies the modernist tradition of Central and Eastern Europe from WWI to the end of the 20th century. Readings include Polish, Czech, and Serbo-Croatian fiction, drama and poetry, and Romanian, Hungarian, and Bulgarian works. We will consider why marginalized, non-mainstream literatures flourish when the world falls apart and also why they prosper in extremely experimental forms and consistently strive to create alternative and virtual realities. Students will compare literary phenomena from several
literary traditions and will practice skills in literary history, genre theory, and analysis of modernist and postmodern fictions. Writers include Karel Yapek, Bohumil Hrabal, Jerzy Kosinski, Milan Kundera, Witold Gombrowicz, and Dubravka Ugresic.

**LLIT 2204 Introduction to Literary Theory**
Recent literary theory has had a startling effect on how we read and think about books. This course will focus on the practical uses of recent theoretical innovation, covering, among others, deconstructive, historicist, feminist, and postcolonial approaches to a variety of imaginative texts.

**LLIT 2206 Victorian British Fiction: Privacy and Social Obligation**
This class looks at the tension between private lives and social obligations in Victorian British fiction. We study how the novel reflects 19th social changes, such as new labor and land laws, and so models new forms of privacy. Readings look at marriage in Bronte, Hardy, and Mill; childhood in Lewis Carroll and Charles Dickens; and dirty secrets in Arthur Conan Doyle and Oscar Wilde. We ask how Victorian characters comply or escape from marriages, contracts, and friendships. Secondary readings introduce contemporary genre theory as well as the Victorians’ own theorizing of private and public voices in Matthew Arnold and Walter Pater.

**LLIT 2208 Harlem Renaissance: Race, Place, and Space**
This seminar is a literary history of the Harlem Renaissance—roughly 1917-1937—set in the context of the political, social, and cultural climate of the period. Along with exploring the social, political, and cultural climate in which these authors were writing, and through additionally reading literary criticism and/or theory, we will also examine how the “New Negro” was written. Texts may include: Zora Neale Hurston’s *Their Eyes Were Watching God*; Nella Larsen’s *Quicksand* and *Passing*; Alain Locke’s *The New Negro*; Wallace Thurman, *Infants of the Spring*; Jean Toomer’s *Cane*; and Carl Van Vechten’s *Nigger Heaven*.

**LLIT 2210 The Spanish-American Novel in the Age of Globalization**
An introductory course in literary criticism and history on novels written after the Boom period in Spanish American literary history—from the 1970s to the present—that reflect the post-national realities of the region brought about by neo-liberal economic policies, technological change, and migration, among other factors. Among the authors studied are Luisa Valenzuela, Alfredo Bryce Echenique, Roberto Bolaño, and Mayra Montero.

**LLIT 2212 European Romanticism in Critical Perspective**
The course examines definitive works from key Romantic traditions in English, German, French, and Italian, sampling signature genres invented or reinvented by the Romantics such as the literary fairy tale (Maerchen), the narrative poem, the historical novel, the novella, the autobiographical novel, the heroic drama, the ballad. Close analysis of texts themselves will be combined with special focus on Romantic Ideology, Romantic poetics, and criticism written by and about the Romantics.

**LLIT 2213 The “Fiction” of Men and Women**
In this course we read tales, stories, novels, essays, memoirs, and criticism in search of what it has meant to write of “man” and “woman” at different times. Have men and women lived inside different story lines? Have the literary conventions describing their relationships changed? Are new plots being hatched about what gender means? We begin in the 18th century, continue to D.H. Lawrence and Doris Lessing, and go on to current short stories by writers such as Lynda Schor and Andre Dubus.

**LLIT 2214 Gender and Literature**
An introduction to literary criticism which uses gender as a major interpretative tool. The course will include literary texts, literary criticism, and gender theory.

**LLIT 2216 Literary Uses of Confession**
This is an introductory course in genre and literary criticism, focusing on poetry. Selected readings from St. Augustine, DeQuincy, and Rousseau frame close analysis of 19th and 20th century poetry by such writers as Hardy, Keats, Auden, Sexton, Plath, Hughes, and Lorde.

**LLIT 2218 Modern Drama**
An introduction to modern drama which focuses on both drama as literary text and as script intended for performance, as well as relevant dramatic criticism and theater history.

**LLIT 2220 Poetry and Criticism: The Ode**
LLIT’s poetry and criticism course series will contain a number of courses designed to develop skills in writing critical essays about poetry. This course centers on the family of poems called “odes”, tracing their history and contribution to Anglophone poetry, and centering very much on important odes written by Romantic poets.

**LLIT 2222 Topics in the Novel: Willa Cather and Edith Wharton**
This is an introductory course in the genre of the novel and its literary history, focusing intensively on the fiction of Willa Cather and Edith Wharton. The emphasis will be on the contexts in which these novelists worked: the connections between wealth and class hierarchies in established society, and the challenges and opportunities of the Western frontier, at the turn of the 19th to 20th century. Special attention will be given to the innovations in style, literary attitudes, and subject matter of these novelists, particularly as they investigate and represent the lives of women in a changing world.

**LLIT 2700 Asian-American Literature**
Through surveying a body of literature that blends the history and traditions of the Asian Pacific and the U.S., students will be asked to consider the role of archetypes, such as the trickster, hero/heroine, as well as the contours of geography. Along with literary history, students will gain insights into literary articulations of hybridity, transnationalism and inter-textuality. Texts might include: Carlos Bulosan’s *America Is in the Heart*; Diana Chang’s *The Frontiers of Love*; Maxine Hong Kingston’s *Tripmaster Monkey*; Toshio Mori’s *Yokohama California*; and John Okada’s *No-No Boy*.

**LLIT 3005 Revolutionary Poetry**
This is an intermediate course utilizing literary history and poetry criticism. It explores connections between poetry and revolutions, with a focus on English Romantic poets, the U.S. Civil War poets Whitman and Dickinson, Harlem Renaissance poets and the Black Arts Movement, and Latin American revolutionary poetry of the 20th century. *Prerequisite: one Literature course in poetry.*
**LLIT 3018 Experimental Fiction**  
This is an intermediate course in the literary conventions of genre. We will study writers who subvert these conventions (Marcel Proust, Samuel Beckett, D.H. Lawrence, the Nouveau Novelist, and others). Prerequisite: one Literature course.

**LLIT 3021 Russian Literature: the Anxiety of Possession: Poverty, Enterprise, and Excess**  
The course examines literary representations of owning, but also of charity, gambling, and losing in Russian literature. In relation to literature, argue Marxist literary critics, the question of possession is as much philosophical as it economic. Irrespective of critical orientations, the characters of a miser and a gambler and what they stand for in literary terms have endured throughout the great works of the 19th and the 20th century, such as Pushkin’s “The Queen of Spades,” Dostoevsky’s *The Gambler*, Saltykov-Shchedrin’s *Judas Golovlyov*, and others. Using literary criticism and theory informed by socialist and neo-Marxist economic ideas, students will analyze literary works and learn about the literary history of Russia and Europe. Prerequisite: one Literature course.

**LLIT 3027 Modern Jewish Literature**  
This course asks what it means to subsume such writers as Frantz Kafka, Isaac Babel, Grace Paley, Primo Levi, Philip Roth, Cynthia Ozick, I.B. Singer, and Shai Agnon under the mantle of modern Jewish literature? Perhaps a national story emerges only through the prism of their highly individuated responses to the Jewish experience of the 20th century—which includes pogroms, immigration, assimilation, cultural renaissance, the holocaust, and the recovery of a long lost homeland. We also consider the possibility of a modern Jewish aesthetic and the role this might play in the larger project of literary Modernism. Prerequisite: one Literature course.

**LLIT 3029 Childhood Narratives**  
In this course we will read contemporary childhood narratives from all over the world. Topics include literary strategies, patterns and traditions, and the relevance of formative experiences to cultural literacy and to critical and political engagement, gender, the separation from home, the myth of a disappearing traditional culture, as well as maturity and adulthood. Prerequisite: one Literature course. This course also satisfies requirements for Education Studies.

**LLIT 3048 Post-Colonial Britain 1400 AD: Chaucer, his Context, and Contemporaries**  
Geoffrey Chaucer was not the first English poet, but his are the earliest works in the language to have received continuous critical attention that is the mark of the canonical. But the process of Chaucer’s canonization was hardly inevitable. How did his work come to define a national, literary language? To answer that question, in this course on literary history, we will look at representative works from three literary traditions—Old English, Latin, and Anglo-Norman French—that Chaucer alternately appropriated and rejected. We will also look at a work nearly contemporary with Chaucer—Sir Gawain and the Green Knight—that offers an alternative version of what canonical English might have looked like. Prerequisite: one Literature course.

**LLIT 3050 Vernacular Revolt**  
This is an intermediate course in medieval literary history, focusing on the rise of Germanic and Romance vernacular literature, an effective literary revolt against Latin. Texts include Virgil’s *Aeneid*, Ovid’s *Metamorphoses*, Augustine’s *On Christian Teaching*, anthologies of Old English and Old Saxon, Old French, Provencal, and medieval Italian poems, and Dante’s *De Vulgari Eloquentia*. Prerequisite: one Literature course.

**LLIT 3200 Voices from Prison: Writing in, and about, Confinement**  
This course in literary criticism and history explores how writing responds to the ordeal of confinement. Great literature treats separation from the world as a beginning of the enlightenment that liberates the prisoner before the actual release from camp, besieged city, and enemy’s captivity. Authors might include Victor Hugo, Lord Byron, Julius Fucik, Oscar Wilde, Primo Levi, Alexander Solzhenitsyn, and Michel Foucault. Critical focus is on the topics and forms in which an isolated voice speaks, and on its relationship with the audience. Prerequisite: one Literature course.

**LLIT 3305 African-American Writers and the Essay: Many Rivers to Cross**  
An intermediate course which explores how African-American writers and intellectuals have turned to the essay in an attempt to define their roles within American historical, literary, and social institutions. The essay will be compared and contrasted with other prosaic genres, such as memoir or critical review, and students will read literary criticism and history on the essay. Prerequisite: two Literature courses, including one in poetry.

**LLIT 3306 The Fortunes of Odysseus**  
This course has a double agenda. First, it proposes to read Joyce’s *Ulysses* after a close reading of Homer’s *The Odyssey*, in order to note the devious similarities and ironic and parodic resources between texts which Joyce hopes to force upon his readers. Second, we shall trace the transformations and new faces of Homer’s “Man of Many Turnings” in categories of literature between seventh century BC Ilion and 1916 Dublin. This inter-textual course includes a good deal of literary history and genre theory; additional texts include poetry by Sefteris, Cavafy, Umberto Saba, Mina Loy, Tennyson, Shakespeare’s *Troilus and Cressida*; poetry by Du Bellay and Samuel Daniel, Jorie Graham, and Louise Gluck; and selections from Dante’s *Inferno* paired with a modern commentary in Primo Levi, *Survival in Auschwitz*, *The Iliad*, Sophocles, *Philoctetes*. Prerequisite: two Literature courses, including one on poetry.

**LLIT 3511 Modernist Literature: Nietzsche’s Influence**  
Through an examination of novels, poetry, and plays, this course will consider how the ideas of the philosopher Friedrich Nietzsche influenced the creative works of D.H. Lawrence (*Women in Love*), Wm. Butler Yeats (selected poems), G.B. Shaw (*Man and Superman*), Andre Gide (*The Immoralist*), and Thomas Mann (*Death in Venice*). How do these authors, through their use of image, metaphor, symbols, and language, give artistic expression to such Nietzschean themes as the role of the artist in society, Art and Truth, decadence and health, and crisis in culture? We begin by reading pertinent selections from Nietzsche’s ouevre, and later, his own novel, *Thus
Spoke Zarathustra. Secondary sources include literary history, literary criticism, some essays on genre, and relevant readings in philosophy. Prerequisite: either two Literature courses or one Literature course and one Philosophy course.

LLIT 3513 Origins of the Novel
An examination of the notions of “newness” and “realism” supposedly essential to novel, this class compares “typical” representative genres (e.g. Fielding’s *Tom Jones*) with ancient and medieval narratives (e.g. Petronius’s *Satyricon*, Chaucer’s *Troilus and Crisseyde*). Prerequisite: two Literature courses.

LLIT 3517 The Making of American Poetry: “Meter” versus “Meter Making Arguments”
Poe, Emerson, Whitman, Dickinson, and Frost can arguably be said to have collectively created a distinctive American poetry. Some consideration will be given to Bryant, Longfellow, and Melville as participants in the century-long struggle to find subjects, mythology, diction, and poetic forms distinctly American. We will address William Carlos Williams’s angry observation. It is very easy to talk about American poetry because there is no such thing, and pay great attention to the battle between “meter” and “meter making arguments” in the creation of American poetry. Prerequisite: two Literature courses, including one in poetry.

LLIT 3519 African-American Literature: Black Atlantic Explorations
In this course students will explore the literary history and theory of the “Black Atlantic.” Students should be prepared to think imaginatively and critically about the meanings of “double-consciousness,” migration, modernity, and religion in African-American poetry and prose. Readings might include the works of writers, such as Fred D’Aguiar, W.E.B. Du Bois, Robert Hayden, Pauline Hopkins, and Phillis Wheatley. Prerequisite: two Literature courses.

LLIT 3521 Latin-American Critics: The Home and the World
This course introduces students to Latin American literary theory by means of the study of some of the most influential analyses of the unequal relationship between the region and Europe and the U.S. in relation to literature and the cultural field in general. Prerequisite: two Literature courses.

LLIT 4001 Shakespeare: Stage versus Page
This course will examine several of Shakespeare’s plays in order to better understand ways in which the work of a literary reading opens onto the problem of dramatic reenactment. Our aim will be to better understand how Shakespeare’s language manages to “script” that which exceeds the written word, and how the plays thematize the problem of what “drama” is. Prerequisite: three Literature courses of which two may be in dramatic literature.

LLIT 4025 The Bloomsbury Group in England: Senior Seminar
This course deals with the writers, artists, and thinkers in the Bloomsbury group around the time of WWI. Work by Virginia Woolf, Vanessa Bell, Clive Bell, Roger Fry, Leonard Woolf, Duncan Grant, E.M. Forster, and Lytton Strachey will constitute the core of this course. Bloomsbury’s ideas and achievements will be considered along with those of others who were not included in the group, including D.H. Lawrence and Katherine Mansfield. We will read poetry, fiction, essays, art criticism, and literary history, and pursue the sources of this extraordinary flowering of interest in literature, aesthetics, and the goal of revitalizing the intellectual world. Note: This is a Senior Seminar. Students must have had at least three courses in literature, including a course in fiction and one in poetry. This is an advanced course intended as a preview of a graduate seminar in Literature. Students will attend classes for part of the course and also do individual research (involving regular individual consultations) towards a final project. The Senior Seminar may be taken as an alternative to senior work experience, but this needs to be formally determined during the process of registering for senior work experience.

LLIT 4505 Readings on Mimesis 3 credits
This course will examine the problem of mimesis, i.e., representation, imitation, copying, in order to understand the relationship among various forms of arts, including art, literary productions, and dramatic performances. Topics include whether a performance can be reproduced or copied in the way a painting or a poem can; and “mimesis” in general in literary and narratological studies; different interpretations of “mimesis,” and debates over institutional and political divisions among the arts. Readings may include: Plato, *Cratylus* and *Republic*; Aristotle, *Poetics*; Pico della Mirandola, *Oration on the Dignity of Man*; William Shakespeare, *Hamlet*; Sir Philip Sidney, *Defence of Poetry*; Sections from Thomas Hobbes, *Leviathan*; Gerard Genette, *Narrative Discourse*; Walter Benjamin, *The Work of Art in the Age of its Mechanical Reproducibility*; sections of Erich Auerbach’s *Mimesis*. Co-scheduled with Graduate Faculty: open to juniors and seniors only.
LNGC GENERAL INTEREST COURSES

Credits are indicated.

LNGC 2000 Lang College Singers 2 credits
The Lang College Singers is Eugene Lang College's official vocal music ensemble. The chorus meets twice weekly, working to develop each singer's individual vocal technique, to introduce the fundamentals of music and four-part singing, and to rehearse the group in a concert program, usually performed at the term's end. The ensemble explores a broad range of musical styles, including gospel, jazz, rock-and-roll, folk, spirituals, madrigals, and classical. Members choose the appropriate music and then polish and refine the numbers, with a focus on improving musical skills and singing ability. Some singing ability is recommended, but it need not be in choral music. This course also satisfies requirements for LARS.

LNGC 2004 Lang College Marathon Team 2 credits
Students interested in training to run or walk 26.2 miles may sign up for this course. Students are required to attend a weekly one-hour class meeting plus participate in weekly group runs/walks. In addition to training to run/walk a marathon, students learn about training issues, marathon history, the neighborhoods of the NYC marathon, and other marathons. Students may apply to run the NYC marathon, November 2006, but acceptance is not guaranteed. Other marathons are also options. Students should expect to spend about $300 on race fees and good running shoes. Pass/unsatisfactory grading.

LNGC 2100 NYC: Literature of Hispanic New York, 2 credits
This course is a first-year course on the literatures created by the larger Hispanic communities in New York City, which will introduce students to some basic literary critical skills and also to the geography of literary Hispanic New York. Among the authors studied are José Martí, Esmeralda Santiago, and Piri Thomas.

LNGC 2105 NYC: Religious Geography of New York, 2 credits
The first cities were built around sacred sites, and religious centers and axes are still visible just beneath the surface of many of the world's cities. New York City is different, but it's far from religiously inert. Traditional religious geographies are preserved or reproduced in neighborhoods, but the larger landscape of the city is one of overlapping religious grids, unexpected juxtapositions and new, sometimes disturbing experiences. In this course we will use New York City to explore the ways in which religious traditions and cities have shaped and continue to shape each other.

LNGC 2110 NYC: Ellis Island: “Isle of Tears, Isle of Hope” 2 credits
This course revolves around Ellis Island, the waiting room for over twenty-two million immigrants to the U.S. between 1892 and 1924. The history of the U.S. to a great extent is a drama of immigration. The course will explore the history of Ellis Island. The Museum of Immigration (a wall of honor, the baggage room, documentaries, individual profiles and family trees, collection of objects, and abandoned objects) will be the source for journals, sketches, monologues, and scenes written by students and performed in class. We will make several field trips to Ellis Island.

LNGC 2115 NYC: Poet in New York 2 credits
This poetry reading and writing course will use Federico García Lorca’s Poet in New York, as well as the work of other poets and writers, including Whitman, Moore, Koch, O’Hara, Cortez, Jordan, White, and Lopate, as a starting point for walking around and thinking and writing about the city. The syllabus will include individual and/or class visits to, among others, the Chrysler Building, Brooklyn Bridge, Coney Island, and Central Park.

LNGC 2305 Nodes & Networks: Into Leather: The Meaning of Style 2 credits
In contemporary Western culture, leather is more than a garment. In this class students will improve connections between the social history inherent in a seemingly trivial item of fashion and its exploitation as a symbol, lifestyle badge, or an evocative bit of costuming. We will forge these connections across a range of media—photography, literature, and film—taking cues from critical texts such as Dick Hebdige’s Subculture: the Meaning of Style. Students will not study leather per se; instead they will explore the ways a motif can take on meaning and the ways this meaning can evolve through the expressive possibilities of various media. Students will write a series of one-to-two page “think pieces” and will participate in a collaborative project.

LNGC 2310 Nodes & Networks: The Piano 2 credits
This course provides an interdisciplinary approach to the piano as an instrument situated in a wide range of musical, historical, artistic, social, economic, technological, and even political contexts. We will study selections from the standard piano repertoire and a few of the instrument’s famed performers in classical music and jazz, and also analyze its diverse representations in literature, cinema, and visual art.

LNGC 2315 Nodes & Networks: Literature of Social Movements 2 credits
This course explores literary history and literary production focused on the 1960s Human Rights Movement. It begins from literary texts to exploration of the relation of those texts to political and social movements, deriving from and impacting on multiethnic U.S. culture(s). Students will read poetry, drama, fiction, or political essay and see how they redefine genre.

LNGC 2320 Nodes & Networks: War, Culture, and the Arts 2 credits
The course will revolve around the subject of “war” from multiple perspectives, linked together by case studies taken from visual arts, music, literature, and popular culture. Each session will focus on a particular aspect of war and its representation: the socialization of violence; the idea of the enemy; the experience of combat; memory and the commemoration of war; and anti-war movements and protest actions. Readings as well as audio-visual materials will be discussed. Hands-on experience will include a small final project that could take a visual, performative or written form.

LNGC 3100 How People Learn 4 credits
An introduction to various pedagogies and theories of learning and teaching, with special emphasis on teaching and learning in the seminar environment. This course is a prerequisite for students interested in participating in the Seminar Fellows program. See page 53 for more information. This course also satisfies requirements for Education Studies.
**LNGC 3901 Introductory Internship**
The introductory internship is open to students with 30 or more credits and with a cumulative GPA of at least 2.5. Students must identify their goals and prepare a résumé and then meet with the internship director during the advisement period (the semester before enrollment) to discuss site options. After the initial advising session, students contact organizations, schedule interviews, select a site, and negotiate the details of the internship assignment. The program is challenging and rigorous: Interns attend required seminars; work ten to fifteen hours a week (for a semester total of 150 hours), submit biweekly journals, plan a mid-semester presentation, and produce a final paper or project. The Introductory Internship is designed to orient students to the Lang internship philosophy and provide guidance, structure, and support to students as they integrate textbook theory with real-life professional experience. A–F grading.

**LNGC 3903 Advanced Internship 2-12 credits**
This option allows students to more thoroughly explore a career path, hone skills, and develop specific organizational opportunities. Eligible students must have successfully completed the introductory internship and must have a cumulative and pathway GPA of at least 2.5. Interns establish their goals, meet with the instructor at the beginning of the semester, submit time sheets, and keep a detailed daily log. When the group meets at the end of the semester for a debriefing and evaluation session, a final paper or project is due. The number of credits earned will be determined by the amount of time the student spends working at the site. Pass/unsatisfactory grading.

**LNGC 3908 Writing Fellows 4 credits**
The Writing Fellows program places students as peer tutors in classes that involve writing. The peer tutor's responsibility is to meet with members of this class for one-on-one work on writing in progress. In a group that meets once a week, peer tutors also study the philosophy and technology of teaching.

**LPHI PHILOSOPHY**
Unless otherwise noted, courses are 4 credits.

**LPHI 2005 Rousseau's Emile**
In this course we will read and discuss in detail Jean-Jacques Rousseau's classic text *Emile*. We will attempt to evaluate Rousseau's concept of education, and reflect on the ideas of culture, humanity, and wisdom that underlie it.

**LPHI 2010 Philosophy 1: Ancient Philosophy**
This required course is an introduction to the major themes and important texts of ancient philosophy, covering such philosophers as Heraclitus, Parmenides, Plato, and Aristotle.

**LPHI 2020 Philosophy 2: Modern Philosophy**
This course will explore various philosophical works of Descartes, Leibniz, Hume, and Kant. We will approach these works to understand the limits of our knowledge. We will focus on various considerations of skepticism and their determinations of the subject.

**LPHI 2030 Ethical Thought in Ancient Greece**
In this course we read closely the work of two main figures in classical Greek philosophy, namely Plato (*Republic*) and Aristotle (*Nicomachean Ethics*). While requiring the discipline and patience of a Zen monk, our encounter with these texts will be a highly rewarding and exciting adventure. In fact, we will discover how “modern,” indeed contemporary, the “ancients” are and how their reflections on the meaning of being human can be illuminating for us here today.

**LPHI 2110 The Philosophy of the Renaissance**
This course will deal with a selection of principal figures of Italian and French Renaissance philosophy, and will attempt to understand the relation of Renaissance thought with both ancient philosophy and modern philosophy. Some prior acquaintance with the history of philosophy will be assumed.

**LPHI 3007 Hegel's Phenomenology of Spirit**
This course is intended to provide an accessible introduction to Hegel's important and difficult work *The Phenomenology of Spirit*. In addition to reading significant portions this text, we will also read the work of contemporary Hegel scholars such as Pippin, Taylor, McDowell, and Brandom.

**LPHI 3020 Medieval Philosophy**
The course will deal with Islamic, Jewish, and Christian Medieval philosophy. Focus will be on Averroes, Maimonides, and Aquinas. The course will begin with basic concepts in Aristotle, and then shift to Islamic and Jewish Medieval philosophy. We will consider and make explicit conflicts between the interests of monotheism and presuppositions of classical ancient philosophy. Topics may include: faith and reason, the soul, the eternity and the creation of the world, the existence of God, natural causality and the possibility of miracles, the unity of God, and God’s power and providence.

**LPHI 3035 Ethics after Auschwitz**
This course will examine a range of ethical reflections on the Nazi extermination of the Jews. Writers to be consulted include: Hannah Arendt, Jean Amery, Primo Levi, and Giorgio Agamben.
In this course we will consider two ways of approaching central questions of ethics, either by looking at qualities of action (principles) or at qualities of person (states of character or virtues). We will consider ethical questions through close readings of the ethical works of Immanuel Kant and Aristotle and modern writers of the Kantian and Aristotelian traditions. As an introduction to these important traditions, we will consider Alisdair MacIntyre's argument that the enlightenment project of rationally justifying morality is untenable. Central to the discussion will be whether the distinctions between act and agent, and principle and virtue, are viable ones.

LPHI 3104 Aesthetics
In this course we will read the works of Plato, Burke, Lessing, Kant, Schiller, Schlegel, Heidegger, and Gadamer. The aim will be to attain an understanding of the development and central role of aesthetics in philosophical thinking. Questions about beauty, the sublime, and the relationship of poetry to other artistic mediums will guide our discussions and readings. This course also satisfies requirements for Arts in Context.

LPHI 3108 Social and Political Philosophy
This course will examine central ideas and arguments in the tradition of social and political thought. We will examine major theories and debates concerning the nature of human freedom, justice, forms of governance, and the relationship between individuals and communities under conditions of modern, post-traditional societies. We will interpret and critically assess the central writings of Plato, Rousseau, Hegel, Marx, Schmitt, and Rawls, in the context of their methodological assumptions and relevance for contemporary concerns.

LPHI 3115 The Philosophy of Nietzsche
In this course, we will read broadly from Nietzsche's writings and discuss both their philosophical significance and their legacy. Course texts will include some or all of Untimely Meditations, The Genealogy of Morals, Ecce Homo, Thus Spoke Zarathustra, Twilight of the Idols, and The Gay Science.

LPHI 3120 Marx and Marxist Philosophy
This course will be a study of Marx's writings and his commentators. Points of focus include needs as ground for judgment, Marx's theory of history, the primacy of the productive forces in determining the productive relations, class, and socialism. In addition, Marxist writings—both early and late—will be studied in relation to contemporary developments.

LPHI 3122 Philosophy of Science
In this course we will explore the character and status of scientific inquiry in modern society. We will examine the meaning of terms, such as theory, evidence, and explanation; the relative authority of scientific reasoning in relation to other modes of reasoning; and how, in Sellars' phrase, “nominal causes come to have real effects.” Readings will include works by Feyerabend, Kuhn, Weber, Horkheimer and Adorno, and Sellars.

LPHI 3123 Metaphysics and Epistemology
This course will examine modern metaphysical and epistemological theories. We will discuss theories of knowledge, such as the nature and source of knowledge, and examine the limits of knowledge by considering modern thinkers' versions of epistemological skepticism. We will also discuss questions pertaining to metaphysics and ontology, such as the nature of reality and existence or being, grounding principles for nature and experience, and transcendent versus immanent accounts. Readings will include selections from Descartes, Hobbes, Spinoza, Hume, Kant, Hegel, and Marx.

LPHI 3200 Argumentation or the Art of Thinking
In this course we will focus on argumentation and the art of thinking, with the goal to learn how better to think and argue. We will study both the concrete and the formal ways of arguing and thinking, and by using examples, we will study different types of arguments, ways of arguing, and fallacies.

LPHI 3508 Metaphysics and Tragedy: Rethinking the Ancient Quarrel between Philosophy and Poetry
Since Plato, philosophy and poetry have been bitter rivals. Philosophy is concerned with truth, and poetry is blatantly not true. In the Republic, Plato argued for the expulsion of poets. The poets he referred to were Aeschylus, Sophocles, and Euripides. In this course, we examine this quarrel by reading ancient Greek tragedies, followed by Plato's and Aristotle's responses to tragedy. Then, we will examine how this quarrel is continued by modern philosophers, including Nietzsche, Hegel, Hølderlin, and Heidegger. Finally, we consider philosophy and tragedy in the contemporary theatrical and cinematic experience.

LPHI 3513 A Topics in Philosophy: Early Plato
The aim of the course is to provide a close reading of Plato's earlier dialogues, where Socrates is questioned by his interlocutors, often without a definitive conclusion. We will examine the discussions of love, friendship, justice, courage, temperance, self-knowledge, and wisdom in these ancient masterpieces of rhetoric and dialectic.

LPHI 3513 B Topics in Philosophy: Existentialism
Existentialism is the idea that meaning in modern life is not found through tradition, community, eternal truths, or any outside agency. Its meaning is instead rooted in how the solitary individual, in acts of freedom, gives it meaning, and how the metaphysically isolated subject lives out existence. This course will survey a wide range of existentialist writings, taking into account their diversity of literary forms.
LPOL 2000 Introduction to Politics
This course examines the concept of political theory as a distinct critical inquiry. It focuses on the essential features of politics, its relation to morality, the economy, and religion, and its shifting boundaries of inclusion and exclusion. Topics may include political power; the ends of politics; the sources of sovereignty; the ideal of political freedom; the quest of justice, law, and property; the duties and rights of individuals; justifications of political obligation; resistance and disobedience; and the possibility of radical political transformation. Readings will include Aristotle, Plato, Niccolo Machiavelli, Marsilius de Padova, John of Salisbury, Luther and Calvin, Thomas Hobbes, John Locke, Karl Marx, Mary Wollstonecraft, John Stuart Mill, Max Weber, Carl Schmitt, Martin Luther King, Malcolm X, Cornelius Castoriadis, and Michel Foucault.

LPOL 2005 History of Political Thought: Ancient and Modern Political Theory
In this course we focus on the relationship between political theory and political history. We study three formative eras of political theorizing: the birth of democracy in ancient Greece; the emergence of modern statecraft in Renaissance Europe; and the rise of modern democracy in the American and French Revolutions. We also consider the 19th century critique of the emerging democratic (or ‘bourgeois’) order. By reading key texts in their historical context, from Plato and Aristotle; Machiavelli and Hobbes; Rousseau and the Federalists; and Marx and Nietzsche, we seek to understand how political philosophy both grasps its time in thought and revolutionizes it in turn; how political regimes shape human character; and how political institutions work to procure normative ideals as justice, community, and freedom.

LPOL 2007 Contemporary Political Theory: Critiques of Power
Many of the most important political theorists of our time have analyzed forms of illegitimate power, which prevent people from participating on a par with others in social life. But they disagree as to where, how, and by whom such power is exercised; and the genesis of such power. This seminar surveys the leading alternative viewpoints and assesses the strengths and weaknesses of each. Readings will include Foucault, Habermas, Taylor, and others.

LPOL 2010 Comparative Politics Survey
This course surveys current themes and questions in comparative politics. First we focus on the methodology and different analytical frameworks of the discipline. Then we cover: the State, political regimes, and institutions; political participation and State-society relations; and political economy. Topics include: why some countries developed democratic political systems, while others remain authoritarian or experience frequent changes in government; the different ways groups and individuals participate in politics around the world; the relationship between politics, economic development, and social well being. We will analyze scholarly works of theoretical importance about countries with different political institutions and levels of development.

LPOL 2202 American Politics
This course assesses the main contours of contemporary American politics. We will analyze the 2004 presidential campaign, election, and subsequent political developments because of their importance in shaping the course of American politics. We will consider the candidates’ strategies and campaigns; the actions of the parties, interest groups, and movements on the political scene; and the responses of the public. We will gauge results for the United States and internationally. We will also survey topics such as, American political institutions, the nature of public opinion and its links with mass media, and the social and economic contexts of political debate and political conflict.

LPOL 3010 Comparative Politics: African Politics: the Evolution of the State
This course explores the origins and contemporary forms of the African state, with a focus on the legacy of European colonialism. We analyze the colonial era and development of a unique political entity—the colonial state; chart the evolution of the colonial state into an African state; and address the major themes of African politics, including democratic transitions, economic development, ethnic conflict, gender, and the environment. We draw on neoliberal, neo-Marxist, and postcolonial theories of politics, and use them to explain historical and contemporary political change. We will explore case-studies of the Congo, Ivory Coast, Ghana, Nigeria, Kenya, and South Africa. We will read African, American, and European authors, including Mari Ali Tripp, Robert Bates, Jean-Francois Bayart, Frederick Cooper, Mahmood Mamdani, Achille Mbembe, Celestin Monga, and Georges Nzongola-Ntalaja.

LPOL 3015 Representation and Inclusion in Democratic Politics
This course explores the type of groups that gain representation in politics and why. We will study the growing importance of “descriptive” representation, or the idea that elected officials should resemble, in their social identities and life experiences, their constituents. Why do people care so much about these gender, ethnic, and racial head counts? Does greater attention to this dimension of representation enhance accountability and legislative performance? We explore differences among groups constituted by gender, culture, class, caste, and race in the representational politics of India, the U.S., France, and the plural societies of Europe and Latin America.

LPOL 3019 Theories of Democracy
This course focuses on the history and theory of democracy. We begin with the birth and rise of democracy in ancient Greece as a distinct but controversial form of government. We trace its reappearance in the philosophical discourses of the early modern age and its intimate association with the concepts of sovereignty, the people, power, and the will. We conclude by considering the modern democratic constitutional state based on the twin pillars of political representation and the separation of power. We then focus on the emblematic theories of democracy in the 20th century to appreciate the diversity of competing models of democratic politics today. Among the debates we consider are those related to tensions between procedure and substance, competition and antagonism, disagreement and consensus, and representation and participation. Special emphasis will be on democratic ideals versus democratic (or undemocratic) realities.

LPOL 3021 Gender, Sex, and Power
Power is a central theme of gender theory. It is used to describe and explain relations between men and women, and among women of different sexuality, social status, and ethnic or “racial” backgrounds.
Yet most feminist theory debates refer to power only implicitly. In this course we examine power theories and how gender theorists have used them. We will study the most influential theories on power; discuss their strengths and weaknesses, especially for thinking about gender; and learn how feminist theorists employ and criticize these theories. We will read works by Hannah Arendt, Pierre Bourdieu, Judith Butler, Michel Foucault, Steven Lukes, Max Weber, and Iris Marion Young.

**LPOL 3025 Culture and Politics**

This course is an introduction to key issues in studies of culture and politics: culture and domination; culture and meaning; normalization; culture and difference; culture and resistance; cultural incommensurability. Each topic will be explored through a variety of theoretical and applied readings drawn from several disciplines.

**LPOL 3055 Political Theory: Escapes From Freedom: Freedom as a Psychological and Political Challenge**

In The Brothers Karamazov, the character of the Grand Inquisitor argues that freedom is a burden that mankind would prefer to give up in favor of obedience to authority. In this course we reflect on the predicament of the individual, and inquire into the seductiveness of oppressive doctrines. We consider why the modern world with its promise of greater autonomy continues to be threatened by mass society, totalitarianism, and unrestrained capitalist economy, in which the individual is not autonomous. We examine the problem as construed by liberals, democrats, and existentials and discuss it from sociological, psychological, literary, and philosophical viewpoints. Authors may include Arendt, Berlin, Camus, Dostoevsky, Freud, Fromm, Kant, Mill, and Riesman.

**LPOL 4512 Toleration—Past and Present**

In current conflicts in multicultural societies, the Western classic concept of toleration reappears. Yet toleration has always been a contested concept. Some see it as a virtue of mutual respect, others as the politics of condescension or repression, whereby non-normal groups or individuals are merely tolerated. This course examines the history of toleration and the conflicts in which the term emerged to understand how this ambivalence arose, the difference among current conceptions of toleration, and its political consequences, and the different justifications for toleration. Readings will include authors such as Augustine, Thomas Aquinas, Nicholas of Cusa, Luther, Bodin, Montaigne, Hobbes, Spinoza, Locke, Bayle, Rousseau, and Voltaire, and W. Brown, B. Williams, or M. Walzer. Co-scheduled with Graduate Faculty: open to juniors and seniors only.

**LPOL 4515 The U.S. in the 1960s: From Liberation Movements to Identity Politics**

An exploration of the 1960s, especially of civil rights/black power and women’s liberation/feminism. The course reexamines the movements themselves and reconsiders their legacy for politics now. How did political activists conceive of “liberation,” “domination,” and social transformation? How contested, or plural, were these conceptions all along? How were disparate elements fused into a movement politics and how did the movement break down? When did calls for liberation become identity claims? How do the American 1960s compare with moments of social transformation elsewhere? We will draw on both primary and secondary sources, and where possible documentary videos of the time. Although the course focuses on the United States, we welcome students who are interested in social moments and moments of social transformation in other times and locales. Co-scheduled with Graduate Faculty: open to juniors and seniors only.

**LPOL 4524 On Ideology**

See www.lang.edu/academics/courses.cfm for description. Co-scheduled with Graduate Faculty: open to juniors and seniors only.

**LPOL 4528 The United States and the World: Hegemony and Democracy**

This course analyzes the United States’ role in the contemporary world. Since the Cold War, American power is prominent, but U.S. military efforts (from Iraq to Haiti) are controversial and debate continues about environmental regulation, human rights enforcement, and international economic policies. We will assess competing conceptions of the origins, nature, and appropriate uses of American power. Topics for analysis and debate include: American security and terrorism; international economic and social relations; cultural encounters via media and the movements of people; international governance and law. Guided by the history of U.S. foreign policy and theories of international relations, we examine alternative views of the dynamic of relations between the U.S. and the world, and debate the organization of those relations. Co-scheduled with Graduate Faculty: open to juniors and seniors only.

**LPOL 4530 Just War Theories**

See www.lang.edu/academics/courses.cfm for description. Co-scheduled with Graduate Faculty: open to juniors and seniors only.

**LPOL 4537 Political and Social Justice**

This course will examine the normative grounds and institutions of political and social justice. We will reconstruct the post-Rawlsian landscape of theories of justice, and discuss the most important approaches: liberal, libertarian, egalitarian, Marxist, communitarian, discourse-theoretical, feminist, deconstructivist, etc. in order to construct a unified theory in the face of such plurality. Co-scheduled with Graduate Faculty: open to juniors and seniors only.
LPSY PSYCHOLOGY

Unless otherwise noted, courses are 4 credits.

LPSY 1005 Culture and Cognition
This seminar explores the tools psychologists have developed for the study of cognition and the strategies anthropologists employ in the study of culture. We examine whether these tools and strategies complement or compete with each other in the study of human experience. Topics covered may include cognitive science's universalist approach from a cross-cultural perspective; whether culture is beyond biology or grounded in evolved and uniquely human cognitive capacities.

LPSY 1237 Remembering Trauma
See www.lang.edu/academics/courses.cfm for description.

LPSY 2008 Abnormal Psychology
This course is designed to introduce students to the study of abnormal psychology. We will discuss the diagnosis, causal factors, and treatments of an array of psychopathological disorders. Historical and contemporary conceptions of abnormal behavior will be explored as well as controversies within the field regarding the classification, assessment, and treatment of psychological disorders.

LPSY 2036 Fundamentals in Developmental Psychology
This course provides students with a thorough introduction to psychological theories and research concerning child development from earliest infancy (including the prenatal period) through adolescence. Lectures and discussions interweave theory, methods, and findings about how we demonstrate, develop our abilities to perceive, think, feel, remember, plan, and ultimately, (more or less) realize our potential as human beings. This course also satisfies requirements for Education Studies.

LPSY 2037 Fundamentals in Visual Perception
We are able to interact with the world around us through the information we receive through our senses. Vision is the sensory system that we rely on the most, and that has been researched the most extensively. The amount of information that the brain processes, from the simple action of light waves bouncing off objects in the world and received into our eyes is astounding. This course will survey current facts and theories about how our brains interpret the images formed by our eyes to create a complex, colorful, three-dimensional presentation of the visual environment. We will also look at visual illusions: how sometimes we overcome them, sometimes we succumb to them, and how these illusions can add to the richness of our visual and cognitive experience.

LPSY 2039 Fundamentals in Cognition
Cognitive psychology is the study of how we perceive, process, and store information. We will begin with a history of the field and the foundations of current debates and then examine current experimental research in the areas of cognitive neuroscience, attention, perception, memory, the structure of knowledge, language, reasoning, and problem solving. We will address how memory works, why some things are remembered and not others, and how we understand and use language or recognize objects in our world.

LPSY 2040 Fundamentals in Social Psychology
The course aims at providing students with a series of analytical tools to understand social phenomena, ranging from propaganda and persuasion to stereotyping and prejudice. It does so from a psychological perspective, that considers the individual as the unit of analysis and also recognizes that human beings are social animals whose identity is often at a par with their social groups and who are highly influenced by the social context in which they carry out their judgments and behavior. The course is comprised of lectures, discussions, and group activity. Assessment is done via take-home assignments, in-class exams, and participation.

LPSY 3000 Psychoanalyzing Greek and Roman Mythology
This course is an inquiry into the “mythological unconscious.” Students will employ psychoanalysis to interpret Greek and Roman mythology. As the Jungian analyst James Hillman says: “Mythology is a psychology of antiquity. Psychology is a mythology of modernity.” Readings include Sophocles’s plays Oedipus Rex and Oedipus at Colonus, Lee Breuer's African-American production Gospel at Colonus, and Freud's Oedipus complex, Ovid's poem Metamorphoses, which describes the “transformations” that gods and goddesses and men and women experience, and Homer's Greek epics The Iliad and The Odyssey and Virgil's Roman epic the Aeneid. To learn how to analyze myths psychologically, students read Michael Vannoy Adams' The Mythological Unconscious.

LPSY 3001 The Psychology of Religion
This course will examine various contrasting statements within the field of psychology about the purpose of religion and spiritually, and their influence on the individual's expectation of psychological adjustment. Through religion, human beings derive meaning from their particular lot in life. While religious doctrine explains the inclination to believe as the natural property of God, psychologists propose that religion serves a human purpose by giving us tools with which to navigate the treacherous path from life until death. The course will look at what these tools are, and how well they serve us, according to psychoanalytic, evolutionary, experimental, and clinical perspectives. Readings include works by Freud, Frankl, Pargament, and Humphrey.

LPSY 3006 Special Topics in Anxiety Disorder
The course will focus primarily on DSM-defined anxiety disorders—panic disorder, agoraphobia, specific phobias, obsessive-compulsive disorder, generalized anxiety disorder, and post-traumatic stress disorder. Students will learn to distinguish between different anxiety
disorders, diagnostically and clinically. Several theoretical models of anxiety will be examined as well as various modes of treatment and the role of anxiety disorders in the context of current topics and world events. Students will be exposed to the DSM-IV TR, clinical case-presentations, and psychology research journal articles.

**LPSY 3018 Health Psychology**
This course will provide an introduction to the research and theories of the field. Some familiarity with psychopathology and/or social psychology is desirable but not required.

**LPSY 3019 Intergroup Conflict**
This course focuses on an area of social psychology and interpersonal dynamics that attempts to understand, predict, and control conflicts that occur between groups of individuals who differ on political, religious, ethnic, or other characteristics.

**LPSY 3020 Great Experiments in Psychology**
This course is a survey of some of the most important and interesting experiments that have been done over the course of the history of psychology.

**LPSY 3022 Islam, Women, and Psychology**
This course is an introduction to the social, psychological, and political issues confronting women in Islamic societies.

**LPSY 3024 Social Cognition**
This course is an introduction to moral and social development. Familiarity with basic concepts of developmental psychology is desirable, but not required.

**LPSY 3025 Culture, Ethnicity, and Mental Health**
This course will provide an introduction to the study of culture and human behavior in general, and culture and mental health in particular. Although primary attention will be given to cross-national research and research on the major U.S. ethnic groups, issues of gender, social class, and other forms of diversity will also be addressed. Multidisciplinary perspectives will be examined, in particularly that of medical anthropology. Familiarity with Abnormal Psychology is desirable, but not required.

**LPSY 3026 Cultural Psychology**
This course is an introduction to the basic concepts, theories, and research findings in field of cultural and cross-cultural psychology.

**LPSY 3100 Child Clinical Psychology**
This course will review the emergence of the discipline of developmental psychopathology. Issues to be covered include the etiology of childhood disorders, such as autism, conduct disorder, eating disorders, and attachment disorders. The concepts of resilience, prevention, and treatment will also be explored.

**LPSY 3103 Dream Interpretation**
This course will introduce students to the methods of dream interpretation that Freud, Jung, and others have proposed in the 20th century. In 1900, Freud published his book on dream interpretation, believing that he had discovered the “secret” of dream. We have now had a hundred years of psychoanalytic dream interpretation. In this course students will learn to apply psychoanalytic techniques to interpret dreams in order to know the unconscious. This course will be valuable to students with an interest in psychoanalytic theory, dreams, the unconscious, and hermeneutics (the philosophy of the interpretation of texts). Students also will explore cultural aspects of interpretation through the example of African-American traditions about dreams in Anthony Shafton’s Dream-Singers: The African American Way with Dreams.

**LPSY 3601 Methods of Inquiry**
In this course students will learn how to conduct empirical research in psychology. The emphasis is on “how to.” Accordingly, the reading is minimal, but active participation is essential. Students will be expected to understand the logic of how empirical research is carried out, and learn how to write a research report and present the findings. We will review different methods of conducting research and examine examples of published studies. The class will conduct several of its own studies, ranging from observing behavior in various settings (the post office, at a traffic light, etc.) to laboratory experiments, quasi-experiments, and archival studies.

**LPSY 4000 Research Practicum 1 and 2**
This course is available only to declared concentrators, and is especially suited for those students intend to continue on to graduate training in psychology. The course involves placement in one of the psychology labs in the Psychology Department of the Graduate Faculty as a research assistant. Admission is selective and requires the approval of the Research Practicum coordinator and the director of the lab in question. It is a year-long commitment at a minimum of 4 hours/week. Additional hours and credits can be arranged prior to registration.

**LPSY 4503 Social Psychology**
This course provides an overview of social psychological research focusing on human beings as “social animals” engaged in a complicated network of social relations, both real and imagined. Constrained by our cognitive capacities and guided by motives and needs, we attempt to make sense of our social world our relationship to it. We shall see how this influences perceptions of the self, perceptions of other individuals and groups, beliefs and attitudes, group processes, and intergroup relations. Readings emphasize how various theories of human behavior are translated into focused research questions and rigorously tested via laboratory experiments and field studies. Co-scheduled with Graduate Faculty; open to juniors and seniors only.

**LPSY 4504 Visual Perception**
This graduate-level course provides an introduction to the area of Visual Perception. Co-scheduled with Graduate Faculty; open to juniors and seniors.

**LPSY 4505 Developmental Psychology**
This graduate-level course surveys major theories and research findings in developmental psychology. Co-scheduled with Graduate Faculty; open to juniors and seniors.

**LPSY 4510 Psychopathology 1**
This graduate-level course surveys some of the fundamental diagnostic categories that are commonly encountered in clinical practice. Co-scheduled with Graduate Faculty; open to juniors and seniors.

**LPSY 4515 Psychology and Design**
This course explores the intersection between psychology and industrial/architectural design. Co-scheduled with Graduate Faculty and Parsons; open to juniors and seniors.
LPSY 4556 Language and Thought 3 credits
This graduate-level course surveys research on psycholinguistics, cognition, and the relation between language and thought. Co-scheduled with Graduate Faculty; open to juniors and seniors. This course also satisfies requirements for Education Studies.

LPSY 4558 Psychopathology 2 3 credits
This course is an introductory survey of biological, cognitive, socio-cultural, and epidemiological aspects of schizophrenia and other psychotic disorders. Co-scheduled with Graduate Faculty; open to juniors and seniors only. Prerequisite: Permission of the instructor required.

LPSY 4561 History and Systems 3 credits
This course describes and interprets the roots and cultural contexts of the great moments in modern psychological research and discovery. It traces the development of differing systems of thought and the clashes between those systems. It reviews the tangled rise of modern psychology and gives samples of the detective work that expose some of this field’s origin myths. The course is in three parts: the classical roots, the 19th century “boom,” and the 20th century “bust.” Prerequisite: One introductory and one intermediate LPSY course. Co-scheduled with Graduate Faculty; open to juniors and seniors only.

LPSY 4563 Psychopathology 3 3 credits
This graduate-level course is an introductory survey of the psychological, biological and sociological models of substance abuse and dependence. Co-scheduled with Graduate Faculty; open to juniors and seniors.

LPSY 4564 Introduction to Substance Abuse Counseling 3 credits
This graduate-level course is an introduction to the counseling and intervention techniques commonly employed in substance abusing and dually diagnosed populations. Co-scheduled with Graduate Faculty; open to juniors and seniors.

LREL RELIGION
Unless otherwise noted, courses are 4 credits.

LREL 1000 The Spiritual Autobiography
One way to make sense of the trajectory of our lives and of our “ultimate questions” is to construct a narrative of meaning. In this course, we will read contemporary spiritual autobiographical books and essays by writers from diverse backgrounds to explore themes such as: ancestors, lineage, tradition, cell memory, secrets/disclosure; the body, sexuality, desire; concepts of God, the self, the sacred, and “the other”/“outsiderness”; turning/returning; suffering, transformation, and mortality; and spiritual autobiography as craft and spiritual process.

LREL 2030 Religion in India
This course introduces students to major religions of South Asia, and important issues that impact the study of religion in the region, with attention on current social, political, and scholarly concerns. Buddhism, Hinduism, Islam, and Sikhism will be the focus of discussion. The class is historical in its scope and content, but will frame historical questions in the context of current debates and concerns. Students will come to appreciate the history of religion in South Asia and recognize the contemporary significance of religion, and its study, in the present day. Students will write short exercises and one longer paper with instructor and peer feedback.

LREL 2051 Women’s Spirituality and Contemporary Religion
This course explores women's spirituality within mainstream and alternative religious traditions, including Judaism, Roman Catholicism, and Protestant, as well as Wicca, neo-Paganism/goddess traditions, and Buddhism. Using essays and texts by Euro-American women and women of color, we examine the role of hierarchy and authority; the individual in relation to her religious/spiritual community; inclusivity and boundaries of normative religious practice; tradition, invention, and continuity; the role of ritual practice, worship, and liturgy; concepts of God/dess, the Holy, and the sacred; issues involving race and power; and the relationship of spirituality to social justice and political activism. Students will pursue research in areas of their particular interest.

LREL 2070 Hebrew Bible in Context
The Hebrew Bible took shape over hundreds of years, influenced by literatures and religions of various ancient Mediterranean peoples. This seminar explores the many literary genres found in the Hebrew Bible—poetry, narrative, historical, and legal and ritual texts, alongside representative ancient works produced by neighboring cultures of the ancient world. Representative works include Mesopotamian legal texts, Mesopotamian and Egyptian hymns, and Ugaritic narrative poetry.

LREL 2074 New Testament in its Milieu
Within two or three generations, the followers of Jesus Messiah were transformed from a small Palestinian Jewish renewal movement into a wide-spread, Greco-Roman, largely non-Jewish religion of salvation that thought of itself as the New Israel. This remarkable development is preserved in the New Testament and a few other documents. We shall examine the content of these works, within their historical and literary milieu, to understand the types of religion they reflect and where these earliest Christian communities fit into their Jewish and Hellenistic backgrounds.
LREL 3010 Gender and Ritual in the Ancient World
Gender distinction was a significant central distinction in the ancient world. Yet cultures differed in how they envisioned the distinction between male and female. Deities were “gendered,” and also transcended gender. This seminar explores the connection between the sacred time and space of ritual and human gender distinctions. Topics to be studied include rituals associated with Demeter and Persephone in Greece, Isis and Osiris from Egypt, and various temples of the Sumerian city states. Students will research subtopics of their choosing.

LREL 3025 Cultures of the Religious Right
This course will bring the tools of religious and cultural studies to the growing Evangelical Christian subculture of the contemporary U.S. Its aim is to understand “red” America, a world with its own educational and civic institutions, news sources and entertainment networks, as a series of overlapping religious worlds. What draws people to inhabit these worlds, to move among them, to leave them? And why have Evangelicals recently moved from shunning the secular world to trying to penetrate it? With a particular focus on youth cultures and educational institutions, we consider broader issues about the relation of religion and the arts, politics, and science.

LREL 3030 Temple, Mosque, and Court: Locating Authority in Medieval India
Political discourse in India today often refers to South Asian pasts in order to justify or critique political positions and even violence in the present. This course is designed to enable students to examine critically the multiple locations of authority in religious and secular contexts in medieval South Asia (primarily the region that now comprises the modern nation-states of India, Pakistan, and Sri Lanka), with attention to current debates about the role of religion in the formation of communities (both religious and not) and individual identities. The class will be historical in general approach but interdisciplinary, exploring aspects of religious life; literary, visual, and cultural production; the formation of imperial and regional polities; and intellectual history.

LREL 3059 Myth and Religion in Film
Many films are about myth, spirituality, and religion, but some through film style (editing, camera work, sound, and staging) create a spiritual space. Students analyze how cinema, which shows concrete events and characters, may convey a spiritual or religious dimension. Films discussed include Andrej Tarkovsky's Andrej Rublev, Peter Weir's The Last Wave, Carl Theodore Dreyer's The Passion of Joan of Arc, Julie Dash's Daughters of the Dust, Kon Ichikawa's The Burmese Harp, Terrence Malick's The Thin Red Line.

LREL 3065 Islam and African-American Religion
This course will explore the place of Islam in African-American religious history.

LREL 3076 Buddhist Philosophy
This course will introduce the philosophical traditions of Buddhist cultures past and present and their place in the lives of monastic and lay Buddhists, looking at the relationship of philosophy to meditation, and to an ethics of compassion.

LREL 3100 Religion and Democracy
This course will explore historical and conceptual tensions and affinities between religious and democratic traditions. Is Western democracy a secular ideal, or is it indebted to religious conceptions? Is it compatible with the religious anthropologies and authority structures of Islam, Buddhism, or Christianity, or should we expect each religious tradition to evolve its own forms of democracy? Must democracy exclude religious voices and arguments, or does it promote pieties of its own?

LREL 3506 Approaches to the Study of Religion
What is “religion”? How useful is it to describe aspects of human history and experience? This class will explore a wide range of disciplinary engagements with the definition of “religion” and consider the genealogy of the concept in relation to broader histories of ideas and politics. We will consider the problematic of this Western concept for understanding non-Western cultures and traditions, and evaluate the usefulness of critical engagement with the notion of religion in relation to contemporary society.
LSHI SOCIAL AND HISTORICAL INQUIRY

Unless otherwise noted, courses are 4 credits.

LSHI 1032 Democracy in America
See www.lang.edu/academics/courses.cfm for description.

LSHI 1040 Mass Culture and Mass Society
In this course we examine the modern emergence of large groups whose members neither know each other nor have much in common beyond the specific cause or issue that draws them together. We begin by examining group forms such as the mob and crowd and move on to thoroughly anonymous agglomerations of people. We consider whether groups should be studied only through their originating causes, or whether they are social and cultural forms in their own right. Readings include theoretical and literary texts as well as visual forms that deal with industrial capitalism, fascism, communism, and globalization.

LSHI 2017 Social and Historical Inquiry 1 (Core)
This course is a broad introduction to forms of knowledge produced by social and historical studies of the modern world. We examine the formation of modern society through an analysis of its master processes as they unfolded in Europe in the context of European colonial expansion: the emergence of capitalism and the industrial revolution, the French and American revolutions and the formation of the modern state, processes of secularization, construction of modernist culture, and the persistence of social inequality. We begin with the emergence and significance of historical and social inquiry; consider the history of modern Western societies; focus on “classical” social theories of society (Marx, Durkheim, and Weber); and examine contemporary socio-historical analyses that extend and transcend these classical theories. Social and Historical Inquiry 1 and Social and Historical Inquiry 2 need not be taken in numerical sequence.

LSHI 2500 Social and Historical Inquiry 2 (Core)
Societies around the world seek two goods: to provide for the basic welfare of their citizens and to respect and cultivate human freedom. Yet achieving these seemingly straightforward goals is not simple. We will analyze major theories of development, defined as the process of producing wealth and improving living standards. Next, we will focus on democracy: its meaning, how societies become democratic, and how democratic institutions vary. Finally, we explore how democracy and development interact in contemporary societies by focusing on India. Social and Historical Inquiry 1 and Social and Historical Inquiry 2 need not be taken in numerical sequence.

LSHI 3005 Slavery in New York 3 credits
This course will explore the history of slavery in the urban north from 1624 to 1827, in conjunction with the NY Historical Society’s major upcoming exhibition on slavery in New York. Students will gain first-hand experience with the challenges of putting a course together based on an unusual array of primary materials, including documents, pamphlets, diaries, trial records, sermons, and popular song, along with imagery, ceramics, silver, objects of material culture, and archaeological findings. Using these rare artifacts and documents students will grapple with issues of social memory, public history, and methodology. This unique opportunity to investigate the making of history through an exhibition. Classes include sessions in the exhibition on West 77th Street, field expeditions and guest lectures.

LSHI 3010 Economic Anthropology
This seminar explores the capitalist economy from a cultural perspective. The themes developed range from the rise of economics as a science and the cultural anthropology of consumption, to the connection between capitalist development and various forms of historicity, and the anthropology of commodity fetishism. We use an historical approach to capitalism and begin with Max Weber’s discussion of the relationship between religion and the formation of a capitalist ethos. It concludes with reflections on the relationship between postmodernism and so-called flexible accumulation.
LSOC SOCIOLGY

Unless otherwise noted, courses are 4 credits.

LSOC 2000 Introduction to Sociology
This course will take up the major questions that motivate sociological analysis, including human action, economy, gender, social interaction, inequality, organizations, and religion. Sociology is not a single scientific discipline but has many branches. We will begin by discussing classical readings in sociological theory. Then we will draw on our reading of these texts in a discussion of contemporary issues related to gender, class, politics, organizations, knowledge, and art.

LSOC 2002 Introduction to Urban Sociology
This course is a general introduction to the field of urban sociology. We will examine urban theories and concepts from the early Chicago School of the 1920s, to community studies of race and ethnicity between 1940s and the 1960s, and contemporary studies of race, ethnicity, and gender within urban areas. Some topics may include the migration of blacks from rural to urban areas, racial segregation within neighborhoods, schools, and jobs; immigrants within the job market; social networks within cities; social problems; the creation of poor urban spaces (i.e. black ghettos and the Latino barrio); public policy regarding the poor, women, and families in cities, urban gentrification, the city as growth machine, and the impact of globalization on urban environments. This course will focus on Chicago and New York City and incorporate readings and films.

LSOC 2005 Sociology of Culture
This course will provide an introduction to current theoretical perspectives, methodological issues, and empirical work in the sociological study of culture. We will examine sociological accounts of the production of culture (including popular culture, mass media, art, and varieties of material culture), and also consider different modes of analysis of culture and cultural products to develop satisfying explanations and critical understanding of important sociological phenomena such as power, inequality, and other durable patterns of social organization.

LSOC 3005 The Vietnam Conflict: A Multitude of Socially Constructed Realities
This course examines the complexities of the Vietnam conflict in its historical and sociological contexts. Reference points include revolutionary movements; religions; ethnicities; urban dwellers, villagers, and tribal members; the media; protest movements to address colonialism; revolution; legitimacy; conflicts and cohesions; laws, codes of conduct, rules of engagement, and behaviors; symbolic and language systems; types of violence, both real and imagined, including the phenomena of atrocities; ideologies; and propaganda. Reading materials include Stanley Karnow’s Vietnam, A History, historical accounts, journalists’ reports, documents, letters, memoirs, other media including films, and existential reflections.

LSOC 3007 Constitutional History of the U.S. and France
The course will consider this topic from the age of democratic revolutions to the present primarily through the study of constitutions, political theories, judicial decisions, and original projects, commentaries, and analyses. Some secondary literature will be read, in particular the works of H. Arendt, R. R. Palmer, K. Baker, F. Furet, and B. Ackerman. French reading knowledge is desirable (and it can certainly be developed through the course if the student has the elementary knowledge) but not required.
will also discuss the social history of genetic abuses to understand
sequences of acquiring and accumulating mutations in our DNA. We
understand the products of these genes, and review the conse-
quences of genes and their inheritance patterns, a molecular analysis to
address these questions using an historical account of the discovery
for the social and legal implications of this research? We will
enhance our quality of life? Which collaborations are most essential
environment influence genetic information? Will genetic research
How much of our behavior is genetically determined? How does the
behind them, this course will examine current environmental issues
is not overstated. Looking at both policy questions and the science
environment have on human health, for example? In addition,
most people agree they favor improving the environment, but the
population is divided over the details. How much should we spend?
How fast should we move? What impact does a deteriorating
environment have on human health, for example? In addition,
some experts have challenged environmental scientists to prove
that a problem exists, and to show that the environmental “crisis"
is not overstated. Looking at both policy questions and the science
behind them, this course will examine current environmental issues
and ask are they real, and if so, what can be done about them? This
course also satisfies requirements for Urban Studies.

LSTS 2025 Does the Environment Matter?
Most people agree they favor improving the environment, but the
population is divided over the details. How much should we spend?
How fast should we move? What impact does a deteriorating
environment have on human health, for example? In addition,
some experts have challenged environmental scientists to prove
that a problem exists, and to show that the environmental “crisis"
is not overstated. Looking at both policy questions and the science
behind them, this course will examine current environmental issues
and ask are they real, and if so, what can be done about them? This
course also satisfies requirements for Urban Studies.

LSTS 2040 Genes and Behavior
How much of our behavior is genetically determined? How does the
environment influence genetic information? Will genetic research
enhance our quality of life? Which collaborations are most essential
for the social and legal implications of this research? We will
address these questions using an historical account of the discovery
of genes and their inheritance patterns, a molecular analysis to
understand the products of these genes, and review the conse-
quencies of acquiring and accumulating mutations in our DNA. We
will also discuss the social history of genetic abuses to understand
societal and academic responsibility. Course readings will include
newspaper articles and secondary scientific literature; and videos
and CDs depicting molecular DNA techniques and their automation
will clarify the more technical aspects of the course. This is the first
in a series focused on genetics. Upon completion, students will have
satisfied the prerequisite for Genes and Identity, The Science and Politics
of Cancer, Genomics, and the Biodiversity Achieved lab course. It contains
the same content as LSTS 1210 Genes Code of Codes, and students who
completed that course may not register for this one. This course also
satisfies requirements for Psychology.

LSTS 2100 Ethnomathematics
Ethnomathematics is a new field that bridges the gap between
mathematics and anthropology. It explores the role of mathematics
in diverse cultures, seeking to widen our view of what mathematics
is, its history, and how it is practiced. In this class we will compare
differing concepts of time, space, and relationships, as well as
examine traditions of religious practice, building and design, and
game-playing. Many of these activities can be understood through
the mathematical field of group theory, a surprisingly simple but
rich area of study, linking such ideas as symmetry patterns, matri-
archal lines, and cyclic concepts of time.

LSTS 2155 Quantitative Reasoning
Quantitative reasoning is the ability to make sense of the numbers
that surround us: to find patterns, to estimate, and to create mathe-
matical models that will help us make informed decisions. In this
course, we will focus on the role of dynamical systems in under-
standing ecological, biological, and other complex relationships.
Using computers as computational and graphical aids, we will
explore different kinds of mathematical models, develop basic
statistical concepts and problem-solving skills, and learn why
dynamical systems are the primary tools in the emerging theories
of chaos and complexity. This course also satisfies requirements for
Psychology.

LSTS 2236 Disease and Doubles
This course analyzes new biomedical technologies as they shape
experience and interpretation of diseased states and examines the
influence of race, class, and gender in unequal health outcomes.
Course will use ethnographic field methods in science and
medicine.

LSTS 2525 Statistics 1
This introductory course is designed to prepare students to use
statistics to describe and analyze data. Topics will include frequency
distributions and their graphical representations, percentiles,
measures of central tendency and dispersion, correlation, and
simple linear regression, and basic hypothesis testing. The course
will use SPSS, a statistical software package, to conduct much of the
graphical and computational analyses, while class sessions will focus
on the underlying concepts and the appropriate use and interpre-
tation of these analyses in various applications. This course also
satisfies requirements for Psychology.

LSTS 2345 The Science and Politics of Infectious Diseases
Investigation of infectious diseases that have escaped our efforts of
elimination and the complex interplay that occurs between infec-
tious agents and society. Some diseases have long histories like
cholera, malaria, and tuberculosis, while others, like AIDS, SARS,
and West Nile serve as representatives of new diseases to come.
Readings and discussion will focus on the influence of disease on
creativity and media, the biological processes underlying infection, treatment, and prevention, and the socio economic/political factors which influence infectious disease progression.

**LSTS 2600 Foundations of Physics**
This course explores the history of physics from Galileo and Newton on to the study of heat and energy, entropy, and the Second Law of Thermodynamics. It is mostly non-mathematical. Not open to students who have taken Galileo to Einstein.

**LSTS 3017 Infinity**
In this course we will study the history of the idea of infinite, from the Greek paradoxes of Zeno, through the development of calculus and “infinitesimals,” to Cantor’s notion of cardinality. In this introduction to the mathematical field of analysis, we will ask such questions as: what is infinite plus one; what does it mean to divide by 0; how do we add an infinite sum; and what can we construct a function whose graph has an infinite number of discontinuities? Topics will include the arithmetic and spatial properties of the real number line, set theory, the concept of a limit, infinite series, the definition of dimension, and fractals.

**LSTS 3019 Science and the Politics of Cancer**
Despite advances in science and medicine, cancer continues to puzzle researchers. In this course we consider cancer’s biological and genetic underpinnings; how lifestyle affects susceptibility; tumor suppressor genes and how to activate them; media and society’s view of cancer and the mechanisms that contribute to this epidemic. Lung cancer will serve as an exemplar of an environmentally induced cancer; prostate and colon will serve as genetically based cancers; and breast cancer will force us to consider both genetic and environmental factors. New technologies and tools will be reviewed and will include a survey of the human genome project, DNA microchip analysis and genetic testing to diagnose cancer, while gene therapy, vaccination, and protein chimeras provide examples of new treatments and prevention. Prerequisites include Genes and Behavior, or Genes the Code of Codes, or the Biology of Beauty, Sex and Death. Permission of instructor required.

**LSTS 3021 Chemistry and the Environment**
This course investigates the interplay between chemistry and policies related to air, water, and energy. Prerequisites: One of the following courses: Chemistry Around Us 1, Chemistry Around Us 2, or Our Chemical Environment.

**LSTS 4530 Science, Health, and Technology:**

**Epidemics** 3 credits
The focus is infectious disease as it relates to economic and social development, human rights, and conflict around the world with an analysis of four infectious diseases that have escaped elimination (cholera, malaria, tuberculosis, and AIDS). Students learn the science behind these diseases on a “need-to-know” basis and read from a variety of literature sources and Web-based databases. The science and technology to detect and target infectious agents used in biowarfare will also be reviewed. Some class sessions will involve situational dilemmas that will be solved through collaborations involving individuals with expertise in economics, politics, and cultural studies. This is an analytical writing intensive course. Co-scheduled with The New School and open to five Lang students. Permission of instructor required.

**LTHR THEATER**
Unless otherwise noted courses are four credits.

**LTHR 1050 How to Read a Play**
In this course students read a number of different plays (primarily modern) and begin to explore how a dramatic text develops from both a literary and a theatrical perspective.

**LTHR 2008 Fall Production Workshop** 3-4 credits
Students will work on a play. Performances will take place in November. Auditions TBA, open to all. Check the website at www.lang.edu/academics/courses.cfm.

**LTHR 2008 Spring Production Workshop** 3-4 credits
Students will work on a play. Performances will take place the week of March 13th. Auditions TBA, open to all. Check the website at www.lang.edu/academics/courses.cfm.

**LTHR 2009 Beginning Playwrighting**
This course is open to all who have contemplated writing a play. Those who have delved into writing plays before will make their goal for the end of the semester the completion of a full-length play. Those who have not written in this form before will complete a one-act play. The course includes reading and writing exercises.

**LTHR 2020 Creating a Solo Performance**
This course is an intermediate acting course that introduces student to the research, writing, and performance techniques of well-known artists as solo performers. Students will create their own solo performance based on research of sources such as diaries, letters, memoirs, and autobiographies. Subjects can be historical or contemporary figures such as politician, artists, writers, philosophers, and scientists of particular interest to the student. There will be field trips to the important solo performance theater events in the city.

**LTHR 2050 Acting Fundamentals X**
This class will introduce students to script analysis for the purpose of developing a character and playing an action. In addition to studying text, the class will participate in improvisation designed to focus on storytelling, locating conflict, and both psychological and physical exploration of subtext. The class will culminate with a rehearsed scene.

**LTHR 2060 Seeing Theater**
This class will go to the theater once a week, and will write about and discuss what we have seen. We will see approximately 12 plays. Payment is $190, which comes to about $15 a show. Payment is due on the first day of class.

**LTHR 2100 Beginning Directing**
This class explores the fundamentals of directing. We will do a number of practical exercises that deal with staging. We will also look at the kind of text analysis that is particular to the director, as well as many of the practical issues with which a director must deal. Students should be prepared to act for each other.

**LTHR 2200 Modern Theater Theory**
This course will explore major 20th and 21st century theories of theater and their relationship to practical stagecraft, dramatic literature and performance. Topics will include Brecht, Artaud, theories of the avant-garde, psychoanalytic theory, feminism, structuralism, postmodernism, and others.
LTHR 2500 Music and Dance in World Theater
This course will explore the relationship of music and dance in several of the world’s theater traditions (Indian, Japanese, Chinese, and African, among others). We will examine how such traditions have been incorporated into Western theater forms, among them as the American musical, MTV, and the work of experimental theater artists such as Peter Brook, Augusto Boal, and Julie Taymor (The Lion King).

LTHR 3022 Ensemble Acting
This class will introduce students to the process of group theater-making. Students will explore a variety of tools (improvisation, text, music, and movement) to develop what might be termed “the group mind.” In addition to the hands-on work of rehearsal and workshop, students will research the work of other ensemble companies and directors. Prerequisite: Acting Fundamentals X or Y, or permission of the instructor.

LTHR 3025 Performance Theory
Taken together, the terms “performance” and “theory” are something of an oxymoron. Starting with Plato and Pythagoras, a deep opposition between theatrical activity and theoretical reflection imposed itself on the very birth of the word “theory,” which derives from “theater.” In fact, the history of theory’s relation to performance should be told as the story of an intense struggle between philosophy and theater. What makes this struggle all the more significant is the fact that it constitutes a battle over the very meaning of politics—starting, as it did, with the first political philosophy, Plato’s Republic. This seminar examines this struggle from its inception in key texts by Plato and Aristotle to this struggle raging today in a variety of theatrical and political domains in readings of more contemporary texts, especially Hannah Arendt’s philosophical reflections on action.

LTHR 3050 Starting a Theater Company
In this class, students learn the process of starting a theater company. Each week we will travel to interview different theater founders and artistic directors. Students do two research projects on two different theaters, studying their artistry and their business. The final project is to develop your own theater company.

LTHR 3080 World Dance
This course explores the relationship of music and dance in several of the world’s major theater traditions. We will look at Indian and Indonesian dance-drama, Javanese shadow-puppet theater, Japanese Kabuki, Chinese dance-opera, African ritual performance, and Latin American carnival. We will also examine new performance forms, such as Japanese Butoh, post-modern theater in Indonesia, and experimental work in the U.S. and Europe which incorporates various world theater traditions, including examples from directors Peter Brook and Julie Taymor. Finally, we will look at American popular entertainment, ranging from vaudeville and minstrel shows to the American musical and MTV to understand the complex interaction world theater traditions have had and continue to have on each other.

LTHR 3104 History of Theater, Part 1
This year-long survey course examines the history and aesthetics of the theater, together with the concomitant development of staging, production, and acting methods and styles. We will read representative plays from Ancient Greece to the 20th century, with particular reference to historical context and dramatic convention. Along with the plays, we’ll look at critical and theoretical essays that elucidate these social and aesthetic conditions. Part 1 (Fall) will cover the period of Ancient Greece through 17th century Europe, including the classical theater of Japan. Part 2 (Spring) will cover the beginning of modernism in 19th century European drama, examine the formal experiments of the late 19th and early 20th century, and conclude with post-war European and American drama. It is recommended, but not required, that students take History of Theater Part 1 and 2 in numerical sequence. Both Parts 1 and 2 are required for the Theater path of study.

LTHR 3105 History of Theater, Part 2
See description for History of Theater, Part 1.

LTHR 3110 Intermediate Directing
In this class, students continue the work started in Beginning Directing. We will deal with such issues as design, composition, non-narrative and non-linear work, as well as introducing some tools or concepts, such as puppetry and Forum Theater. Each student will direct a final project that will be a public presentation. Prerequisite: Beginning Directing or permission of instructor.

LTHR 3200 Creating Documentary Theater
This class will introduce students to the process of creating theater from documentary sources. During the semester, the class will explore a range of documentary theater traditions and techniques and create an original work of documentary theater, from the initial research to final production.

LTHR 3205 The Obsessive Self
In this course we will study the presentation of self as it has developed through recent centuries in prose works and the performing arts. Throughout the course, we will also look at related issues of media voyeurism, the diminishing distinction between public and private life, and the wider cultural impact of such claustrophobic self-regard.

LTHR 3560 Intermediate Playwrighting
In this workshop, we will explore the playwrighting process, the elements of drama, the psychology of perception, and different approaches to structuring a work for the stage. Each student will write a one-act play that will be read and discussed in class. In addition, there will be weekly exercises designed to explore different aspects of dramatic writing. There will also be weekly reading assignments of contemporary plays drawn from a wide range of theatrical aesthetics. Prerequisite: At least one playwrighting course.

LTHR 4060 Advanced Playwrighting Colloquium
By the end of the course, each writer will have completed a full-length play, and will hold a public reading of that play. Prerequisite: prior playwrighting or playwrighting and fiction/poetry courses.

LTHR 4061 Advanced Acting
This colloquium will center on the commitment of an action. We will do a lot of physical work drawn from many different methodologies. We will use and create text to explore the actor’s instrument. Part of class each week will be devoted to group exercises, and part to work that the class participants have created over the course of the week. There will be readings drawn from many sources, some outside of theater. Keeping a substantial journal will also be a part of the work. In this course students who have completed at least one Lang acting class will undertake intensive scene study. Permission of the theater chair required.
LURB URBAN STUDIES

Unless otherwise noted, courses are 4 credits.

For descriptions for Special Topics courses, refer to the website http://www.lang.edu/academics/courses.cfm.

LURB 1026 Urban Problems, Urban Actions (UP)
New York City: home to myriad communities—Puerto Rican, Dominican, West Indian, Haitian, Italian, African-American, African, Asian, Arab, Muslim, and South Asian—is also the world center for finance, publishing, media, music, art, and theater. This seminar will examine urban problems—gentrification, public education, divergent economies—from an activist perspective. We will investigate how the forces of finance, real estate, and media shape policy changes; and how and why communities resist policies and practices. This course includes visits to neighborhoods and offers a vital foundation for knowing New York City.

LURB 2000 Public Space and the City (UC)
Beginning with readings and discussions that familiarize students with the historical roots and political-cultural facets of the term “public,” this course will set out—using New York City as a field for research—to discover if “public” space actually exists, where and when it does, and for what purpose. We will examine what forces—private capital, the state, philanthropic institutions, traditional party politics, and community activism—determined its fate. The shiftness of the concept of public space will be put in the context of a particular history, New York’s Central Park. Using the local daily and weekly press, we then examine more contemporary issues involving the development and use of city space. As the semester proceeds, students choose a topic, present their research to the class, and produce a final paper.

LURB 2001 Migrant Cities: Immigration, Migration, Displacement, and the Metropolis (UD)
New York City is in the midst of a demographic transition which will ultimately transform the cultural, economic, and political life of the nation’s largest city. More than half of the city’s population are foreign-born or the children of foreign-born. This new “migrant city” poses serious challenges for the civic and political institutions of New York City, while also providing the basis for rejuvenating old neighborhoods, replenishing the city’s labor force, creating new jobs and industries, and strengthening the city’s ties to other nations and cultures. This course explores the geographies of immigration, migration, and mobility in New York City.

LURB 2005 Gender, Difference, and the City (UC)
This course explores how gender and other forms of social difference both produce and are produced by cities. We will examine the “gendering” of urban spaces and places such as urban dwellings, the street, public spaces, urban workplaces, and neighborhood and community spaces. We will also consider how gender comes together with other categories of difference—class, sexuality, age, race, ethnicity, nationality, disability, etc.—in urban life and in the relationship between cities and other places. Topics we will cover include: women and public space, “performance” in urban identity, sexuality and social control, and urban activism, among others.

LURB 2030 Special Topics in Urban Cultures (UC)
This variable topics course changes when offered. Topics may include: Urban Sexualities: Exploring Identity and Space in the City; A History of African-Americans in the City; Urban Cultural Change in Comparative Perspective, etc. See www.lang.edu/academics/courses.cfm for topic description when course is offered.

LURB 2058 Urban Environmental Issues (UE)
This course explores the difficult technical, financial, political, and social choices required to make New York City environmentally sustainable. Topics include managing the urban environment, the making of environmental decisions, the measurement of success, and resolution of conflicts. The focus is on complex and politically-charged decision-making, such as drinking water supply, air quality management, transportation infrastructure, and the redevelopment of contaminated land. Our goal is to understand 1) the impact of national environmental policies on local decision-making; 2) the relationship between the city and its surrounding region; 3) the methods of setting environmental quality standards; 4) the benefits and complications of preventive approaches to environmental problems; and 5) the citizens’ role in the decision-making process, and how to address the environmental justice consequences of environmental policies. This course also satisfies requirements for Science.

LURB 2059 Race, Ethnicity, Class, and the City (UP)
This course will focus on the politics of race, ethnicity, and class in American cities since the 1960s. We will compare New York City’s development to that of other major cities, including LA, Detroit, and Chicago. In the second half of the course, we will focus on current issues faced by NYC’s racial and immigrant communities. Readings include Joshua Freeman’s Working Class New York, Monique Taylor’s Harlem between Heaven and Hell, and Mike Davis’s Magical Urbanism.

LURB 2316 Introduction to Urban Studies (Core)
This course introduces students to the different elements impacting the U.S. urban system and how they have changed over time. It explores topics of importance to the study of cities from interdisciplinary perspectives. Topics to be examined include: urban politics; immigrants and the city; racial and cultural relations; land-use and form; housing, neighborhoods, and social class; employment and welfare; urban finance and urban service delivery; and types of urban unrest. The course is designed to facilitate understanding of historical and contemporary urban processes, problems, and policies. It is well-suited to students contemplating further work in urban studies and community development.

LURB 3005 The Shaping of the Modern City (UH)
This course will examine historically those diverse social, political, and economic forces that gave shape to American cities and urban consciousness. We shall concentrate on understanding the era of westward movement and explosive urban growth from the 19th century through the first half of the 20th century. Technology, work, immigration, race, and gender are the markers by which we will view urban development and transformation of the landscape. By way of contrast we will also look at the “Sunbelt Cities” which grew rapidly in size and importance after WWII, and have all but overwhelmed some of the “older” cities and their own natural environment; Los Angeles will serve as a case study. The course will focus on analyzing the myriad challenges, opportunities, and problems which have marked urban life in the U.S., past and present.

LURB 3007 Urban Economies (Core)
In recent decades urban economies have been profoundly and irreversibly transformed. Existing political and economic arrangements have been superceded by new institutional configurations, political-economic organization, and centers of growth. As cities
and the mechanisms of urban governance adjust to these new realities, the focus of urban planners and policy-makers has moved from traditional functions of resource allocation and management towards aggressive place-making and promotion initiatives and increasingly “entrepreneurial” economic development strategies. This course will examine these challenges and controversies and allow students to critically evaluate the role of urban planning and policy in shaping the development of urban economies.

**LURB 3008 Globalizing Cities (UP)**
This course examines the concept of the global city and the process of global city formation, investigates the implications of globalization for international urbanization, and explores the political-economic, social and cultural consequences of globalizing cities. Global or world cities have become crucial strategic sites within the new networks of the 21st century while processes of globalization are transforming cities throughout the world. We will focus on the coincidence of globalization and neoliberalism in urban governance, struggles over urban citizenship and public space, and transnational urbanism and the rise of the multicultural city. By examining major cities throughout the world, students will explore the complex geographies of contemporary cities and consider possible strategies for reclaiming a sense of place and community in these globalizing urban settings.

**LURB 3009 Immigrants and Segregation: Enclaves, Neighborhoods, and Ghettos (UH)**
This course will critically examine the historical and contemporary residential segregation of urban immigrant groups into, for example, “Chinatowns,” “Little Italys,” and “Barrios.” Through readings, films, discussions, and fieldwork, we will explore how spatial expressions of segregation have been established and maintained at different stages of immigration history, both by immigrant groups and the receiving society. We will also address the relationship between spatial segregation and (ethnic) identity formation. Examples will be drawn from a variety of cities, such as New York, Los Angeles, Vancouver, and Miami.

**LURB 3010 Community Organizing: Methodologies of Research and Activism (UD)**
This course explores the theory and practice of community organizing with a focus on understanding and implementing critical qualitative methodologies. We will examine theories of social action and political organizing and their relationship with political-economy and identity. We will use examples of place-based and community-based organizations and organizing to consider the relationship between space, place, scale, and activism. Research on anti-sweatshop activism will serve as a primary case study. Throughout the course, we will simultaneously examine the role of qualitative methodologies and community-based learning in the research on community-based organizing and in activism itself. Students will engage extensively in their own methodological research projects. This course also satisfies requirements for Education Studies.

**LURB 3019 The American City from WWII to 9/11**
This course provides an interdisciplinary perspective on the American urban experience. Using historical, literary, and visual materials, we trace the development of the late 20th century city as a physical and work environment, social milieu, political entity, economic center, and cultural symbol. We consider what, if anything, “urban” means today and whether cities are still viable, focusing on the conflict between the promise of American cities at the end of WWII and the reality at the beginning of a new millennium. Topics include immigration and migration, race and ethnicity, education and social reform, poverty and wealth, urban decline and revitalization, deindustrialization, planning, ecology, and suburbanization.

**LURB 3024 Urban Anthropology: Cosmopolitanism, Citizenship, and Urban Life (UC)**
This course provides theoretical and methodological tools for understanding and critically analyzing global and cosmopolitan citizenship in contemporary urban life. Globalized and diasporic cities are settings where citizenship is experienced in heterogeneous and unequal ways. Diverse identities are exposed to distinct forms of sociality and historical paths that shape city life. The modern-day urban form, seen as the locus of cultural processes that modernity has brought about, faces contradictions in and challenges to the building process of a public sphere and a collective time and space. As a substantive course project, students will use anthropological, ethnographic research techniques, such as interviews, life histories, fieldwork diaries, participant observation, and filmmaking, to explore an urban problem of their choice.

**LURB 3032 Urban Development in International Perspective (UD)**
This course introduces students to the evolution of cities in history, the major theories on urban growth, form, and function, and to key issues facing cities internationally. Issues are explored across the various world regions, focusing on cities in less-developed nations. These issues include: high rates of urbanization and migration from rural areas; housing problems and squatter settlements; the urban labor market and the informal sector; patterns of inequality; the impact of globalization on urban cultures; and a range of initiatives and policies that have been devised by grassroots groups. The course also investigates the socio-economic and political structures that seek to or fail to address urban problems in less-developed countries.

**LURB 3033 Urban Studies Seminar Series: Global New York 2 credits**
This course is organized around a speaker-series of scholars and practitioners from the New York area who will present talks centered on the theme “Global New York.” Speakers will address the varied connections and impacts of New York City within the U.S. and abroad, and the presence of “the world” in NYC’s diverse communities. The series is primarily intended for Lang students (and faculty) with an interest in urban issues but is open to anyone in the broader Lang and New School community. Students taking this course for credit must complete assigned readings and short assignments.

**LURB 3034 Urban Toolbox (Core)**
In this course we will analyze a variety of issues and problems faced by cities and pose informed policy solutions. We will perform a comprehensive neighborhood assessment using fieldwork and statistical methods. We’ll learn who lives and works in the area and whether the community’s needs are being met. Issues we will consider include the socioeconomic characteristics of the residents; the businesses located in the area; whether there is enough affordable housing; the physical characteristics of the environment; and the level of infant mortality. We will analyze data from the decennial Census, the New York City Housing Vacancy Survey, and
other sources. We will also collect our own data through neighborhood visits.

LURB 3035 Special Topics in Urban Development (UD)
This variable topics course changes when offered. Topics may include: Cosmopolitanism, Citizenship, and Urban Life; Gentrification and Abandonment in U.S. Cities; The Invisible Workforce: New York City’s Underground Economy, etc. See www.lang.edu/academics/courses.cfm for topic description when course is offered.

LURB 3037 Special Topics in Urban Environment (UE)
This variable topics course changes when offered. Topics may include: Urban Ecology and the Ethics of Consumption; NYC: Issues in Environmental (In)Justice; Environmental Impact Assessment; Environmental Advocacy for Activists, etc. See www.lang.edu/academics/courses.cfm for topic description when course is offered.

LURB 3040 Social Justice and the City (UP)
This course explores issues of social justice and cities in terms of the spatial unevenness of money and power within and among cities, between cities and their hinterlands, and between cities of the world. We will examine how multiple dynamic urban processes produce spatial and social inequalities that make cities the locus of numerous social justice issues. We will also look at how urban communities and social groups are engaged in working for social change. This course also satisfies requirements for Education Studies.

LURB 4000 Planning the City: Thinkers and Doers (UD)
This course explores the development of the urban/suburban environment in the United States from the pre-colonial period to the twenty-first century. We will focus on how specific planning ideas and actions have influenced the growth, decline, and revitalization of cities. We will study the work of key figures including Le Corbusier, Mumford, Moses, Jacobs, and Gehry. The debate over whether to bring the 2012 Olympics to New York City also will be spotlighted. Coursework will consist of a series of short papers analyzing both urban planning precedents as well as current controversies.

LURB 4007 The Seductiveness of the Urban (UH)
This course will examine how the city has been presented in literature from the 19th century to the present. We will examine the way poets, critics, and social scientists have “read” the city over the years and how that has evolved and why. Physical closeness, density, and diversity have produced an opaqueness, a kind of ideological effect that needs to be negotiated, if not peeled away, through an act of impressionistic imagination. Our study will be informed by the tradition of 19th century urban flanerie, on through to Georg Simmel’s The Metropolis and Mental Life, and more recently, Michael DeCerteau’s ruminations regarding Walking in the City. We also will focus on how the seductiveness of the urban has produced different political perspectives on the city itself.

LURB 4010 Planning for Sustainable Cities (UE)
This course explores how the urban planning process affects the sustainability of cities, for better or worse. We will learn about land-use practices that have, over the decades, led to traffic congestion, air pollution, inefficient energy consumption, loss of open space, inequitable resource distribution, and the loss of community. We will explore and evaluate planning principles and tools that are designed to halt, reduce, or reverse the negative effects of poor planning on the urban environment. Presentations will include community activists, government planners, and private developers who work in the New York metropolitan region to advance sustainable land use planning.

LURB 4020 Screening the City: Movies and the Metropolitan Experience (UE)
This course examines the changing representation of cities in film, drawing on major theoretical debates within urban studies to explore the two-way relationship between the cinema and the city. Visually compelling and always “modern,” cities are the perfect metaphor for the contemporary human condition. We will consider the “celluloid city” not as a myth in need of deconstruction but as a commentary in need of explication—a resource that offers us a unique insight into our complex relationship with the urban experience. Throughout the course, cinema’s artistic encounter with the city will intersect with a theoretical and political engagement in which issues such as race, class, sexuality, architecture, planning, the environment, (post)modernity, capitalism, and utopianism are explicitly examined.

LURB 4025 Special Topics in Urban Politics and Policy (UP)
This variable topics course changes when offered. Topics may include: The City and the Grassroots: Urban Social Movements; Black Revolt and the Urban Crisis; Urban Poverty and Public Policy; Third World Cities—Problems and Policies; Gender and Public Policy, etc. See www.lang.edu/academics/courses.cfm for topic description when course is offered.

LURB 4030 Space, Place, Gender, and Identity (UC)
This course explores the relationships between geography (the study of place, space, and scale), gender (the social construction of differences between and among men and women), and identity (the ways that social groups and places see themselves and are seen by others). Understanding these relationships means understanding the gendered nature of urban spaces and places, such as the home, work sites, neighborhoods, and their interdependence with other scales, such as the region, nation, hemisphere, and the global. By looking at various hierarchically related scales of space, we can examine the ways that gender is always constructed in and by space and place and through multiple institutions. We can also see the ways that places, at various scales, have identities of their own that are shaped by gender and other differences.
Introductory courses
Introductory courses cover the basic vocabulary and skills of each genre, focusing on the study of foundational texts as well as the practice of elements of craft. Examples of previous courses include Introduction to Fiction: What is Fiction, Introduction to Nonfiction: Creative Nonfiction.

LWRT 2010 Introduction to Nonfiction
LWRT 2020 Introduction to Fiction
LWRT 2030 Introduction to Poetry
LWRT 2505 Introduction to Journalism: Foundations of Research

Reading for Writers courses
Reading for Writers courses introduce writing students to key texts in their genres and allow them to experience the ways in which writers learn from the essential act of reading. Examples of previous courses include Reading for Writers Fiction: Changing Stories; Reading for Writers Nonfiction: Reading Vietnam; Reading for Writers Poetry: Experiments in Poetry Since WWII.

LWRT 2100 Reading for Writers Fiction
LWRT 2100 Reading for Writers Fiction: The Short Novel
LWRT 2110 Reading for Writers Nonfiction: Queer Theory
LWRT 2110 Reading for Writers: Nonfiction
LWRT 2120 Reading for Writers: Poetry

Intermediate courses

LWRT 3500 Intermediate Fiction
LWRT 3505 Intermediate Journalism: Music Criticism
LWRT 3510 Intermediate Nonfiction
LWRT 3520 Intermediate Poetry

Advanced courses
Advanced courses are writing intensive seminars in which students, while still focusing on key texts in their genres, work on craft and content with a view to advancing their mastery of their form. Examples of previous courses include Advanced Fictions: Masters of Short Stories; Advanced Nonfiction: The Literary Essay; Advanced Poetry: Poetry as a Public Act.

LWRT 4000 Advanced Fiction
LWRT 4020 Advanced Poetry
LWRT 4025 Advanced Nonfiction
LWRT 4030 Advanced Journalism

LWRT 2000 Public Readings 2 credits
Students attend a specified number of literary lectures and readings throughout the city and at the New School MFA Program. This Out-and-About course is graded pass/unsatisfactory.

LWRT 3046 Release Literary Magazine
Students work on the Lang College arts magazine, Release. The activity-related course is repeatable. The course is graded pass/unsatisfactory. The combined total number of credits a student can take of activity-related courses is 24.

LWRT 3525 Innovative Fiction
This course will approach each assignment as if reinventing the short story or other prose forms, with a new look at language, structure, image, character, and any other elements of fiction. In each original experiment we’ll question our concepts of reality, perception, and values. Along with several assignments and one long project generated by the students, we’ll be reading a variety of authors who play with existing forms, invent new ones, and create forms that satirize form itself. Note: This course will be a year-long course in which the first semester will count as intermediate fiction and the second as advanced fiction. Students are encouraged but not required to take the semesters in order. Prerequisite: Introduction to Fiction.

LWRT 3999 Student Newspaper, Inprint
Students work on the Lang College student newspaper, Inprint, as reporters, editors, layout designers, photographers, and publicists. Credits range from 1 to 4 credits, depending on level of responsibility and workload. The course is graded pass/unsatisfactory and is repeatable to a maximum of 18 credits.

LWRT 4050 Writing for Publication
This course will offers advanced, self-directed writing students a chance to work one-on-one with a professional editor or writer. Over the course of the semester, students will complete a writing project in proposal, draft, and final version, meeting with their assigned editor at each stage for comments. Prerequisite: Junior or senior standing; Intermediate Fiction or Nonfiction; permission of the chair.
UNIVERSITY COURSES

These course, many taught by Lang faculty, are open to all undergraduates.

UCST 2110 Romanticism in Music in Music, Literature, and Painting

This interdisciplinary course will focus on the new ways in which the three arts, after the French Revolution, portray, represent, and define "motion." We will explore the complementary ways in which the arts discovered movement in nature, as in the music of Schubert and Beethoven, the poetry of Coleridge, Wordsworth, Shelley, Goethe, and Holderlin, and the paintings of Turner, Constable, and C. D. Friedrich. Concentration on "inner" movement in nature brought with it new formal concerns, as found in music by Chopin, poetry by Baudelaire and Keats, and painting by Courbet, Delacroix, and Corot. Finally, the new 19th century's concept of social "motion" or mobility had huge consequences for new forms and content in the arts, as seen in fiction by Balzac, opera by Verdi, and painting by Goya and Manet.

UECO 3000 Intermediate Economics: Growth, Unemployment, and Inflation

This course covers the basic theoretical approaches of various schools of economic thought; provides empirical evidence on recurrent long-term patterns in economic growth and cycles, unemployment, and inflation; and considers how these schools explain the patters theoretically. Unemployment and inflation are perennial problems in capitalist history. While capitalism appears to be a social system in which individuals are free to make economic decisions based on a continually evolving mixture of interests, the system exhibits strong patterns which recur over long periods of time. Students are required to write a paper for course credit.

Prerequisites: ULEC 2020 Introduction to Economics: Understanding U.S. Capitalism or ULEC 2030 Introduction to Economics: Understanding World Capitalism (ULEC 2030 or ULECO 2500) or an equivalent course in the principles of economics or permission of the instructor. This course also satisfies requirements for Social and Historical Inquiry.

UFLM 2120 Elements of Film Analysis

This course will analyze the elements, structures, mechanisms, and techniques used in all branches and processes of filmmaking. Students will fully explore film terminology, filmmaking elements, and the evolution of film language, aesthetics, and techniques. Through this course, they will sharpen skills of active viewing, and develop a deeper and more complex appreciation of cinema, as entertainment, art, and a vehicle for ideas. This course requires weekly viewing of movies, demands active participation in class discussions and presentations, and is writing intensive.

UHIS 4500 Islamic Fundamentalism

In this course we explore the ideology of Islamic fundamentalism that gained ascendence between WWII and the end of the cold war in counterbalance to the two superpowers and their allies. Like communism and capitalism, Islam focused on the formation of territorially consolidated ideological states, and resulted in at least one revolution and the founding of several Islamic republics. It developed autonomous ways of thinking about the organization of social and cultural life, and the place of religion in the state. We consider the ways in which fundamentalist thinkers did this, and judge the extent of their success. Topics include the transformation of politics and religion by the fundamentalist enterprise; its relationship to cold war world and its politics; the future of Islamic fundamentalism post-cold war. We will discuss works by fundamentalist leaders and scholarly studies on their movements. This course also satisfies requirements for Social and Historical Inquiry and Religious Studies.

ULEC 2000 Evil in the 20th Century

The unprecedented scale of modern horrors has led us to view the 20th century as a breach with humanity. In this course, we reflect on evils and their representations from the perspectives of philosophy, literature, religion, and the arts. We examine moral agency, guilt, and responsibility, and roles of ideologues, witnesses, and spectators. The course explores the problem of evil; technologies of evil, evil and otherness; the fascist mystique; and voids (e.g., meaning and memory, monuments and memorials, and trials and testimonies) with a focus on visual culture and aesthetics. Readings include works by Nietzsche, Weber, Freud, Levi, Arendt, Charlotte Brontë, Kant, Franz Fanon, Toni Morrison, and Art Spiegelman's graphic novel Maus. We examine Shostakovich's music and the blues, and the architecture of Daniel Liebeskind. To receive credit, Lang College students must also register for one recitation section: ULEC 2001 Evil in the 20th Century Discussion.

ULEC 2020 Introduction to Economics: Understanding U.S. Capitalism

The course surveys basic economic concepts to show how they apply to contemporary economic problems. Topics may include: how markets work and/or fail; the creation and circulation of money; how interest rates are determined; the stock market; government deficits and their impact on the economy; social security; the influence of tax, spending, and lending policies on business cycles, unemployment, and inflation; the division of labor, capital accumulation, and technical change. Readings include texts, instructor's notes, and newspaper and magazine articles. Outside speakers will make presentation on key issues. No prior work in economics required. To receive credit, Lang College students must also register for one recitation section: ULEC 2021 Introduction to Economics: Understanding U.S. Capitalism Discussion. This course also satisfies requirements for Social and Historical Inquiry and Urban Studies.

ULEC 2030 Introduction to Economics: Understanding World Capitalism

This course will study the economic concepts, history, and contemporary institutions of the world economy in order to build a framework for analyzing the major challenges facing global capitalism today. We will take up such issues as comparative advantage, labor markets, public goods, the balance of payments, transnational corporations, the IMF, World Bank and the WTO. Some questions we will address are: Why do some nations remain poor while others have rapidly industrialized? Why do poverty rates rise even as stock markets spread into emerging markets? Does the heightened internationalization of markets mean that national sovereignty is a thing of the past? What are the merits of the policy proposals of the anti-globalization movement? This course has no prerequisites. To receive credit, Lang College students must also register for one recitation section: ULEC 2031 Introduction to Economics: Understanding World Capitalism Discussion. This course also satisfies requirements for Social and Historical Inquiry.
ULEC 2060 Censorship and the Public Sphere
This course examines the correlative and oppositional concepts of censorship and free speech. Topics include what gets admitted into or excluded from the public sphere, how censorship works in the production of a public sphere, how “having a voice” is commensurate with public power and influence; the difference between censorship of visual images and verbal censorship; the power to control what gets seen as the locus of political power; and how best to configure the political arena. Critical readings include works by Aristotle, Martin Luther King, and Mario Savio (leader of the Berkeley Free Speech Movement in the 1960s). We will analyze contemporary images and utterances—including the faces of Osama Bin Laden and Saddam Hussein, photographs of Afghan women “unveiled,” scenes from Abu-Ghraf prison, and Howard Dean’s “scream” and consider the historical and contemporary stakes of censorship. To receive credit, Lang College students must also register for one recitation section: ULEC 2061 Censorship and the Public Sphere Discussion.

ULEC 2100 Reimagining NYC
Art may introduce whimsy into incongruous places, or challenge our ideas on race, class, gender, and sexual orientation, provoking battles between art supporters and urban dwellers. New York City has been an especially rich canvas for artistic interventions. This course examines some of its most famous examples—Frederick Olmstead’s vision for Central Park, Raymond Hood’s Rockefeller Center, to the controversial installation of Richard Serra’s Tilted Arc at the Jacob Javits Center, to Creative Time’s takeover of the shuttered porn shops on 42nd Street, to the graffiti, murals and parades of local neighborhoods. This course also considers the claims art makes on us, whether it be public, corporate, or local. To receive credit, Lang College students must also register for one recitation section: ULEC 2101 Reimagining NYC Discussion. This course also satisfies the requirements for Arts in Context.

ULEC 2101 The Art of War
This course examines how war becomes art. Working from the perspectives of the scholar, novelist, and painter, we will consider how representation shapes fact; how the sensory and aesthetic contours of warfare form its moral landscape; how military culture can inspire at once the best and the worst extremes in human nature; and how the very meaning of combat victory and defeat depends as much on the narrative aftermath as it does on martial prowess. Topics may include Homer and the Trojan War; Goya and the Napoleonic Wars; Isaac Babel and the Russian Civil War; the Dadaists and WWI; Tarkovsky and WWII; David O. Russell and the Gulf War. We will end by considering the contemporary journalistic and scholarly debate about the future of warfare. To receive credit, Lang College students must also register for one recitation section: ULEC 2111 The Art of War Discussion.

ULEC 2120 The Body: Aesthetics, Culture, and Politics in the 20th Century
This course considers the body as a sign and symptom of European and American culture: as a metaphor for sexual and social conditions, as a microcosm of larger social and political bodies, as a locus of repression and revolt, and as an outlet for artistic and cultural expression. We consider cultural notions of purity and impurity, health and sickness, discipline and uniformity, production and consumption, and alienation and despair. We cover the historical and contemporary avant-garde; body culture and life reform movements; war; and cabaret, dance, and performance art. Readings include works by Kafka, James Weldon Johnson, Audre Lorde and Jeanette Winterson; art works by Hans Bellmer, Frida Kahlo, George Balanchine, Andy Warhol, Judy Chicago, Cindy Sherman, and Orlan; theoretical texts by Freud, Foucault, Kracauer, and Sontag. Slides of painting, photography, and performance art will be shown in class, and a number of films will be screened. To receive credit, Lang College students must also register for one recitation section: ULEC 2121 The Body Discussion. This course also satisfies the requirements for Arts in Context and Social and Historical Inquiry.

ULEC 2130 Politics and Tragedy in Ancient Greece
This course will focus on the historical complicity of the tragic stage in the emergence of democratic forms of political life fifth century BC Greece. We will consider how the tragedies served as the means of forming a political life for Athenians and the roles of Sophocles, Aeschylus, and Euripides in expressing civic problems and crises. The focus is period-specific in that students will explore the historically-distant terrain, but the aim is that questions of politics and representation raised in this ancient context are relevant to our world. Readings will include plays by Sophocles, Aeschylus, and Euripides, along with other primary texts and secondary sources. Performances of these tragedies will also be incorporated into the course. We will also examine sculptures and paintings from the period. To receive credit, Lang College students must also register for one recitation section: ULEC 2131 Politics and Tragedy Discussion. This course also satisfies requirements for Literature.

ULEC 2140 Modern South Asia
This introductory course explores the major developments in South Asian political thought from colonial times to the present, concentrating on the intellectual categories used to understand the subcontinent, and on the way in which its geography has come to constitute the space for a distinctive political imagination. Given the great diversity of political life in the vast geography of South Asia, we shall focus on the large ideas that governed the subcontinent’s politics such as imperialism and nationalism in their South Asian context. We will examine primary and texts produced by important writers of the period, secondary sources and works of literature. To receive credit, Lang College students must also register for one recitation section: ULEC 2141 Modern South Asia Discussion. This course also satisfies requirements for Social and Historical Inquiry.

ULEC 2070 Politics of the Image in the Muslim World
Images are political. They represent people to themselves and to others, and their existence is entwined with the lives of those who make, use, and abandon them. In this course we examine the images in the Muslim world, a place whose politics is generally confined to books, ideas, and a limited repertoire of actions. And yet the production, proliferation, and profanation of images in this world go beyond these confines. Topics include: the politics and impact of the world of images; how images define or breach the limits of the Muslim world; themes such as idolatry and iconoclasm, representation and modernity, dictatorial and revolutionary aesthetics, the image as commodity, and the spectacle of violence in several parts of the Muslim world. To receive credit, Lang College students must also register for one recitation section: ULEC 2071 Politics of Image Discussion. This course also satisfies requirements for Media and Cultural Studies, Religious Studies, and Social and Historical Inquiry.

UMTH 1500 Algebra
This course will review the fundamentals of elementary and intermediate algebra. Topics will include rational and square root expressions, exponents, solving linear and quadratic equations, basic applications and graphing. The course will prepare students
for more advanced study in mathematics, i.e., pre-calculus and calculus, and courses involving broader mathematical principles, i.e., accounting and financial management.

**UMTH 2400 Pre-Calculus**
In this course students review the basic mathematical functions used to model the natural world including linear, polynomial, rational, exponential, logarithmic and trigonometric functions. Emphasis is on the algebraic, graphical, and analytic skills necessary to develop and interpret these models. Technology will also be used to assist in visualizing the applications. This is an intermediate algebra and trigonometry course, and assumes that students will be familiar with the basic concepts of algebra.

**UMTH 2525 Statistics I**
This is the first semester of a two semester sequence designed to introduce students to statistics using the SPSS software. Emphasis is on the acquisition of conceptual understanding of computational skill.

**UMTH 3400 Calculus**
This course provides an introduction to the study of differential calculus. Topics include limits and continuity, linear approximations, the derivative and applications of the derivative to maximization, and related rates problems. **Prerequisite:** Pre-Calculus or permission of the instructor.

**USCI 2000 Biology of Beauty, Sex, and Death**
4 credits
In this century, Botox has been engineered to remove wrinkles and body odor, but the active agent continues to be one of the deadliest biowarfare tools known to mankind. Stem cells promise hope of regeneration and eternal life, but human cloning remains controversial. The rate of sexually transmitted disease infections continues to escalate, and some have been linked to cancer. Video clips and news articles will kick off each of three modules, while readings of research and news articles, op-eds, and textbook selections provide students with the background needed to make informed decisions. Each module culminates with a capstone experience: a policy report, research proposal, or letter to a policymaker.

**USCI 2010 Issues in Environmental Health**
The course examines the relationship between the environment and human health, focusing on air pollution, industrial development, urbanization, accumulation of toxic substances, and policy. In teams, students will learn research skills, test hypotheses, and formulate and defend a position. We will consider practical approaches to energy conservation and consumer/commercial influence on consumption. In addition to guest lecturers, there will be field studies; laboratory exercises and in collaboration with New York City Soil and Water Conservation District; a moderated panel discussion on collection and interpretation of environmental data; the roles of private industry, community activism, government, and academic research; and technical, political, and practical solutions to local/global challenges.

**USCI 2015 The Molecular World (lab)**
4 credits
This course will explore fundamental concepts in chemistry, applying them to the chemistry of the greenhouse effect and global warming, stratospheric ozone depletion, acid rain, and water. Fundamental concepts discussed include molecular bonding, molecular shape, relationships between molecular shape and physical and chemical properties. Experiments will include computational molecular modeling, laboratory measurements, and data analyses.

**USCI 2020 Projects in Environmental Health**
The course is designed to give students the essential skills required for conducting practical research and investigating hypotheses in the fields of environmental health. The class will work on individual and group projects on a range of current critical topics with the goal of producing either a publication for submission to a meeting or journal. The secondary goals of the course are to expose the class to a range of opinions from leaders and active participants in the field, through a series of invited guest lectures from academic and policy oriented institutions. Finally, every student will be given the opportunity to pursue an internship or research position with an established group. Field exercises will be conducted in partnership with the River Project and the NYC Water and Soil Conservation District.

**USCI 2025 Scientists as Rebels**
4 credits
This course will examine the science as well as the social activism of scientists, and consider the relationship between the two aspects of their lives. Many leading scientists have also been political rebels using both their talent and their prestige in the struggle for a more democratic society. Albert Einstein fought for peace and equal rights; Charles Drew fought the racist blood classification scheme of his time; Franz Boas and Margaret Mead fought the racist implications of anthropology of her time; and countless others—Stephen Jay Gould, Carl Sagan, and Marie Curie among them—fought the same or similar battles. Each student will prepare a paper for the class and a class presentation on a scientist of their choosing, which examines both the science and the social activism. Multimedia presentations will be encouraged. **This course also satisfies requirements for Education Studies.**

**USCI 2115 Energy and Materials (lab)**
4 credits
This course explores fundamental concepts in the chemistry of energy, biologically relevant molecules, and nanotechnology applying these topics to investigate viable alternate energy sources, new materials, and drug design. Fundamental concepts include energetics, thermodynamics, electrochemistry, organic chemistry, and materials chemistry. Experiments will include laboratory measurements and computational molecular modeling.

**USCI 2120 Revolutions in Science**
Great conceptual changes in the sciences have traditionally been portrayed as “revolutions”—complete overthrows of established approaches for new ones that better account for observed facts. This course analyzes the concept of a “scientific revolution” by examining three such revolutionary approaches: the cosmology of Copernicus, Darwinian evolution, and the relativity theory of Albert Einstein. We will study the cognitive, material, and social factors that shaped and promoted revolutionary change. Ultimately, this course strives to illuminate the interaction between scientific ideas and the communities that form them.

**USCI 2220 Chemistry and Light**
Without light, life would not exist, nor would it be as colorful as it is. The course will discuss the interaction between light and molecules, and how this interaction allows us to see, plants to photosynthesize, artists to produce their work, animals to communicate, and astronomers to investigate the universe.
USCI 2300 Cutting-Edge Science 1.5 credits
This semester, this course will focus on technology and its impact on science and our lives. From nanotechnology to the worldwide web, exciting technological developments are all around us. Each week brings a new announcement from the world of science, a new discovery or invention, or a new tool for exploring and interacting with the world in which we live. Led by various members of the science faculty, students will read articles or related news stories and discuss them in class.

USCI 2320 Genes and Race
In this course, we will examine the history of race and racism. As a genetic concept, race may be questionable, but racism certainly exists. We will explore current genetic science thinking about the concept of race, the history of the idea of race, and whether race was invented and why.

USCI 2510 Introduction to Astronomy: Visions of the Cosmos
This course will examine the current state of astronomy and cosmology and address a different question of cosmic importance, such as the age of the universe, black holes, life on other planets. The focus will be on current scientific research and on the unanswered questions that still drive scientists to probe the frontiers of our understanding of the universe.

USCI 2550 From the Rainforest: The Race to Save the Neotropics (online)
In this online course presented by the New School and the Rainforest Alliance, an international nonprofit group based in New York, we will virtually discuss the economic, social, and political causes and consequences of the unprecedented destruction of the dense forests that once covered virtually all land in Latin America and the Caribbean between the Tropics of Cancer and Capricorn, an area called the Neotropics. We will also explore the imaginative, daring, and evolving experiments underway to slow deforestation in the Neotropics and analyze what seems to be working best and why.

USCI 2570 The Brain: Biology and Behavior (online)
This course will investigate the biochemical basis for the functioning of the human mind and study how the human brain—a network of more than two hundred billion cells—receives, processes, and integrates information so that we can execute daily perceptions and behaviors. The objective of this course will be to examine the role of neurotransmitters—chemicals stored and released by different neurons that control this communication. We will also discuss the effects of drugs on neurotransmitter systems and delve into the causes of disorders, such as Parkinson’s disease, schizophrenia, and depression.

UPHI 2005 Existentialist Thinking
An engagement with the work of several major existentialist thinkers and writers. The meaning and value of human life as it is lived by the individual is the central theme of our investigations. Thus we consider how existentialism responds to modern cultural crisis through a renewed examination of human reality, interpreted as individual existence. The structures of this existence make it possible for us to relate to the world in terms of alienation and inauthenticity, but also point to an existence based on freedom and responsibility. Readings may include Kafka, Kierkegaard, Nietzsche, Jaspers, Heidegger, and Sartre.
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