LANG ACADEMIC CALENDAR, 2006–07

Fall 2006
New Student Registration ....................................... Week of August 28
Residence hall check-in ....................................... Thursday & Friday, August 24-25
Check-in for first-time freshmen & freshman transfers ................................ ............. Thursday & Friday, August 24-25
Check-in for all others ........................................... Saturday, August 26
Orientation and registration ................................... Monday, August 28 – Friday, September 1
Labor Day (Offices closed) ..................................... Monday, September 4
Classes begin ....................................................... Tuesday, September 5
University Convocation ......................................... Thursday, September 7
Last day to add a course ....................................... Monday, September 18
Last day to drop a course ...................................... Monday, September 25
Last day to submit graduation petition* .................... Monday, October 2
Rosh Hashanah .................................................. Friday, September 22 (no classes after 4pm)- September 23
Yom Kippur ........................................................... Monday, October 2
Last day to withdraw with grade of W ....................... Monday, October 23
Registration for Spring 2007 .................................... Wednesday, November 8 - Wednesday, November 22
Thanksgiving holiday (No classes) ......................... Wednesday, November 22 (after 4 p.m.) – November 26
Classes, exams, and the semester end ...................... Friday, December 22
Winter recess (No classes) ...................................... Saturday, December 23 – Friday, January 19

Spring 2007
Residence hall check-in ........................................ Sunday, January 14
Martin Luther King, Jr., birthday holiday (Offices closed) ....................... Monday, January 15
Orientation and registration ................................... Tuesday, January 16-Friday, January 19
Classes begin ....................................................... Monday, January 22
Last day to add a course ....................................... Friday, February 2
Last day to drop a course ...................................... Friday, February 9
Last day to submit graduation petition* .................... Thursday, February 15
Presidents’ Day holiday (No classes, offices closed) ............... Monday, February 19
Priority deadline for filing for financial aid ................... Thursday, March 1
Last day to withdraw with grade of W ....................... Friday, March 9
Last day to submit pathway of study declaration .............. Friday, March 30
Spring recess (No classes) ..................................... Monday, March 19-Sunday, March 25
Registration for Fall 2007 ....................................... Thursday, April 5 – Friday, April 20
Classes, exams, and the semester end ...................... Monday, May 14
Eugene Lang College Recognition Ceremony ................... Thursday, May 17
University Commencement ..................................... Friday, May 18

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*A student whose graduation petition is accepted after this date must pay a late fee; see page TK.
The New School
66 West 12th Street, New York, NY 10011
212.229.5600
www.newschool.edu

The New School for General Studies
Office of Admissions
66 West 12th Street, Room 401, New York, NY 10011
212.229.5630
www.generalstudies.newschool.edu

The New School for Social Research
Office of Admissions
65 Fifth Avenue, Room 110, New York, NY 10003
212.229.5710
www.socialresearch.newschool.edu

Parsons The New School for Design
Office of Admissions
2 West 13th Street, Mezzanine, New York, NY 10011
212.229.8910 or 800.252.0852
www.parsons.edu

Milano The New School for Management and Urban Policy
Office of Admissions
72 Fifth Avenue, 3rd Floor, New York, NY 10011
212.229.5462
www.milano.newschool.edu

Eugene Lang College The New School for Liberal Arts
Office of Admissions
65 West 11th Street, 3rd Floor, New York, NY 10011
212.229.5665
www.lang.edu

Mannes College The New School for Music
Office of Admissions
150 West 85th Street, New York, NY 10024
212.580.0210, ext. 246 or ext. 247
www.mannes.edu

The New School for Drama
The New School Admissions
55 West 13th Street, New York, NY 10011
212.229.5150
www.drama.newschool.edu

The New School for Jazz and Contemporary Music
Office of Admissions
55 West 13th Street, 5th Floor, New York, NY 10011
212.229.5896, ext. 302
www.jazz.newschool.edu
Introduction

About The New School

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.

The New School 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 mainly in the neighborhood of Fifth and Sixth Avenues, and 11th and 14th Streets. The main building 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.

Eugene Lang College

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 General Studies. For a time, it was known as the Seminar College, reflecting the teaching style adopted by its faculty. Then in 1985, with a generous gift from New York City philanthropist Eugene M. Lang, the college became a separate division of The New School and was named for the benefactor.

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, 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.

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 New School for Social Research, Robert J. Milano Graduate School of Management and Urban Policy, and The New School for General Studies.

Our students come to us from a range of backgrounds, experiences, and interests from public and private schools in more than thirty states and five countries. Enrollment in 2006-2007 is expected to exceed 1,000 students. 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 page 49 regarding study at 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 information about the curriculum starter on page 50.)

Accreditation

The New School 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. Under the charter, Eugene Lang College is authorized to award the Bachelor of Arts degree in Liberal Arts. The Higher Education General Information Survey (HEGIS) number is 4901.00.

Several of the university’s professional schools and programs are accredited separately: Parsons The New School for Design by the National Association of Schools of Art and Design and the program in graduate architecture by the National Architectural Accrediting Board; The New School for Social Research PhD in Clinical Psychology by the American Academic Program Psychological Association; and the Milano graduate school MS in Urban Policy Analysis and Management by the National Association of Schools of Public Affairs and Administration.
The Divisions of The New School

Eugene Lang College is one of eight divisions of The New School: A University. The other divisions are described briefly below.

The New School for Social Research
The New School for Social Research is the graduate center for the core social sciences and philosophy that began its life, in 1933, as the University in Exile, the legendary haven for refugee European scholars. Here, world peace and global justice are not theoretical ideals; they are the central, practical goals of every course of study. As demanding ethically as it is academically, The New School for Social Research awards master's and doctoral degrees in Anthropology, Economics, Philosophy, Political Science, Psychology, and Sociology and offers interdisciplinary MA programs in Historical Studies and Liberal Studies. For those up to the task of aligning the world with the possible, there is no greater training ground than this venerable, ever-current institution.

Milano The New School for Management and Urban Policy
Cities are where fresh ideas and new solutions first appear. Milano The New School for Management and Urban Policy trains working professionals to be leaders in their fields and activists in their communities around the world. We focus on urban policy, nonprofit management, organizational change, human resources, and health. We offer Master’s and PhD degrees. Our teachers are both world-class theorists and working practitioners, and New York City is our training ground and laboratory.

Parsons The New School for Design
Parsons The New School for Design is the premier degree-granting college of art and design in the nation, and its graduates and faculty illuminate every short list of the creative, management, and scholarly leaders in all realms of art and design. Choice professional internships, interdisciplinary collaborations, and international study opportunities augment Parsons’s 23 undergraduate, graduate, and certificate programs encompassing 34 areas of study. Responsive to societal needs and predictive of cultural trends, Parsons makes tangible, usable, and beautiful The New School’s mission of bringing positive, innovative change to the world.

Eugene Lang College The New School for Liberal Arts
Eugene Lang College The New School for Liberal Arts provides an exceptional undergraduate experience for exceptional undergraduates—self-motivated high school graduates and young transfer students from around the globe for whom the traditional university template is too far removed from the issues of the world at large. The BA program at Lang embodies the verve and the founding, democratic philosophy of The New School. Small, intensive seminar classes guarantee an unusual degree of individual attention and expression, while New York City offers exceptional internship opportunities. Under the mentorship of faculty advisors, Lang students develop their own curricula within and across 11 paths of study: Cultural Studies and Media; Literature; Writing; the Arts; Philosophy; Psychology; Science, Technology, and Society; Social and Historical Inquiry; Urban Studies; Religious Studies; and Education Studies. With Greenwich Village as their campus and recognized scholars, writers, and artists as their instructors, students at Lang enjoy a unique advantage over their peers at other institutions.

Mannes College The New School for Music
Mannes College The New School for Music is a preeminent conservatory of classical music located in New York City, the international capital of classical music. Mannes provides professional training for the serious graduate or undergraduate student of music, nurturing preparatory instruction for children from 4 to 18 years of age, and classes for adult students at every level of proficiency, including beginners. At Mannes, a comprehensive curriculum, an artist faculty, and the resources of an innovative university support the way to virtuosity. Students major in every classical instrument, as well as in orchestral or choral conducting, composition, theory, and voice. The Mannes community comprises students from every corner of the world and instructors at the top of their fields: soloists, performers and conductors from some of the world’s most revered orchestras, ensembles, and opera companies, and composers and scholars. Artistry in a supportive community is the hallmark of Mannes College The New School for Music.
The New School for Drama
The New School for Drama takes talent; then it works, shapes, and nurtures it to an exquisite dimension of readiness for a life and career as a performing artist. Artistic voices find their singularity here, as students work toward an MFA with a concentration in acting, directing, or playwriting under the instruction of a cadre of notable New York theater professionals. Classes are small, demanding, and gloriously rewarding. The three-year program is progressive: Students begin with self-discovery, explore technical crafts in the second year, and finish by writing, directing, and acting in full productions, as well as by developing a business plan for after graduation. With theater in the air and on its streets as surely as on its hundreds of stages, New York City provides an unrivaled curriculum in observation and an incalculable wealth of professional opportunity. Here, the aspirations of actors, directors, and playwrights are taken seriously and taken to new heights.

The New School for Jazz and Contemporary Music
Jazz. The only way to learn it is to live it. So that’s the way it is taught at The New School for Jazz and Contemporary Music. Through intensive study with master players in the center of the jazz universe, students are steeped in the music’s traditions while being pushed to break through its boundaries with their own distinctive sound. Here, one can earn a BFA or a combined BFA/BA in conjunction with Eugene Lang College The New School for Liberal Arts. Faculty members are renowned professional musicians who teach as much about working as they do about playing, in small ensemble classes augmented by exceptional performance and internship opportunities. New School Jazz fuses art, life, and education to produce a new breed of jazz, blues, and contemporary musicians who are artistically, professionally, and academically ready to take on the world.
Admission

Bachelor of Arts in Liberal Arts

Eugene Lang College currently awards the Bachelor of Arts degree in Liberal Arts. Qualified students can enroll for dual degree BA/BFA programs offered in conjunction with Parsons The New School for Design and The New School for Jazz and Contemporary Music respectively. Qualified third-year students can enter an accelerated Bachelor's/Masters program (BA/MA and BA/MS options are currently available for graduate programs of The New School for Social Research, The New School for General Studies, and Milano The New School for Management and Urban Policy. For details about BA degree requirements and BA/BFA and Bachelor's/Master's programs, see Degree Requirements on page 25.

The Eugene Lang 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 admissions decisions 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 the 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. Generally, admitted students have presented evidence of prior achievement in college-preparatory programs and possess well-developed writing skills.

The application process should be seen not as a test but as a way of clarifying one's educational needs and expressing past experiences—academic and nonacademic—as well as 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.

Regular Admission

Students who have completed at least four years of high school coursework 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 education 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.
ADMISSION

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-decision process. Students are reminded that multiple early-decision applications are not permitted and, if admitted to Lang, they will be expected to enroll at the college the following September and to withdraw any regular admission applications submitted to other institutions.

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 the 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 education 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. Continuing students who are planning to study away from Lang must have advance approval in order to receive course credit. (See Programs Available with Other Colleges and Universities on page 49 of this catalog.) The University Records Office will post approved transfer credit to the student’s transcript. Note that The New School does not transfer grades or grade points from other schools; only credits are transferred. 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 Combined Degree Programs

Eugene Lang College offers dual degree BA/BFA programs with Parsons The New School for Design and The New School for Jazz and Contemporary Music, respectively. See page 26.

Admission for Special Students (non-matriculated)

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, they 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.

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 for the fall term is July 1 and for the spring term is December 1. Applications will be reviewed on a rolling basis as they are received.

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.

All students must also affirm 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. All new 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.

Information about the measles, mumps, and rubella immunization requirement and meningococcal disease is posted on the Web at www.newschool.edu/studentaffairs/health.

How to Apply

To expedite the admissions process, students use Lang’s electronic application at www.lang.newschool.edu. Students can also 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 the Office of Admissions. See the following page for a breakdown of application material and deadlines.

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*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.
# ADMISSION

## Application Materials and Deadlines

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<tr>
<th>Items Required</th>
<th>Application Deadlines&lt;sup&gt;1&lt;/sup&gt;</th>
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| **Regular First-Year Student** | For spring 2007, deadline is November 15, 2006  
For fall 2007, deadline is February 1, 2007 |
| Application |  |
| Essays |  |
| $50 nonrefundable application fee |  |
| Secondary school transcript |  |
| Counselor recommendation |  |
| Teacher evaluation |  |
| SAT or ACT results<sup>2</sup> |  |
| TOEFL results<sup>3</sup> |  |
| Interview (recommended; not required) |  |
| **Early Decision** | For fall 2007, deadline is November 15, 2006  
For spring 2007, deadline is November 15, 2006 |
| Same as for regular first-year student |  |
| **Early Entrance** | For fall 2007, deadline is February 1, 2007  
For spring 2007, deadline is November 15, 2006 |
| Same as for regular first-year student |  |
| Except PSAT scores may be substituted |  |
| One additional teacher evaluation |  |
| **Transfer** | For fall 2007 semester, deadline is May 15, 2007  
For spring 2007, deadline is November 15, 2006 |
| Same as for regular first-year student |  |
| Official college transcripts |  |
| **Readmission** | For spring 2007, deadline is December 1, 2006  
For fall 2007, deadline is July 1, 2007 |
| Readmission application |  |
| $50 nonrefundable application fee |  |
| Statement of intent |  |
| **Special Student** | For spring 2007, deadline is December 1, 2006  
For fall 2007, deadline is July 1, 2007 |
| Special Student application |  |
| Essay |  |
| Transcript from last institution |  |
| $50 nonrefundable application fee |  |
| Interview (not required) |  |
| **New York Connection** | For spring 2007, deadline is October 15, 2006  
For fall 2007, deadline is May 15, 2007 |
| Application |  |
| Statement of interest |  |
| $50 nonrefundable fee |  |
| Dean’s recommendation |  |
| All official college transcripts |  |
| **Visiting Student Program** | For spring 2007, deadline is October 15, 2006  
For fall 2007, deadline is March 15, 2007 |
| Application |  |
| Statement of interest |  |
| Faculty recommendation |  |
| Official college transcript |  |
| **Lang–Sarah Lawrence Exchange Program** |  |
| Application |  |
| Statement of interest |  |
| Faculty recommendation |  |
| Official college transcript |  |

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<sup>1</sup>The fall semester begins 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.

<sup>2</sup>The College Entrance Examination Board (CEEB) code for Eugene Lang College is 2521; the ACT code is 2828.

<sup>3</sup>The TOEFL is required for international students whose first language is not English.
Tuition, Fees, and Room and Board

Lang College tuition and financial aid packages make an education affordable for qualified students. For 2006-07, tuition and fees are $30,705. This includes a mandatory health services fee.* Room and board costs are available from the Housing Office and at www.newschool.edu/studentservice.

Invoices

Invoices for registered students for the fall semester are mailed out in early July with a payment due date of August 10. Invoices for registered students for the spring semester are 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 at ALVIN.newschool.edu.

Students who make payment 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 33) or call Student Financial Services at 212.229.8930, option 8 or send email at bursar@newschool.edu.

Graduation Petitions and Fees

The New School 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 caps and gowns for a fee of $40.

*For more information, go to www.newschool.edu/studentaffairs/health.
TUITION, FEES, AND ROOM AND BOARD

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; a New School ID number and PIN are required. Checks should be made payable to The New School 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 summer term. Only matriculated students taking six or more credits in a 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 800.722.4867, ext. 367. Brochures are also available from Student Financial Services.

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 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 re-deposited 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 assume that a 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 penalty must be made with cash, certified bank check, or money order. Another personal check will not be accepted. A ten 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. Repayment of Perkins Loans 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 until the loans are repaid in full.

Refunds

In the event of withdrawal, a percentage of tuition and fees may be refunded, as described in the Refund Schedule below. Refunds are made only after students complete the official withdrawal procedure or after the university determines they are no longer enrolled. Refund processing takes approximately four weeks. Some 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 does affect tuition charged using a flat rate. Full-time students charged a flat-rate tuition, whose credits drop below the full-time credit load might not receive a tuition refund under certain circumstances. A full-time student paying a flat rate and considering dropping to a part-time status after the 100 percent refund period has ended, should contact the Bursar’s Office in advance to discuss the financial implications. 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 institutional charges. The percentage of tuition, fees, housing, and meal plan assessed will be based on the institutional refund policy.

Refund Schedule

<table>
<thead>
<tr>
<th>When courses are dropped</th>
<th>% refunded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before the semester begins</td>
<td>100%</td>
</tr>
<tr>
<td>Within the first week</td>
<td>90%</td>
</tr>
<tr>
<td>Within the second week</td>
<td>80%</td>
</tr>
<tr>
<td>Within the third week</td>
<td>70%</td>
</tr>
<tr>
<td>Within the fourth week</td>
<td>60%</td>
</tr>
<tr>
<td>After the fourth week</td>
<td>No refund</td>
</tr>
</tbody>
</table>
Financial Aid and Scholarships

Eugene Lang College’s financial aid packages are designed to make its education affordable for qualified students. Through its Office of Financial Aid, The New School provides a comprehensive program of financial aid services for students, including significant university scholarship support to eligible students on the basis of merit and need. 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
- The New School 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/finaid. 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 exhaust all possible sources of financial aid. Students should consult the Office of Financial Aid and recommended publications for more information. Complete details on the philosophy, policies, and procedures for awarding aid are also available from the financial aid office. See the website or visit the office at 65 Fifth Avenue.
FINANCIAL AID AND SCHOLARSHIPS

How To Apply for Financial Assistance

In general, students must be matriculated in a degree program and enroll 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 The New School’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:

\[
\text{Student Expense Budget} - \text{Available Resources} = \text{Need}
\]

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/faid.

Forms, instructions, and program details are available from:
The New School Office of Financial Aid
65 Fifth Avenue, Lobby or 1st Floor
New York, NY 10003
Phone 212.229.8930
Email financialaid@newschool.edu
website www.newschool.edu/admin/finaid/faid

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 2005-06 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 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
The New School 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 The New School. 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 offering grants that 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. 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
The New School
65 Fifth Avenue
New York, NY 10011
Phone 212.229.8930

Work Programs
Two programs provide on-campus employment for The New School 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 Student Employment 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.
FINANCIAL AID AND SCHOLARSHIPS

Scholarships
A number of scholarships have been established at The New School for which students at Eugene Lang College are eligible. Unless noted otherwise, students do not have to specifically apply. Every student who applies for financial aid will be automatically considered once eligibility for financial aid has been established.

Bea Banu Scholarship. Established in honor of Bea Banu, former dean of Eugene Lang College, this scholarship is awarded to a student demonstrating both need and merit.

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

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.

Harry 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 The New School President to a student who demonstrates academic ability and leadership potential.

Excel Scholarships and Fellowships. This university-wide scholarship and fellowship endowment was created to reward merit and to reduce the debt that undergraduate and graduate students incur.

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

Elizabeth Glaser Scholarship. Inspired by Elizabeth Glaser’s commitment to helping care for children with HIV and AIDS, Vera G. List, a life trustee and longtime benefactor of the university, established this university-wide scholarship to honor the founder of the Pediatric AIDS Foundation.

Monica L. 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 at any of The New School’s divisions. Recipients must be interested in a career in music, visual arts, writing, theater, or dance and are selected by the Office of the President upon recommendation of the dean.

Stephen Kennedy Scholarship. Established in honor of the former Associate Vice President and Treasurer of The New School for students with financial need and merit.

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. 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.

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 80th birthday, this is awarded to a student with financial need. Award is continued until completion of degree, contingent on high academic standing. The award is rotated among all schools of the university.

Ambassador John L. Loeb, Jr., Scholarship. University-wide scholarship awarded annually to undergraduate students of American history and the U.S. Constitution.

Jesse McCutchen, Jr. Scholarship. Established by Vera G. List in honor of Jesse McCutchen, Jr., a New York City Sanitation worker who rescued a female jogger from an attacker in Central Park. This scholarship is awarded to minority students demonstrating both merit and need.

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.

Lewis Rudin Memorial Scholarship Fund. Awarded to students concentrating in urban studies and demonstrating financial need, this scholarship was established by the May and Samuel Rudin Family Foundation.

Senpo Sugihara Scholarship. Established in June 1991 with a gift from Vera G. List 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.

Thanks to Scandinavia Scholarship. Awarded to students across the university, this scholarship is made possible by a gift to the Thanks to Scandinavia Organization by Vera G. List to show appreciation to the Scandinavian people for their help in rescuing Jews during the Holocaust. Students must apply through Student Financial Services.

John Tishman Scholarship. Named in honor of the former chairman of the Board of Trustees for his outstanding leadership, this scholarship is awarded to one outstanding student in recognition of high scholastic achievement and evidence of commitment to public service and community involvement.

The Tishman Environmental Merit Scholars Program. 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 environmental studies. During the fall semester, students interested in the environment and grassroots activism and ready to gain experience working in a nonprofit organization should contact Nevin Cohen at cohenn@newschool.edu or at 212.229.5640.
University Scholars Program. Scholarships are available in 2006-07 to qualified students of color planning to attend a school of the university. Awards are given to students who qualify for financial aid and have demonstrated outstanding ability and are contingent on satisfactory progress toward the degree. The award is added to the financial aid package to decrease unmet need.

Raoul Wallenberg Memorial Scholarship. Established in 1987 by Vera G. List in memory of Raoul Wallenberg, a Swede who rescued thousands of Hungarian Jews during WWII, this university-wide scholarship is awarded annually to a full-time student from Sweden or of Swedish descent in any school of the New School. 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, 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 the New School 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.

Awards

David Woods Award for Humanitarianism. Established in honor of the New York City youth killed while defending a young woman, this annual award is given at commencement to a graduating Eugene Lang College student who has an exceptional academic record and a variety of accomplishments outside the classroom, especially one who has demonstrated a high degree of service to others in the larger community.
Student and Academic Services

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 The New School 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 closely 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 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’ 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 information, visit www.newschool.edu/studentservices.
STUDENT AND ACADEMIC 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 The New School 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 student housing, visit www.newschool.edu/studenthousing.

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/studenthealth.

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.

University Diversity Initiative
The University Diversity Initiative puts The New School’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 co-curricular programming that supports multiculturalism in the curriculum. All members of The New School 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

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 89th Street, 4th floor
Phone 212.580.0210, ext. 232

Scherman Library supports programs at the Mannes College of Music. Its collections contain 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 RISM, RIPM, and other electronic databases supporting study and research in music theory, history, and performance practice.
Incorporating secondary sources into a paper can sometimes be challenging. Writers often struggle to identify compelling sources and establish a relationship with a particular tutor. Others use the resources of the New School’s Gimbel Library, which emphasizes architecture, art, and engineering, and supplements the Center for Architecture and Design Library.

Cooper Union Library
41 Cooper Square
(at 7th Street and Third Avenue)
Phone 212.353.4189

All full-time and part-time New School students enrolled in degree programs enjoy full library privileges at the Cooper Union Library. The Center for Architecture and Design Library supports the study of the built environment, which includes architecture, art, and engineering.

Chutick Library
Cardozo School of Law
Yeshiva University
55 Fifth Avenue
Phone 212.790.0220

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

The University Writing Center
65 Fifth Avenue, Room 105, on the ground floor

Whether the project is an academic paper, a poem, or a Senior Work proposal, all dedicated writers can benefit from the feedback of a thoughtful reader. At the University Writing Center, trained tutors work individually with students to address any aspect of the writing process, from first ideas to fine-tuning. Tutoring is available on a walk-in basis, and appointments can be scheduled for up to two hours. The student sets the agenda. Some students come in regularly and establish a relationship with a particular tutor. Others use the center occasionally when they need assistance with a specific assignment. Appointments are made via the E-Scheduler on the writing center’s Web page, www.online.newschool.edu/ureserve/uwc, or by calling 212.229.5121 or in person at the center. The University Writing Center is open in the evening and on weekends. Exact hours are posted on the E-Scheduler.

The University Writing Center offers assistance with:
Choosing a topic. Sometimes writers have difficulty identifying a compelling topic that is broad enough to allow for development but specific enough to be thoroughly addressed within the intended length. Conversations with a writing center tutor can help student writers get off to a good start.

Getting focused. A paper without a clear focus is frustrating for the writer and confusing for the reader. Tutoring can help academic writers identify a main idea and eliminate clutter, as well as offering good ways of approaching this challenge in the future.

Incorporating sources. Incorporating secondary sources into a paper can be challenging. University Writing Center staff can help student’s decide when to quote, when to paraphrase, and how to use both techniques to strengthen an argument.

General feedback. The educated feedback provided by the writing center staff can serve as a sounding board and help student’s see new facets of their work and writing process, thereby aiding the writer with revisions.

Final revisions. Final revisions to clean up grammar and punctuation and weed out verbosity are important so that careless writing doesn’t distract readers from the author’s ideas. At the writing center, students get help with this process and tips for improving style and avoiding errors in the future.

Computer Facilities

www.newschool.edu/ac

Computer proficiency plays an increasingly vital role in daily life. The board of trustees and the president of The New School 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, relevant software applications, and peripheral devices.

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) and for abiding by 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, email, 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 U4la; 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
Email 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.
Degree Requirements

Bachelor of Arts in Liberal Arts

The New School awards the Bachelor of Arts degree in liberal arts to Eugene Lang College students who successfully complete of 120 credits of study as described below.

Students must take a minimum of 90 credits in liberal arts courses. Liberal arts courses include most Lang seminars and lecture courses, university lecture courses, and most courses offered by University Liberal Studies, The New School for Social Research, and The New School for General Studies.

Students may apply a maximum of 30 credits in non-liberal arts courses toward the total of 120. Non-liberal arts courses are defined as studio and practice-based courses such as dance, painting, photography, and music classes lacking a strong historical, theoretical, and/or critical component. All internships and most courses offered by Parsons The New School for Design, The New School for Jazz and Contemporary Music, and Mannes The New School for Music are considered non-liberal arts.

- Completion of First-Year Writing requirement
- Completion of all requirements of the student’s chosen path of study
  Consult the listing for each path of study for specific course requirements and the options. The chair of each path of study makes the final determination as to which courses count toward fulfillment of the requirements. All paths of study require a culminating senior work experience.
- All undergraduate students at The New School 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 the subject code ULEC.
- No more than 30 credits, including transfer credits, are allowed in non-liberal arts subjects (e.g., studio art, performing arts, selected business courses, and internships).
- 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 must complete a minimum of 60 credits at The New School, and the 90-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.

Transfer students may use up to three courses taken at other institutions to fulfill the nine- to eleven-course requirement:

- Students admitted with 30 to 44 credits may be permitted to apply one course.
- 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.
DEGREE REQUIREMENTS

BA/BFA Combined Degree Programs

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

- Parsons The New School for Design
- The New School for Jazz and Contemporary Music

Applicants for a BA/BFA program must file the admissions application for the joint BA/BFA program, which is accessible online from the admissions websites. Lang, Parsons, and Jazz have separate admissions offices, but they work together to review BA/BFA admission materials. Students may submit their application forms and credentials (transcripts, test scores, essays, and recommendations) to either admissions office, which will share them with the other admissions office. At Eugene Lang College, questions about the BA/BFA programs can be directed to Jonathan White, director of academic advising (whitej@newschool.edu) or Tyler Fereira, assistant director of admissions (fereirat@newschool.edu).

For applicants to the BA/BFA program at Parsons, a home exam to evaluate the student’s artistic abilities and a 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 The New School for Design, 66 Fifth Avenue, New York, NY 10011; phone 212.229.8910.

For Jazz applicants, an audition is required. For information about auditions, contact The New School for Jazz and Contemporary Music at 55 West 13th Street, 5th floor, New York, NY 10011; phone 212.229.5896.

Both high school seniors and current college students interested in the combined programs may apply for admission as first-year or transfer students, respectively.

Application forms and deadlines can be found on the website at www.lang.edu.

BA/BFA Degree Requirements

To receive a combined five-year BA/BFA degree, a student must complete a total of 180 credits, composed of 90 liberal arts credits and 90 credits of studio work in art or music.

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 path of study. Other Lang students interested in taking courses at Parsons, Jazz, or Mannes should contact their chair.

To fulfill the BA component of the degree, students must take at least one Lang course each semester, completing a minimum of 44 credits (eleven courses) at Lang, including all requirements for a Lang 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, visit www.parsons.edu/degrees. For information on completing the BFA component of the Jazz program, visit www.newschool.edu/jazz. The transferability of prior studio credits is determined by the Parsons Office of Admissions or the Jazz Office of Admissions.
Bachelor's/Master's Programs

Students can 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. Lang offers the following combined bachelor's/master's options.

The New School: Media Studies, or International Affairs.


Questions about bachelor's/master's degrees 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 to a combined bachelor's/master's degree program is:

1. The student submits the application to the Lang advising office along with two faculty recommendations and a two- to five-page essay by the published 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 by the Lang committee does not mean that the Lang student is accepted into the graduate program. Students 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 enable Lang students to earn up to 12 credits in graduate-level courses toward their BA degree and, if a student continues in the graduate program at The New School, the same credits will count toward the master's degree.

If a Lang student decides to continue in the master's degree program in which he or she has been taking courses, the student should contact that school's admissions office at the beginning of his last semester at Lang. The student will not have to take the Graduate Record Examinations (GRE) but, depending on the program, will need to supply updated materials such as 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 (120 credits), through the graduate school.
# Academic Policies and Regulations

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Advising</td>
<td>35</td>
</tr>
<tr>
<td>Academic Dismissal</td>
<td>34</td>
</tr>
<tr>
<td>Academic Standing and Progress</td>
<td>34</td>
</tr>
<tr>
<td>Adding and Dropping Courses</td>
<td>30</td>
</tr>
<tr>
<td>Attendance and Lateness</td>
<td>34</td>
</tr>
<tr>
<td>Change of Address or Telephone</td>
<td>38</td>
</tr>
<tr>
<td>Changes in Regulations and Course Offerings</td>
<td>38</td>
</tr>
<tr>
<td>Class Standing</td>
<td>30</td>
</tr>
<tr>
<td>Communication with Students</td>
<td>38</td>
</tr>
<tr>
<td>Co-scheduled Courses</td>
<td>32</td>
</tr>
<tr>
<td>Course Levels</td>
<td>31</td>
</tr>
<tr>
<td>Course Prerequisites</td>
<td>31</td>
</tr>
<tr>
<td>Crosslisted Courses</td>
<td>32</td>
</tr>
<tr>
<td>Dean’s List</td>
<td>34</td>
</tr>
<tr>
<td>Equal Employment and Educational Opportunity</td>
<td>39</td>
</tr>
<tr>
<td>Family Educational Rights and Privacy Act</td>
<td>40</td>
</tr>
<tr>
<td>Grade Appeal Policy</td>
<td>33</td>
</tr>
<tr>
<td>Grade Changes</td>
<td>33</td>
</tr>
<tr>
<td>Grade Point Averages</td>
<td>33</td>
</tr>
<tr>
<td>Grades and Grading</td>
<td>33</td>
</tr>
<tr>
<td>Grades of Incomplete</td>
<td>31</td>
</tr>
<tr>
<td>Late Registration and Late Payment Fees</td>
<td>33</td>
</tr>
<tr>
<td>Leave of Absence</td>
<td>34</td>
</tr>
<tr>
<td>Limits on Course Credits</td>
<td>32</td>
</tr>
<tr>
<td>Limits on Credits per Semester</td>
<td>32</td>
</tr>
<tr>
<td>Midterm Evaluations</td>
<td>33</td>
</tr>
<tr>
<td>Midterm Warnings</td>
<td>33</td>
</tr>
<tr>
<td>Minimum Grades for Path of Study Requirements</td>
<td>34</td>
</tr>
<tr>
<td>Mutually Exclusive Courses</td>
<td>32</td>
</tr>
<tr>
<td>Orientation</td>
<td>30</td>
</tr>
<tr>
<td>Permission to Take Non-Crosslisted Courses</td>
<td>32</td>
</tr>
<tr>
<td>Plagiarism</td>
<td>36</td>
</tr>
<tr>
<td>Policy on Academic Honesty</td>
<td>35</td>
</tr>
<tr>
<td>Registration</td>
<td>30</td>
</tr>
<tr>
<td>Repeatable Courses</td>
<td>32</td>
</tr>
<tr>
<td>Retaking a Course</td>
<td>31</td>
</tr>
<tr>
<td>Student Status</td>
<td>30</td>
</tr>
<tr>
<td>Student/Faculty Responsibilities</td>
<td>37</td>
</tr>
<tr>
<td>Transcripts</td>
<td>35</td>
</tr>
<tr>
<td>Withdrawing with a Grade of W</td>
<td>30</td>
</tr>
<tr>
<td>Withdrawal from a Degree Program</td>
<td>35</td>
</tr>
</tbody>
</table>
ACADEMIC POLICIES AND REGULATIONS

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 with Parsons The New School for Design, or the New School for Jazz & Contemporary Music

Requests for permission to register more than 19 credits must be submitted to an academic advisor. Only junior or seniors are eligible for, with appropriate justification explained in the petition. The student will be required to pay the additional tuition charges for any excess credits.

Part-time students. After completing at least one year of full-time study in the college, a student may petition for part-time enrollment status with approval from the Director of Academic Advising. Part-time status refers to a student registered in fewer than 12 credits. Please note this status affects financial aid eligibility, housing eligibility, and academic progress toward graduation. All international students must also obtain permission from International Student Services without exception as student visas require full-time enrollment. As a part-time student, you are charged tuition on a per-credit basis, which is based on rates for Lang College (even if the course is taught through 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 credits and above

Registration

The university’s Registration Office registers students for classes, charges tuition and fees, and processes course changes and withdrawals. Registration procedures at The New School 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.
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 director of advising for approval. The advising office keeps track of the total number of incompletes that the student requests and forwards a copy of each request 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 must be completed within the four-week limit, before the beginning of the following semester. This time limit also applies to co-scheduled graduate courses taken by Lang students. 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, preferably during orientation week, prior to the beginning of the new semester.

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 director of advising or chair of the Academic Standards Committee and submit a written explanation of the circumstances. If a student is medically disabled, someone acting on behalf of the student may telephone or email 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 director of advising 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 office of advising.

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.
ACADEMIC POLICIES AND REGULATIONS

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 some 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 taught under the auspices of a graduate school of the university that are open to juniors and seniors at Lang. Enrollment is usually limited to five Lang students, and many require permission of the instructor. Lang students must 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 graduate course. The courses count toward the undergraduate degree, not toward a graduate degree. Undergraduate academic policies apply, including time limits to complete an incomplete grade.

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, Lang College Singers

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 courses)
- 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.

Permission to Take Non-crosslisted Courses at The New School for Social Research

Lang students in the New School for Social Research BA/MA program should see the appropriate New School for Social Research advisor (a list of departmental advisors is on file in the dean’s office) to get information on New School for Social Science departmental requirements and course offerings before each registration period. Lang students register for graduate courses using the three-credit graduate 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 New School for Social Research 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 graduate 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 email 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.

Limits 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.
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:

A = 4.0  B+ = 3.3  C++ = 2.3  D = 1.0
A- = 3.7  B = 3.0  C = 2.0  F = 0.0
B- = 2.7  C- = 1.7  WF = 0.0

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

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

ACADEMIC POLICIES AND REGULATIONS

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 official notice of warning through their The New School email accounts and their university mailboxes. Upon receipt of such a notification, students should immediately meet with their instructor, 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 director of advising 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.
ACADEMIC POLICIES AND REGULATIONS

- 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 begin, the student will be allowed to attend classes and will be placed on academic probation. Students who fail to earn the requisite grade point are eligible for dismissal.

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 faculty advisor.

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 director of advising and 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 email, 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 director of advising 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 and 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.

Recipients of student loans should note that a leave of absence constitutes a break in their program of study, resulting in loss of their loan repayment grace period and/or eligibility to defer repayment. These students should consult the Office of Financial Aid when contemplating taking a leave of absence.

International students should consult with International Student Services when contemplating a leave of absence. International students in F1 or J1 status normally violate the terms of their status during the period of a leave and must return to their home countries during the leave.

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).

Transcripts

Requests for copies of a student’s academic transcript must be made in writing to the University Records Office. The request form 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 The New School. 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 The New School 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.

**Change in Requirements**

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.

**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 The New School 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 director of advising.

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 director of advising 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 from those at Lang.
Student/Faculty Responsibilities

I. 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 for class 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:

II. Faculty Responsibilities

Instructors at Eugene Lang College use a broad range of methods in their teaching. The following list of responsibilities 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

- 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.

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- 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.
ACADEMIC POLICIES AND REGULATIONS

- Office hours for fulltime instructors should be included on the syllabi and posted outside instructors’ offices and turned in to the dean’s office.
- Fulltime 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. For fulltime instructors it must also set forth office hours. Instructors must prepare syllabi consistent with syllabus guidelines, and part-time instructors must include contact information.
- Syllabi must be posted on the portal 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, see page 40). 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 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 with Students

Eugene Lang College and university administration routinely communicate with students through these channels:

- Student mailboxes, located at 65 West 11th Street. Students are responsible for checking their mail regularly.
- Student email accounts. The university provides each student with a GroupWise email account. Students are required to activate their account and check their university email daily. Official communications from the college and the university will be made through this account. The university account can be set up to forward to a personal email account, but delivery problems may be encountered. Therefore, 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 The New School’s online portal that enables students to access their grades, academic transcripts, class schedule, and registration and transcript holds. Personal information can be updated online as well. 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. To first-time users use their university ID number and date of birth as their PIN to log in.

Equal Employment and Educational Opportunity

The New School 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. The New School 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:

Office of the General Counsel
The New School
80 Fifth Avenue, Suite 800
New York, NY 10011

Inquiries may also be addressed to these organizations:

Office of Federal Contract Compliance Programs
U.S. Department of Labor
23 Federal Plaza
New York, NY 10278

U.S. Equal Employment Opportunity Commission (EEOC)
New York District Office
201 Varick Street, Suite 1009
New York, NY 10014

For individuals with hearing impairments, EEOC’s TDD number is 212.741.3080.

Students or employees who believe they have been discriminated against on the basis of a disability may contact the dean office’s office of their school, their department director, or the Office of the Vice President for Human Resources, who is the university’s disability official.

Other Policies

Intellectual Property Policy

Under The New School’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

The New School 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

The New School 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

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 New School for Social Research, 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.

The New School 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 assur-
ACADEMIC POLICIES AND REGULATIONS

ance 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.

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.

The New School 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; email 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; email 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 the New School 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
Institutional Information

The New School 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
  The New School
  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 review 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 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 New School for Social Research 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.

CURRICULUM AND COURSES

The Integrative Research and Teaching Curriculum

Integrative Research and Teaching (IRT) is an optional but strongly recommended curriculum for first-year students. The faculty have developed courses within several categories of the IRT curriculum. These courses 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 and events, and to explore different ways of knowing and thinking. These courses help students develop the skills and basic knowledge. All carry 2 credits.

The IRT course categories

- Reading NYC: half-semester courses featuring New York City as the central theme. Most of these are also advising courses, see page 45.
- Nodes & Networks: half-semester courses focused on developing students’ awareness of the inter-connectedness of ideas and events across time and space.

Students take one Reading NYC course followed by one Nodes & Networks course. These courses do not satisfy path of study requirements. Course descriptions are under subject code LNGC.

IRT courses offered in 2006-2007

Reading NYC

LNGC 1100 . . . . . . . . . . . . . . . . . . . Literature of Hispanic New York
LNGC 1110 . . . . . . . . . . . . . . . . . . . Notes from the Underground: the Subways as Metaphor and Medium
LNGC 1115 . . . . . . . . . . . . . . . . . . . Poet in New York
LNGC 1120 . . . . . . . . . . . . . . . . . . . Hidden New York
LNGC 1125 . . . . . . . . . . . . . . . . . . . Grid, Scale, and Structure
LNGC 1130 . . . . . . . . Garbage: The Political Economy and Ecology of NYC
LNGC 1140 . . . . . . . . . . . . . . . . . . . Feminist Activism in New York City

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.

Course Codes

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
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<tbody>
<tr>
<td>LARS</td>
<td>Lang Arts in Context</td>
</tr>
<tr>
<td>LCST</td>
<td>Lang Media and Cultural Studies</td>
</tr>
<tr>
<td>LDAN</td>
<td>Lang Dance</td>
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<tr>
<td>LECO</td>
<td>Lang Economics (Part of LSHI)</td>
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<tr>
<td>LEDU</td>
<td>Lang Educational Studies</td>
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<tr>
<td>LFYW</td>
<td>Lang First-Year Writing</td>
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<tr>
<td>LHIS</td>
<td>Lang History</td>
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<tr>
<td>LLIT</td>
<td>Lang Literature</td>
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<tr>
<td>LNGC</td>
<td>Lang General Interest Courses</td>
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<tr>
<td>LPHI</td>
<td>Lang Philosophy</td>
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<tr>
<td>LPOL</td>
<td>Lang Political Science (Part of LSHI)</td>
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<tr>
<td>LPSY</td>
<td>Lang Psychology</td>
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<tr>
<td>LREL</td>
<td>Lang Religious Studies</td>
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<tr>
<td>LSHI</td>
<td>Lang Social and Historical Inquiry</td>
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<tr>
<td>LSOC</td>
<td>Lang Sociology (Part of LSHI)</td>
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<tr>
<td>LSST</td>
<td>Lang Science, Technology, &amp; Society</td>
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<tr>
<td>LTHR</td>
<td>Lang Theater</td>
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<tr>
<td>LURB</td>
<td>Lang Urban Studies</td>
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<td>LWRT</td>
<td>Lang Writing</td>
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<td>PLAH</td>
<td>Parsons Liberal Studies–Art History</td>
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<td>PUFA</td>
<td>Parsons Fine Arts</td>
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<tr>
<td>UCST</td>
<td>University Cultural Studies</td>
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<td>UFLN</td>
<td>University Foreign Languages</td>
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<td>UHUM</td>
<td>University Humanities</td>
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<tr>
<td>ULEC</td>
<td>University Lectures</td>
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<td>ULS</td>
<td>University Liberal Studies</td>
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<td>UMTH</td>
<td>University Math</td>
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<td>UPHI</td>
<td>University Philosophy</td>
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<td>UREL</td>
<td>University Religious Studies</td>
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<td>USCI</td>
<td>University Science</td>
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<tr>
<td>UURB</td>
<td>University Urban Studies</td>
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</tbody>
</table>

2006–2007 Catalog 43
ACADEMIC PROGRAMS

Nodes and Networks
LNGC 1300 . . . . . . . Derek Walcott’s The Bounty: The Text and the World
LNGC 1325 . . . . . . . . . . . . . . Fool’s Gold
LNGC 1330 . . . . . . . . . . . . . . . . . . Queer Society
LNGC 1335 . . . . . . . . . . . . . . . . . . . . The Art of the Subway
LNGC 1340 . . . . . . Chaplin’s Modern Times: The Artist as Social Reformer
LNGC 1345 . . . . . . the Holocaust: Representation, Memorialization, and the Arts
LNGC 1350 . . . . . . . . . . . . . . . Mexican New York

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 2006-2007:

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.

LCST 2019 New Media in New York
Students visit the most active media centers including Location1, The Kitchen, the New Museum, PS1, the Museum of Television and Radio, and Eyebeam Atelier. Students hear from practitioners and curators and attend special events. The course provides a map to the field of new media and to the institutions that host it across New York City.

LWRT 2000 Public Readings
Students attend specific literary lectures and readings at The New School and throughout the city.

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
- Writing the Essay 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
- Writing the Essay 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, but may include other general interest courses
- One to five 2000- and 3000-level courses
- A foreign language course (optional)
- A university lecture (ULEC) course* (optional)

*All undergraduate students 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 46 for more information on the university lecture series.
Fourth Semester

Courses should be directed toward a path of study, but may include other general interest courses

- One to five 2000- and 3000-level courses.
- A university lecture course* (optional)

Note: After the first year, students may take courses in the University Lecture Series, University Liberal Arts, The New School for General Studies, Mannes Extension (with permission), 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 ensure regular contact between first-year students and their advisors. All formal advising takes place outside the classroom and not during class time.

First-Year Workshop

The First-Year Workshop helps ease first-year students' transition to Eugene Lang College and New York City and 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. (2 credits)

Workshops are taught by peer advisors/educators, upper-class students enrolled in the Teaching and Learning Seminar. They support their students as friends and 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 2006. The seminar satisfies Education Studies requirements. See Seminar Fellows Program, page 47, 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. The courses are concerned with the kind of intellectual inquiry that drives learning in school, work, and life.

Writing the Essay 1

Becoming a skilled expository writer means becoming an active or generative thinker. In this course, writing and thinking are learned as processes, helping students produce meaningful, clear, and intellectually valuable prose, through close reading of representative works, learning how to think critically about the functions of the written word, freewriting, brainstorming, and exchanging feedback with peers, learning revision through multiple drafts, and editing.

Writing the Essay 2

Students work to develop a clear and forceful prose style through continued practice in the processes developed in Writing the Essay 1, including close reading and writing and revising. Research skills are introduced, and students produce at least one longer essay requiring library work. This course may focus on a particular discipline, such as literary criticism, psychology, or cultural studies, and that discipline's mode of essay writing, with readings and critical inquiry at a more advanced level.

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 internships programs, and courses in other schools of The New School and at other universities, here and abroad. (See page 49 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 director of advising 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.
- All students are required to complete their final two semesters at Lang.

Double Concentrations

Double concentrations refers to fulfilling the requirements for two paths of study that may not have any interdisciplinary or crossdisciplinary aspect. Some students have particular interests in two different paths of study and would like to be able to complete and receive both. Interested students may be approved for a double concentration. The procedure is that these students meet with the respective chairs early in the decision-making process. A written proposal, including a plan on how the student will complete the two paths’ requirements and what courses will apply, must be submitted to the chairs of each path and each chair and the associate dean must approve the proposed double concentration. Students must complete all the requirements for each path of study. A minimum of 14 courses across the two paths is required. Each chair and the associate dean must approve the double concentration. Students must complete a senior work project in one
ACADEMIC PROGRAMS

of the paths. A second concentration, for a double concentration status, may be declared as late as registration for the senior year. Note: Students who attempt a double concentration may require additional time to graduate.

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. Interns acquire 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. Recent internship sites include the Village Voice, Vanity Fair magazine, Late Night with Conan O’Brien, MTV, Miramax Films, the American Civil Liberties Union, the Gagosian Gallery, Beth Israel Hospital, the office of Congressman Jerrold Nadler, the Brooklyn District Attorney’s office, and the service agency God’s Love We Deliver.

Introductory and Advanced Internships
Four-credit introductory internships consist of six seminar meetings and 150 hours at the chosen site over the course of a semester. Variable-credit advanced internships include a seminar that meets twice during the semester, and students can earn from 2 to 12 credits in a semester and up to 6 credits in a summer term.

Students must obtain faculty advisor approval before they can be approved for an internship by the internship director.

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 may be taken in any one year. (Students who believe they have academically sound reasons for taking extra independent credits can petition the Committee on Academic Standards.)

Additional information about internship programs is available on the Web at www.lang.edu/internships.

Lang currently has several exciting Internship programs:

I Have A Dream: The Theory and Practice of Elementary Theater Education
This internship offers a unique opportunity to connect field work at a local high school with an exploration of the practice of theater in education and theater and literacy. Lang students help facilitate an after-school theater program for second-grade classes participating in Eugene Lang’s “I Have a Dream” program. Interested students should contact Cecilia Rubino at rubinoC@newschool.edu.

The New-York Historical Society: Bernard & Irene Schwartz Summer Internships
This paid internship program places undergraduate students in the museum and library departments of the New-York Historical Society. Students selected to participate in this summer term program enjoy a rewarding yet demanding experience, including exposure to the internal operations of NYHS and interactions with other cultural institutions in New York City. In this exclusive collaboration between Lang and NYHS, each intern receives a $2,000 stipend and works the departments of Development, Education, Public Programs, Exhibitions, Public Relations, Collections Management, Curatorial, and Manuscripts. Submit all application materials in writing to Brandon Graham, Eugene Lang College Internship Program, 64 West 11th Street, New York, NY 10011. The application deadline is March 31st.

The William J. Ruane Internship
This program supports paid internships in fall and spring semesters to 15-20 students to teach in the Accelerated Reading Program sponsored by the Carmel Hill Fund in inner-city primary schools. Students enjoy the experience of working with primary school students and also participate in a two-credit seminar that addresses the issues they encounter in the classroom.

The Tishman Environmental Scholars
This independent study enhances the internship experience of students who have been accepted into the Tishman Environmental Merit Scholars program. During the spring semester, students complete directed readings and discussions on Alaska’s history, politics, culture, and environment. Over the summer, they complete a 12-week paid internship in Alaska, working with leading non-profit organizations on a variety of critical environmental issues. Upon their return in the fall, they complete a research paper based on their work in Alaska and publicly present their work to students and faculty of the college. Students accepted into this program earn 2 credits in the Spring, 4 for the summer internship, and 2 upon presentation of their paper in the Fall. Interested students should contact Nevin Cohen, CohenN@newschool.edu.

The Institute for Urban Education (IUE)
IUE prepares New York City high school students for the transition to college and prepares college undergraduates for careers in urban education through fieldwork and connected coursework. In addition to various internships opportunities, IUE sponsors special events to assist young people with the high school to college transition. Recent events include the Global Kid’s Conference, College Admissions Workshops, and the Young Writer’s Conference. Lang interns participate in the production and realization of these events. They also take part in the Institute’s regular activities, such as:
College Explorers Program helps high school students to successfully navigate the transition to college. Using an inquiry-based approach, 9th- and 10th-grade students build skills and explore college by getting to know college students, visiting college campuses, and learning about college resources. Lang interns work with high school students at their schools each week to support this program, while getting meaningful hands-on experience.

College Immersion Program is for 11th- and 12th-graders, who take a High School/College Collaboration course in a supportive peer environment. Lang interns provide coaching for coursework and help the students gain access to and use college resources.

IUE Program Development affords Lang interns the opportunity to design, structure, and implement new programs, such as the Summer Institute for the high school to college transition and the College Application Mentoring Program.

Interested students should contact Daphne Farganis at FarganiD@newschool.edu.

The Writing Fellows Program
The program places Lang students as peer tutors in courses that include major writing assignments. Writing fellows work with fellow students as they engage in the writing process and learn about writing pedagogy and the educational process by working with the course instructors. Fellows meet together weekly to explore the techniques of peer tutoring with focus on practices that foster better writing. This program is restricted to students who have completed their first year; transfer students must have completed at least 24 credits. Fellows should have strong writing skills and an interest in teaching. For more details, see specific course descriptions under the subject code LNGC.

Seminar Fellows Program
This program places 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 is offered fall and spring. LNGC 3100 satisfies some Education Studies requirements.

Participation in the Seminar Fellows Program is selective. Upon selection, students serving as seminar fellows 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 important conduct a weekly two-credit First-Year Workshop for new students. Seminar fellows assist students with transition to college issues such as time management and study skills as well as helping them succeed at Lang through discussion and modeling of seminar behavior.

Fall and Spring Theater Festivals
In addition to regular fall and spring stage productions, the Lang Arts faculty presents every year a variety of events showcasing the work of our arts students. These events take many forms, for example

Lang \( \text{Pl} \): In 2005 and 2006, The New School is celebrating the 20th anniversary of Lang College and the artistic legacy of the university in a series of performances, including the spring 2006 theater production of Witold Gombrowicz’s Operetta; the Odet Project, a mixed-media production inspired by the life and work of American playwright Clifford Odets; the spring 2006 dance performance of Steps in the Street, a work by Martha Graham; and concerts featuring the music of New School teachers Henry Cowell and John Cage. Each of these important artists at one time found a home at the New School, and each remains an inspiration to the arts up to the present day.

Lang Play Night: readings by Lang students and alumni of from plays written by Lang students in their playwriting classes.

Lang Dance Night: short dance pieces choreographed and performed by Lang dancers.

Senior Work Festival: highlights senior year creative projects conceived and performed by Lang Arts students.

The Skybridge: a gallery for regular visual and sound exhibitions created and curated by Lang students and faculty members.

Visiting Artists: Every semester the Arts faculty hosts a Visiting Artist representing the visual arts, theater, dance, or music.

Courses in Other Schools and Programs of The New School
Eugene Lang College students may take advantage of the educational opportunities available among the university’s vast curricular resources represented by the New School for Social Research, 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 The New School. 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.

University Lecture Curriculum
All undergraduates entering The New School 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 The New School, 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 (2006–07 academic year)
UELC 2020 .......................... Introduction to Macroeconomics
UELC 2070 .......................... Politics of the Image in the Muslim World
UELC 2080 .......................... Liars, Hypocrites, and Truth Tellers
UELC 2090 .......................... Art of War: Word, Image, Culture
UELC 2120 .......................... The Body: Aesthetics, Culture, and Politics
in the 20th Century
UELC 2160 .......................... Introduction to Psychology
UELC 2170 .......................... Reading Word by Word
UELC 2180 .......................... Violence/Non-Violence
UELC 2190 .......................... How to Recognize a Poem
See course descriptions under the subject code ULEC.

University Undergraduate Liberal Studies
University Undergraduate Liberal Studies brings together faculty from several schools of The New School 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.

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 (UFLS). Available languages include Arabic (1, 2, 3); Chinese (Mandarin 1, 2); French (1–8, with an independent study option); Italian (1–5, with an independent study option); Japanese (1–3, with an independent study option); Russian 1; Latin 1; Spanish (1–8, with an independent study option).

Level 1 Courses designed for students with no previous experience in the language. Courses are taught primarily in the foreign language, and emphasize the four skills of speaking, reading, writing, and understanding, while exposing students to the cultures where the language is spoken. Additional lab/computer work is required beyond the three hours per week of class time.

Level 2 The continuation of Level 1 is designed for English speakers with some previous training in the language. Courses are taught primarily in the foreign language and emphasize listening, speaking, reading, and writing skills, while providing some exposure to the cultures where that language is spoken. Additional lab/computer work is required beyond the three hours per week of class time.

Level 3 Students review basic grammatical structures while developing more complex communication skills through cultural and literary readings. The textbooks are selected to integrate literature into language learning, improving critical thinking skills and giving further insights into cultures where the language is spoken. Classes meet three hours per week.

Level 4 The continuation of Level 3 completes the second-year program in the language. Students work to improve skills in understanding various levels of both the written and spoken language and develop their abilities to speak and write more accurately and effectively in the language. Level 4 includes grammar review, varied readings, and work in the classroom and on group projects designed to improve comprehension and fluency. Classes meet three hours per week.

Level 5 Level 5 is for students who have completed beginning and intermediate-level language courses and wish to further develop their oral and written communication skills. They work on writing, reading, and listening comprehension through a variety of activities, such as literary readings, group discussions, oral presentations, and written commentaries. Students extend their fluency in the language and further develop critical thinking skills.

French 6 – 8: Le Théâtre This course surveys a selection of dramatic literature in context, from the 17th century to the present day. Students read representative works by playwrights such as Molière, Racine, Corneille, Beaumarchais, de Gouges, Beckett, Sartre, and Genet. The focus is on how the theater in the French-speaking world reflects, challenges, and redefines its social, political, and aesthetic values.

Spanish 6 – 8: Spanish Conquest This course is a literary, historical, and anthropological overview of the Spanish conquest of the Americas in the 15th and 16th centuries as relayed by primary texts of the period, including the writings of Columbus, Las Casas, Cortés, Fernández de Oviedo, Díaz del Castillo, Inca Garcilaso, and others. Some visual materials and additional texts from the Portuguese, French, German, and Native American experiences add context.

Independent Study Students possessing advanced proficiency in a foreign language and interested in undertaking independent study in literature can contact Lisa Beckstrand, director of the Undergraduate Liberal Studies Foreign Language Program.

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.

Courses at The New School for General Studies
After completion of 62 credits and with the permission of their advisor, Lang students may take selected courses at The New School for General Studies. Certain courses with limited enrollment or selected meetings at off-site locations are not open to Lang students or are open only on a space-available basis. To receive a copy of the catalog, call 800.319.4321 or visit the website www.generalstudies.newschool.edu.

Courses at The New School for Social Research
Lang juniors and seniors may register for any course at The New School for Social Research that is co-scheduled at Lang. Students accepted into a BA/MA program can register for graduate courses appropriate to their program in consultation with an advisor. (See page 27 for more information).

Courses at Milano The New School for Management and Urban Policy
Eugene Lang College juniors and seniors may register for co-scheduled Milano courses with the approval of their advisor. Lang students may also take advantage of the joint BA/MS program that allows them to complete a master’s in a reduced time frame. (See page 27).
Courses at Parsons The New School for Design
Parsons and Eugene Lang College offer a five-year combined BA/BFA program. See page 26 for details.

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 approval of the department chair at Parsons. A portfolio may be required. Contact the Parsons director of academic student services at 212.229.8993. Students interested in a combined BA/BFA degree with Parsons should see page 26.

Design Marketing Program
Lang students may use their permitted 32 non-liberal arts credits (see page 26) to complete a program in fashion, advertising, product development, or general design marketing. Students with an interest in one of these areas develop valuable business expertise, which may also be connected with an academic internship. Consult the Parsons 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.

Course at Mannes College The New School for Music
Lang students may audition for certain courses and for the Mannes orchestras either through the college or its Extension Division. Interested students should contact the Mannes director of academic advisement at 212.580.0210 x4832, or the director of the Extension Division x4825.

The New School for Drama
Selected 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.

Courses at The New School for Jazz and Contemporary Music
The Jazz program offers bachelor of fine arts degrees in performance and in composition/arranging. Individual open classes to Lang students will be listed in Lang registration materials. New School Jazz and Eugene Lang College offer a five-year combined BA/BFA program; see page 26.

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 25) and complete graduation requirements.

Prior approval from the director of advising is required if a student wants Lang to accept credit for courses taken elsewhere. These credits count among the 60 credits maximum permitted 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 science courses. In addition to the high school prerequisites, students must have taken at least one math or science class Lang. 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 Lang-Cooper Exchange Program application form from the appropriate faculty advisor: for mathematics, physics, and computer science, contact Jennifer Wilson at wilsonj@newschool.edu; for biology and chemistry, contact Bhawani Venkataraman at venkatab@newschool.edu.

- When the application has been approved, take the form to Jonathon White, director of academic advising to register at The New School and obtain a signed permission slip for registration at Cooper Union.

- Take the signed permission slip and register at Cooper Union, 30 Cooper Square, 3rd Floor, telephone 212.353.4120.
ACADEMIC PROGRAMS

Study Abroad
Eugene Lang College offers numerous opportunities to study abroad through accredited American colleges and universities around the world. While immersed in foreign cultures, students can study a wide variety of relevant subjects. More information about the possibilities can be found at www.lang.edu/redesign/academics/study_abroad.cfm. A student interested in studying abroad should consult with the study abroad coordinator and the director of academic advising. Study abroad is encouraged in the junior year but may not be taken in the senior year. Note that courses taken abroad at two-year institutions normally cannot be transferred to Lang.

Current programs include:

Verona, Italy
Prerequisites: 3.25 GPA; Italian 1
The program consists of two courses: Romeo and Juliet: Politics, Love and Kinship and Italian Opera: Music, Philosophy and Politics. This is an opportunity for cultural, linguistic, and intellectual immersion through coursework, interaction with host families, and excursions in Verona and around the Veneto. July 2006

Sri Lanka
Requirements: 2.5 GPA
Teaching and Making Art Everywhere: Sri Lanka is an opportunity to visit this island country as artists, scholars, and teachers. During the first part of their trip, students visit ancient cultural sites and modern Sri Lankan art venues, attend lectures, and complete selected readings while working on their own drawing and painting projects. During the second half of the trip, students continue to practice their artistic skills while they teaching art to children orphaned by the tsunami. The program includes a two-week course in the historical and cultural traditions of the South Asia scheduled prior to departure for Sri Lanka. July 2006

Edinburgh
Requirements: 2.5 GPA
Fringe Theater Festival is an introductory theater course—no experience required. Living at centrally-located Napier University, students explore the history of avant-garde theater in Europe and the United States through readings and seminar discussions. They also participate in monologue workshops and enjoy admission to selected performances at the Edinburgh Fringe Festival. August 2006.

Democracy and Diversity Institutes: Cape Town and Krakow
Requirements: 3.0 GPA; Junior and Seniors only
This program is administered through the Transregional Center for Democratic Studies (TCDS) of The New School for Social Research in partnership with collaborating scholars from South Africa and eastern Europe respectively. Each institute offers four intensive graduate-level seminars. All courses are taught jointly by faculty from the U.S. and the host country. Seminars are supplemented by evening meetings with well-known intellectuals from the region, study tours to historically and politically significant sites, and workshops with an applied policy focus. Krakow Institute, July annually; Capetown Institute, January annually.

Sarah Lawrence College Programs
Requirements: 3.0 GPA; Juniors only
This liberal arts program features small discussion seminars and individual conferences. Students can choose from several locations and study options as follows: Bronxville (Fall, Spring, or full year); Florence (Fall, Spring, or full year; Spring program requires 1 year of Italian); London (British American Drama Academy*; Fall, Spring, full year; requires audition); London and Oxford (full year only; requires 3.3 GPA); Paris (Fall, Spring, full year; requires two years of French).

University of Amsterdam
Requirements: 3.0 GPA; Sophomores only
UVA offers the intellectual challenge of a comprehensive academic curriculum and Amsterdam’s exciting urban environment. All courses are taught in English, and students can take either a semester or a year-long program.

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 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 the attention on either the Transfer Student Advisor or the Director of Advising, 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 The New School 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 prior approval from the assistant dean or the director of academic advising. (See above 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 eleven 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 the following pages 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.

The twelve paths of study are described in detail in the following pages.

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

Senior work

Students must complete a culminating senior work consisting of a seminar or an independent or collaborative project, as determined by the path of study.

Change in Requirements

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 Arts  CHAIR: COLETTE BROOKS
DIRECTOR: JAIME SANTORA

The Arts program at Lang College consists of four tracks: Arts in Context, Dance, Music, and Theater. In addition to the specific requirements of each track, Arts students are also required to take two Core Arts courses, one each from the following categories: Core 1 (Art & Culture) and Core 2 (Art & Collaboration).

Arts students must also attend two arts events each semester at other arts divisions of The New School, choosing from concerts at Mannes or Jazz, lectures at Parsons, or productions at The New School for Drama. A calendar of approved events will be available every semester.

Eugene Lang College’s location in New York City presents unsurpassed opportunities for undergraduates studying the arts. Students may attend theater, dance, opera, lectures, films, and visit museums as well as gain access to the great arts libraries. By immersing themselves in the wealth of cultural resources New York City has to offer, students will greatly enrich their studies. To facilitate such experiences, the Arts path of study offers a number of “out and about” courses, such as Arts in New York City and Seeing Performance. Students are encouraged to take advantage of the lower ticket prices offered by most New York City arts institutions to students.

Students in the Arts also have opportunities to undertake internships at major arts venues if they desire. Information about interning can be obtained through the Internship Office at Lang.

### Core Courses for the Arts

#### Fall 2006

**Core 1 Courses**
- LARS 3025  
  Abstract Expressionism
- UPHI 2230  
  Aesthetics: Thinking about the Arts

**Core 2 Courses**
- LARS 2008  
  Collaboration across the Arts: Modernist and Contemporary
- LARS 3004  
  Hearing Art, Seeing Music
- LDAN 3100  
  Relationship between Music and Dance

#### Spring 2007

**Core 1 Courses**
- LARS 2110  
  Drama of Opera
- LTHR 3021  
  Artists on Art

**Core 2 Courses**
- LARS 2000  
  Aesthetics of Architecture
- LARS 2005  
  Sociology of Art
- UPHI 2230  
  Aesthetics: Thinking about the Arts
The Arts: Arts in Context

The idea of studying the arts in a larger context is emphasized throughout the Arts path of study, but this track offers interested students a more intensive opportunity to study in two specific areas of interest.

The Arts in Context track allows students to combine the study of a fine art (music, theater, dance, or the various visual arts including painting, drawing or digital photography) with the study of a liberal art (such as literature, philosophy, psychology, writing, or cultural studies). Here students interested in making, thinking or writing about art can fashion an individualized path of study which places their chosen art within a larger cultural or intellectual framework. Such study affords possibilities for acquiring hands-on experience while developing one's powers of observation, reflection and analysis. It is a premise of the track that thinking about the arts is itself a creative endeavor.

Students interested in the visual arts should note the subjects are taught differently at Lang than at Parsons (but Lang students can take selected Parsons courses). Lang is not a conservatory, and its students do not normally aim to become professional artists, although some do go on to advanced study in the arts after graduation. Seminar-style study (with considerable reading, discussion, and writing) is a crucial aspect of all Lang art classes.

Because study in this track places unusual responsibility upon the individual student, those who choose Arts in Context must write a Path Statement in consultation with the chair of the Arts program describing their academic goals. An acceptable Path Statement is a prerequisite for proceeding in this track.

Requirements

Successfully completing the Arts in Context track involves taking and passing ten courses as designated below, including the two common core courses, and completing a Senior Work project (individual or collaborative):

- four courses in the student’s chosen fine art (including one course that explores the history of the art—art history, music history, etc.)
- four courses in the student’s chosen liberal art
- two core Arts courses (see previous page)
- Senior Work

Students are encouraged to explore courses of special interest cross-listed by Parsons and the other arts schools at The New School, but are strongly advised to confirm before they register whether specific courses fulfill Arts in Context track requirements.
Arts in Context Courses

For updated course listings, refer to the Lang website at www.lang.edu/academics/courses.cfm. For an explanation of course letter codes, see page 43.

**Fall 2006**

*IRT (See LNGC section for course description. These courses do not satisfy LARS requirements)*

LNGC 1330 Nodes & Networks: Queer Society
LNGC 1335 Nodes & Networks: The Art of the Subway

*First-Year Courses*

LARS 1005 Studio 1: Drawing (in) Space

*Introductory Courses*

LARS 2006 Photography 1: Color and Digital
LARS 2008 Collaboration across the Arts: Modernist and Contemporary (Core 2 common course)
LARS 2019 Arts in NYC
LARS 2020 Lang at MOMA
LARS 2025 Lang at the Guggenheim
LARS 2208 Skybridge Curatorial Project
LARS 2750 Teaching and Making Art Everywhere

*Intermediate Courses*

LARS 3004 Hearing Art, Seeing Music (Core 2 common course)
LARS 3020 Photography 2: Photojournalism
LARS 3025 Abstract Expressionism (Core 1 common course)
LARS 3062 Body in Visual Art: Anatomy of an Ideal

*Crosslisted Courses*

JMUH 1801 History of Jazz 1
JMUH 2801 Cultural Foundations of Western Music 1
LCST 3206 Radio/Audio: Theories and Applications
LLIT 2036 Shakespeare: Plays About the Journey
LLIT 3024 African-American Drama: Homage to a Dream Deferred
LSOC 3012 Sociology of Popular Music
PUFA 2000 Painting 1
ULEC 2120 The Body: Aesthetics, Culture and Poltics
UPHI 2230 Aesthetics: Thinking about the Arts
   (Core 1 common course)
USCI 2220 Chemistry and Light: Light, Color, Action

**Spring 2007**

*Introductory Courses*

LARS 2006 Photography 1: Color and Digital
LARS 2019 Arts in NYC
LARS 2025 Lang at the Guggenheim
LARS 2208 Skybridge Curatorial Project

*Intermediate Courses*

LARS 3016 Line: Between Drawing and Dance
   (Core 2 common course)
LARS 3200 Aesthetics of Architecture (Core 1 common course)
LARS 3505 Sociology of Art (Core 1 common course)
LARS 3750 Teaching and Making Art

*Advanced Courses*

LARS 3020 Photography 2: Instinct and Metaphor

*Crosslisted Courses*

JMUH 1802 History of Jazz 2
JMUH 2802 Cultural Foundations of Western Music 2
LLIT 2024 Contemporary American Drama
LLIT 4020 Shakespearean Scenes
LPHI 3104 Aesthetics
LPHI 3508 Metaphysics and Tragedy
PUFA 3110 Painting 2
UPHI 230 Aesthetics: Thinking about the Arts
   (Core 1 common course)
USCI 2003 Science of Sound and Music

**Arts in Context Faculty**

<table>
<thead>
<tr>
<th>Beatrice Banu</th>
<th>Katherine Koch</th>
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<tbody>
<tr>
<td>Elena Climent</td>
<td>Pamela Lawton</td>
</tr>
<tr>
<td>Stefania DeKenessey</td>
<td>Simonetta Moro</td>
</tr>
<tr>
<td>Lisa Farooque</td>
<td>Ivan Raykoff</td>
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<tr>
<td>clyde forth</td>
<td>Julia Rothenberg</td>
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<tr>
<td>Charles Harbutt</td>
<td>Faye Ellen Silverman</td>
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</tbody>
</table>

2006–2007 Catalog 55
The Arts: Dance Track  DIRECTOR: JAIME SANTORA

Students who wish to undertake dance studies in the Arts path of study have two options: the Dance track and the Arts in Context track.

The Dance Program at Eugene Lang College offers students the opportunity to combine professional dance training with a liberal arts education. This path of study fuses contemporary and classical training with courses in the historical, theoretical and analytical contexts of dance. This integrated approach to learning enables students to develop both artistically and academically, while enriching their understanding of dance as an art and a profession.

Students with a strong interest in dance who do not wish to undertake professional training may opt for the Arts in Context track, where they can combine the study of dance with the intensive study of a liberal art. Many courses in the dance curriculum are suitable for interested nondancers, and the program encourages such participation.

Lang dance faculty and guest artists are active professionals in New York City and are a valuable resource in the transition that students make into the professional world as performers, choreographers, company directors, teachers, dance historians, or critics.

Requirements
Successfully completing the Dance track involves taking and passing the courses designated below, including the two common core courses, and completing a Senior Work project (individual or collaborative):
- Two Core Arts courses (see page 53)
- Two courses in Dance History
- One course in Music Theory
- One course in Movement Science
- Four courses in Improvisation and Choreography
- Four courses in Technique
- Three courses in Repertory
- One Elective Course
- Senior Work
Dance

For updated course listings, refer to the Lang website at www.lang.edu/academics/courses.cfm. For an explanation of course letter codes, see page 43.

**Fall 2006**

**Introductory Courses**
- LDAN 2002  Body Politics: Issues of Representation in 20th Century Western Performance
- LDAN 2005  Introduction to Modern Dance 1
- LDAN 2006  Technique 1
- LDAN 2010  Anatomy/Kinesiology
- LDAN 2020  Pilates 1
- LDAN 2025  Movement Workshop
- LDAN 2105  Improvisation 1
- LDAN 2400  Repertory Workshop
- LDAN 2405  Repertory 1

**Intermediate Courses**
- LDAN 3001  Dance History: From Ritual to Romanticism
- LDAN 3020  Technique 2
- LDAN 3100  Relationship between Music and Dance (Core 2 Common Course)
- LDAN 3320  Choreography 2
- LDAN 3520  Technique 3
- LDAN 3530  Advanced Choreography

**Spring 2007**

**Introductory Courses**
- LDAN 2001  Special Topics in Dance
- LDAN 2006  Technique 1
- LDAN 2200  Introduction to Contemporary Jazz
- LDAN 2400  Repertory Workshop
- LDAN 2405  Repertory 1
- LDAN 2501  Improvisation 2
- LDAN 2505  Repertory 2
- LDAN 2520  Pilates 2
- LDAN 2530  Introduction to Modern Dance 2

**Intermediate Courses**
- LDAN 3002  Dance History: From Petipa to Postmodernism
- LDAN 3003  Special Topics in Dance
- LDAN 3020  Technique 2
- LDAN 3410  Repertory 3
- LDAN 3510  Advanced Repertory
- LDAN 3520  Technique 3

**Advanced Courses**
- LDAN 4000  Senior Seminar

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**Dance Faculty**

- Patricia Beaman
- Joao Carvalho
- Ori Flomin
- Sean Gallagher
- Ellen Graff
- David Howard
- William Moulton
- Francois Perron
- Jaime Santora Kopec
- Rebecca Stenn
- Colleen Thomas
- Angela Wiele
- Todd Williams
- Karla Wolfangle
The Arts: Music Track

Students who wish to undertake music studies in the Arts path of study have two options: the Music track and the Arts in Context track.

Music courses at Lang College explore the fundamentals of music, how music creates meaning, and how these meanings can be understood from a variety of vantage points. Students study music from the perspectives of history, theory, and philosophy, and may also learn about cross-cultural perspectives in various world music courses. The Lang music program does not offer conservatory training; rather, it places music study within a larger liberal arts framework. Lang students may, if interested, take additional courses through Mannes or the Jazz Division, as well as through The New School for General Studies.

Requirements

Successfully completing the Music track involves taking and passing ten courses as designated below, including the two common core courses, and completing a Senior Work project (individual or collaborative):

- Two Core Arts courses (see page 53)
- Two courses in Western music
- One course in non-Western music
- Five electives chosen from courses offered in music history or philosophy (various periods and cultures), as well as courses offered in other paths of study. Students are encouraged to explore courses cross-listed by other divisions each semester, but students are strongly advised to check with the chair as to whether specific courses fulfill Music track requirements.
- Senior Work
Music

For updated course listings, refer to the Lang website at www.lang.edu/academics/courses.cfm. For an explanation of course letter codes, see page 43.

**Fall 2006**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LNGC 1330</td>
<td>Nodes &amp; Networks: Queer Society</td>
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<tr>
<td>LNGC 1335</td>
<td>Nodes &amp; Networks: The Art of the Subway</td>
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*IRT (See LNGC section for course descriptions; these courses do not satisfy LARS requirements)*

**First-Year Courses**

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LARS 1010</td>
<td>Fundamentals of Western Music</td>
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**Introductory Courses**

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<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LARS 2200</td>
<td>Introduction to World Music</td>
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<td>LARS 2205</td>
<td>Music of Stephen Sondheim</td>
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**Intermediate Courses**

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<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LARS 3201</td>
<td>Art of the Song</td>
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**Crosslisted Courses**

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<th>Course Code</th>
<th>Course Title</th>
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<tr>
<td>JMUH 1801</td>
<td>History of Jazz 1</td>
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<td>JMUH 2801</td>
<td>Cultural Foundations of Western Music 1</td>
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<tr>
<td>LCST 3206</td>
<td>Radio/Audio: Theories and Applications</td>
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<td>LLIT 2036</td>
<td>Shakespeare: Plays About the Journey</td>
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<td>LLIT 3024</td>
<td>African-American Drama: Homage to a Dream Deferred</td>
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<td>LSOC 3012</td>
<td>Sociology of Popular Music</td>
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<td>PUFA 2000</td>
<td>Painting 1</td>
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<td>ULEC 2120</td>
<td>The Body: Aesthetics, Culture and Polotics</td>
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<td>UPHI 2230</td>
<td>Aesthetics: Thinking about the Arts</td>
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<td>UPHI 230</td>
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<td>USCI 2220</td>
<td>Chemistry and Light: Light, Color, Action</td>
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**Spring 2007**

**Introductory Courses**

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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>LARS 2013</td>
<td>Music in Film</td>
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<td>LARS 2014</td>
<td>Language of Music</td>
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<td>LARS 2015</td>
<td>Music of Gershwin and Bernstein</td>
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<tr>
<td>LARS 2110</td>
<td>Drama of Opera (Core 2 course)</td>
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**Intermediate Courses**

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<td>LARS 3220</td>
<td>Composer's Voice</td>
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**Crosslisted Courses**

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<td>JMUH 1802</td>
<td>History of Jazz 2</td>
</tr>
<tr>
<td>JMUH 2802</td>
<td>Cultural Foundations of Western Music 2</td>
</tr>
<tr>
<td>LLIT 2024</td>
<td>Contemporary American Drama</td>
</tr>
<tr>
<td>LLIT 4020</td>
<td>Shakespearian Scenes</td>
</tr>
<tr>
<td>LPHI 3104</td>
<td>Aesthetics</td>
</tr>
<tr>
<td>LPHI 3508</td>
<td>Metaphysics and Tragedy</td>
</tr>
<tr>
<td>PUFA 3110</td>
<td>Painting 2</td>
</tr>
<tr>
<td>UPHI 230</td>
<td>Aesthetics: Thinking about the Arts</td>
</tr>
<tr>
<td>(Core 1 common course)</td>
<td></td>
</tr>
<tr>
<td>USCI 2003</td>
<td>Science of Sound and Music</td>
</tr>
</tbody>
</table>

Music Faculty

Stefania de Kenessey
Ivan Raykoff
Faye Ellen Silverman
The Arts: Theater Track

The theater path at Lang offers the possibility of an intense arts experience within a wide-ranging liberal arts curriculum. The program is designed to encourage both performers and nonperformers. Students have a chance to experiment with acting, directing, production dramaturgy, playwriting, critical writing, and some of the technical fields of theater production. Lang, however, is not a theater 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 Lang Theater Program mounts two major theater productions per year, in addition to smaller events often initiated by students.

**Requirements**

Successfully completing the Theater track involves taking and passing ten courses as designated below, including the two common core courses, and completing a Senior Work project (individual or collaborative):

- Two Core Arts courses (see page 53)
- One required course designated as theory
- One production course
- Two dramatic literature courses
- One theater history course
- Three electives which may include classes in acting, directing, playwriting, critical writing, and any other courses offered by the Theater path of study. Students are encouraged to explore courses cross-listed by other divisions each semester, but are strongly advised to check with the chair as to whether specific courses meet Theater track requirements.
Theater Courses

For updated course listings, refer to the Lang website at www.lang.edu/academics/courses.cfm. For an explanation of course letter codes, see page 43.

Fall 2006

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

LNGC 1340 Chaplin's Modern Times: The Artist as Social Reformer

First-Year Courses
LTHR 1050 How to Read a Play

Introductory Courses
LTHR 2008 Fall Production Workshop
LTHR 2009 Playwriting 1
LTHR 2011 Lang at the Public
LTHR 2019 Playwriting 2
LTHR 2050 Acting 1
LTHR 2069 Convulsive Transcendence: Rite of Spring and the Awakening of Modernism

Intermediate Courses
LTHR 3025 Performance Theory (Core 1 common course)
LTHR 3051 Acting 2
LTHR 3200 Creating Documentary Theater
LTHR 3210 Revisioning the Greeks

Spring 2007

Introductory Courses
LTHR 2008 Spring Production Workshop
LTHR 2009 Playwriting 1
LTHR 2059 Contemporary Performance History (Core 2 common course)
LTHR 2060 Seeing Performance
LTHR 2070 Collaboration: From Perception to Performance (Core 2 common course)
LTHR 2200 Modern Theater Theory

Intermediate Courses
LTHR 3009 Modern Drama: Ibsen, Strindberg, and Chekov
LTHR 3021 Artists on Art (Core 2 common course)
LTHR 3054 Acting 2: Banned Plays
LTHR 3055 Acting 2: Acting Shakespeare
LTHR 3110 Directing 2
LTHR 3560 Playwriting 2

Advanced Courses
LTHR 4000 Senior Seminar: Ensemble Theater

Theater Faculty

Victoria Abrash
Neal Bell
Deborah Brevoort
Colette Brooks
Royd Climenhaga
Elana Greenfeld
Paul Kottman
Bonnie Marranca
Cecilia Rubino
Zihan Ugurlu

2006–2007 Catalog
Cultural Studies and Media **CHAIR: SUMITA CHAKRAVARTY**

The Cultural Studies and Media 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, postmodernity 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 Cultural Studies and Media 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, students are prepared for internships and jobs in publishing, media production, and research organizations. The tracks can also be a preparation for those interested in pursuing graduate work in these areas.

<table>
<thead>
<tr>
<th>Structure and Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Studies and Media has four tracks:</td>
</tr>
<tr>
<td>DM  Digital Media and Culture</td>
</tr>
<tr>
<td>GS  Gender, Sexuality, and Media</td>
</tr>
<tr>
<td>MH  Media Histories and Popular Culture</td>
</tr>
<tr>
<td>RE  Race, Ethnicity, Transnationalism, and Media</td>
</tr>
<tr>
<td>There are two ways to fulfill the requirements:</td>
</tr>
<tr>
<td>- Option 1: Students complete</td>
</tr>
<tr>
<td>Introduction to Cultural Studies</td>
</tr>
<tr>
<td>Introduction to Media Studies</td>
</tr>
<tr>
<td>One practice-based course (see *)</td>
</tr>
<tr>
<td>Two courses in each of the four tracks, one of which is a 4000-level course</td>
</tr>
<tr>
<td>Senior work experience</td>
</tr>
<tr>
<td>- Option 2: Students complete</td>
</tr>
<tr>
<td>Introduction to Cultural Studies</td>
</tr>
<tr>
<td>Introduction to Media Studies</td>
</tr>
<tr>
<td>One practice-based course (see *)</td>
</tr>
<tr>
<td>Five courses in one track, at least one of which is a 4000-level course</td>
</tr>
<tr>
<td>One course in each of the three remaining tracks</td>
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<tr>
<td>Senior work experience</td>
</tr>
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</table>
Cultural Studies and Media Courses

Courses are identified as to which of the four tracks they satisfy. For explanation of other course letter codes, see page 43 of this catalog. For updated course listings, refer to the Lang Web site at www.lang.edu/academics/courses.cfm.

IRT (See LNGC section for course description. These courses do not satisfy path requirements.)

LNGC 1140 NYC: Feminist Activism in New York City

**Fall 2006**

*First Year Courses*

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>LCST 1032</td>
<td>Idea of Culture</td>
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*Introductory Courses*

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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LCST 2002</td>
<td>Race, Diasporas, and Identity (RE, MH)</td>
</tr>
<tr>
<td>LCST 2009</td>
<td>Philosophy of the Sexes and Racism (GS, RE)</td>
</tr>
<tr>
<td>LCST 2100</td>
<td>Beauty and the Cyborg* (GS, DM)</td>
</tr>
<tr>
<td>LCST 2120</td>
<td>Introduction to Cultural Studies (Core)</td>
</tr>
<tr>
<td>LCST 2450</td>
<td>Introduction to Media Studies (Core)</td>
</tr>
<tr>
<td>LCST 2452</td>
<td>Digital Moviemaking 1* (DM)</td>
</tr>
</tbody>
</table>

*Intermediate Courses*

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LCST 3003</td>
<td>Manhood in America (GS)</td>
</tr>
<tr>
<td>LCST 3012</td>
<td>Asian Cinemas (RE, MH)</td>
</tr>
<tr>
<td>LCST 3013</td>
<td>Gender, Economics, and the Media (GS, MH)</td>
</tr>
<tr>
<td>LCST 3016</td>
<td>Ethnographic Film* (RE, MH)</td>
</tr>
<tr>
<td>LCST 3018</td>
<td>Media, Globalization, and Culture (DM, MH)</td>
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<tr>
<td>LCST 3024</td>
<td>Rhythm Nation: Pop Culture Narrative (RE, MH)</td>
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<tr>
<td>LCST 3071</td>
<td>Video Activism* (MH, DM)</td>
</tr>
<tr>
<td>LCST 3206</td>
<td>Radio/Audio: Theories and Applications* (DM, MH)</td>
</tr>
<tr>
<td>LCST 3605</td>
<td>16mm Film Production</td>
</tr>
<tr>
<td>LCST 3615</td>
<td>16mm Film Editing</td>
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*Advanced Courses*

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<tr>
<td>LCST 4015</td>
<td>Cooking, Culture, and Cannibalism (GS, RE)</td>
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<tr>
<td>LCST 4017</td>
<td>International Media and Meaning (RE, MH)</td>
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<tr>
<td>LCST 4050</td>
<td>Senior Seminar</td>
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</table>

*Crosslisted Courses*

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<th>Course Code</th>
<th>Course Title</th>
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<tr>
<td>LIT 2700</td>
<td>Asian-American Literature (RE)</td>
</tr>
<tr>
<td>LREL 3010</td>
<td>Gender and Ritual in the Ancient World (GS)</td>
</tr>
<tr>
<td>LWRT 3505</td>
<td>Intermediate Journalism: The News Media in the Age of the Web Log (MH)</td>
</tr>
</tbody>
</table>

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**Spring 2007**

*Introductory Courses*

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>LCST 2019</td>
<td>New Media in New York (DM)</td>
</tr>
<tr>
<td>LCST 2024</td>
<td>Introduction to Feminist Thought and Action (GS)</td>
</tr>
<tr>
<td>LCST 2038</td>
<td>Histories of Documentary Filmmaking (MH)</td>
</tr>
<tr>
<td>LCST 2050</td>
<td>Imagining the World: Europe and the Other (RE, MH)</td>
</tr>
<tr>
<td>LCST 2120</td>
<td>Introduction to Cultural Studies (Core)</td>
</tr>
<tr>
<td>LCST 2450</td>
<td>Introduction to Media Studies (Core)</td>
</tr>
<tr>
<td>LCST 2452</td>
<td>Digital Moviemaking 1* (DM)</td>
</tr>
</tbody>
</table>

*Intermediate Courses*

<table>
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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>LCST 3007</td>
<td>Game Culture (DM)</td>
</tr>
<tr>
<td>LCST 3022</td>
<td>Utopia/Dystopia (MH, DM)</td>
</tr>
<tr>
<td>LCST 3030</td>
<td>Race and Sports (RE, MH)</td>
</tr>
<tr>
<td>LCST 3032</td>
<td>Disembedded Media (DM, MH)</td>
</tr>
<tr>
<td>LCST 3040</td>
<td>Cinema and Transnationalism (RE, MH)</td>
</tr>
<tr>
<td>LCST 3045</td>
<td>Love and Other Technologies (DM, GS)</td>
</tr>
<tr>
<td>LCST 3452</td>
<td>Digital Moviemaking 2* (DM)</td>
</tr>
<tr>
<td>LCST 3456</td>
<td>Media Ethics (MH)</td>
</tr>
<tr>
<td>LCST 3512</td>
<td>Women in Latin America (GS, RE)</td>
</tr>
<tr>
<td>LCST 3527</td>
<td>Radio Documentary* (MH, DM)</td>
</tr>
</tbody>
</table>

*Advanced Courses*

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>LCST 4001</td>
<td>Memory, History, and the Cinema (MH, RE)</td>
</tr>
<tr>
<td>LCST 4003</td>
<td>Feminist Critiques of Reason (GS)</td>
</tr>
<tr>
<td>LCST 4050</td>
<td>Senior Seminar</td>
</tr>
<tr>
<td>LCST 4545</td>
<td>Information Wants to Be Free (DM)</td>
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*Crosslisted Courses*

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>LREL 3010</td>
<td>Gender and Ritual in the Ancient World (GS)</td>
</tr>
</tbody>
</table>

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*Practice-based courses*
Education Studies **DIRECTOR: MARIA TORRE**

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 three content clusters areas: Democracy and Schooling: Education for Civic Engagement; Youth, Identity and Culture; and Educational Research, Reform, and Policy. All of the content clusters include courses that have structured field-based learning experiences.

Upon graduation, students often pursue certification programs to teach in public schools; graduate study in the fields of urban education, education policy and reform, non-profit management, social work, and public health; 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 nine Education Studies courses, including at least one field-based course, one research methods course, and the senior work seminar.

Students must complete:

- Eight 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
- Senior Work Seminar
Education Courses

For updated course listings, refer to the Lang website at www.lang.edu/academics/courses.cfm. For explanation of course letter codes, see page 43.

**Fall 2006**

*Introductory Courses*
- LEDU 1002  Lives in Schools
- LEDU 2007  History of Education in the U.S.
- LEDU 2011  Ethnography in Education
- LEDU 2021  Foundations of Educational Thought and Practice

*Intermediate Courses*
- LEDU 3002  Going to School in America
- LEDU 3035  Qualitative and Participatory Action Research
- LEDU 3502  Different Voices in the Psychology of Education

*Advanced Courses*
- LEDU 4100  Education: Policy, Procedures, and Practices

*Crosslisted Courses*
- LNCY 3100  How People Learn
- LPSY 2036  Fundamentals in Developmental Psychology
- LPSY 4556  Language and Thought
- LURB 1026  Urban Problems, Urban Action
- ULEC 2210  Social Thought 1: Social Change

**Spring 2007**

*Introductory Courses*
- LEDU 2015  Social Justice Education: Theory and Practice
- LEDU 2025  Youth Organizing and Activism
- LEDU 2115  Sexuality and Education

*Intermediate Courses*
- LEDU 3003  Cultural Perspectives on Education
- LEDU 3018  Teaching and Learning in Urban Schools
- LEDU 3020  Hip-Hop Pedagogy for Urban School Environments
- LEDU 3045  Youth Development in Educational Partnerships
- LEDU 3051  Critical Literacies
- LEDU 3560  Education Outside the Classroom: Youth, Policy, and Social Action

*Advanced Courses*
- LEDU 4006  Senior Work Seminar
- LEDU 4020  Politics of School Reform: Theory, Research, and Action

*Crosslisted Courses*
- LNCY 3100  How People Learn
- LURB 3010  Community Organizing: Methodologies of Research and Activism

**Education Studies Faculty**

- Nancy Barnes
- Lori Chajet
- Michael Dumas
- Daphne Farganis
- Patricia Krueger
- Robert Perry
- Kersha Smith
- Mark Statman
- Gregory Tewksbury
- María Torre
- John Velasco

2006–2007 Catalog 65
History CHAIR: CLAUDIO LOMNITZ

The History program at Eugene Lang College offers unconventional approaches to the academic engagement with the past. Students of history pursue their interest in historical interrogation both in the classroom and outside of it. The past is constantly being represented, reenacted, and employed in the streets of New York: in museums, monuments, and the arts, in political exchanges and global encounters. At Lang, such experiences with the representation of the past are embedded in a rigorous research-based pedagogy that is international in its outlook but rooted in the extraordinary city that we call home. Acting as a bridge between the social sciences and humanities, the History program at the college enables students to apply history as a means for critical inquiry and imagination in multi-disciplinary settings.

The study of history at the college is empirically grounded and theoretically informed, with a primary commitment to the development of research skills and experiences that enable historical thinking. The program features opportunities for internship and project experiences in the realm of public history, through a unique partnership with the New-York Historical Society and other New York City-based institutions. Public history is also taught through a new Transnational Semester, in which students document aspects of Mexican migration to New York City in both Mexico and New York.

Students in History at Eugene Lang College benefit from the partnership between the college and the New School for Social Research, The New School’s graduate faculty, which is internationally renowned for its distinctive critical approach to social theory. Most faculty members in the History program at Lang also teach at the graduate school or in other divisions of The New School. These relationships mean that at Lang, history is truly inter-disciplinary in approach, with strong ties to cutting-edge research in the social sciences and humanities. Upper-level students at Lang enjoy the opportunity of taking selected graduate-

Structure and Requirements

The History program requires a minimum of ten three- or four-credit courses, including senior work, distributed as follows:

- Distribution requirements and required classes
  1. The History program at Lang College encourages its students to cultivate breadth in the study of history in terms of geographic area, thematic and theoretical approach, and temporal scope. History students are therefore required to take classes that address the following:
     - two or more geographic/cultural regions (e.g. U.S., Latin America, South Asia);
     - two or more theoretical or thematic approaches to historical thinking (e.g. intellectual history, economic history, public history);
     - at least two different time periods (e.g. at least one course in ancient or medieval history for students of modern history).

Crosslisted courses can fulfill these requirements with the permission of the chair. Examples include Gender and Ritual in the Ancient World, which is offered in Religious Studies, and a Cultural Studies class called Media: Technology, Society and Culture.

2. Exposure to the research projects of Lang history faculty is considered to be one of the most advantageous aspects of historical education at Lang. History therefore are therefore required to take two Research seminars (numbered as 3500-level courses) offered in the specific areas of research of our faculty. These courses will emphasize the methodological foundations of historical research and enable students to undertake guided research projects using a range of approaches and theoretical orientations.

3. One 4000 level course in history (or cross-listed with history) must also be taken.

- Senior Work

An important part of the undergraduate history program is the production of a thesis: a substantive research-based paper. Students will work with a graduate student preceptor and faculty content advisor to complete a research project on a topic of their choice.
level classes at The New School for Social Research, and a joint BA/MA in History (as well as other disciplines) is an option through the partnership between the two schools. Students interested in the BA/MA should consult with Lang Academic Advising before their Junior year.

Introductory level courses in history engage students with limited topics that allow substantial exploration of historical themes. 1000-Level courses address E.H. Carr’s deceptively simple question, “What is history?,” with attention to the methodological imperatives of the discipline. Examples of such courses include the history of the Spanish conquest of Mexico and Peru, and the nationalist movement in India through the lens of the career and philosophy of M.K. Gandhi. At the 2000-level, students are exposed to survey courses that introduce students to major historical themes and processes and research methodologies. Examples include a course on the rise of New World slavery, the origins of the modern world, Islamic fundamentalism, or a course on the history of epidemics. Advanced intermediate level courses at the 3000-level challenge students to undertake committed research projects in relation to either large overarching themes or a specific set of questions. Examples include courses on women in America and the history of the book. 3500-Level Research Seminars introduce students to faculty research projects, with attention to the methodological and theoretical premises that inform them. 4000-level courses build on the research skills and experiences developed in earlier courses on advanced topics in history and culture, providing opportunities for students to produce substantive research papers. All students must complete a senior work project, under the direction of a graduate student preceptor and in consultation with a history faculty member.

History Courses

Note: At press time, Eugene Lang College was in the process of hiring several full-time faculty members in History. Once the entire faculty is in place, many new courses will be added to this listing. Please consult the Lang website at www.lang.edu/academics/courses.cfm for current course listings. For a list of course letter codes, see page 43.

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>LNGC 1120</td>
<td>NYC: Hidden New York</td>
</tr>
<tr>
<td>LNGC 1350</td>
<td>Nodes and Networks: Mexican New York</td>
</tr>
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Fall 2006

Introductory Courses

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LHIS 2020</td>
<td>Making of the Public in American History</td>
</tr>
<tr>
<td>LHIS 2021</td>
<td>Age of Revolution: World History, 1789-1848</td>
</tr>
<tr>
<td>LHIS 2022</td>
<td>Decentering World History</td>
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<td>LHIS 2027</td>
<td>History of the Holocaust</td>
</tr>
<tr>
<td>LHIS 2029</td>
<td>Early American Women</td>
</tr>
<tr>
<td>LHIS 2031</td>
<td>American History and the Literary Imagination</td>
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</table>

Intermediate

<table>
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<tbody>
<tr>
<td>LHIS 3000</td>
<td>Political and Social Change: the 1960s</td>
</tr>
<tr>
<td>LHIS 3052</td>
<td>Consumer Culture</td>
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Advanced Courses Co-scheduled with New School for Social Research

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<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>LHIS 4500</td>
<td>Gender, Politics, and History</td>
</tr>
<tr>
<td>LHIS 4566</td>
<td>Religion, Colonialism, and Nationalism</td>
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</table>

Spring 2007

Introductory

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LHIS 2025</td>
<td>The Age of Dostoevsky</td>
</tr>
<tr>
<td>LHIS 2028</td>
<td>History of Fascism</td>
</tr>
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<td>LHIS 2030</td>
<td>20th Century Women and Gender</td>
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Intermediate

<table>
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<tbody>
<tr>
<td>LHIS 3016</td>
<td>Transnational Seminar</td>
</tr>
<tr>
<td>LHIS 4500</td>
<td>History and Memory: An Introduction to Historical Studies</td>
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Advanced Courses Co-scheduled courses with New School for Social Research

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<th>Course Code</th>
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</thead>
<tbody>
<tr>
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<td>Gender, Politics, and History</td>
</tr>
<tr>
<td>LHIS 4566</td>
<td>Religion, Colonialism, and Nationalism</td>
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History Faculty

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Elaine Abelson</td>
<td>Julie Miller</td>
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<tr>
<td>Radicini Clytus</td>
<td>Anne Murphy</td>
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<tr>
<td>Federico Finkelstein</td>
<td>Julia Ott</td>
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<tr>
<td>Oz Frankel</td>
<td>Paul Ross</td>
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<tr>
<td>Sam Haselby</td>
<td>Eli Zaretsky</td>
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<td>Claudio Lomnitz</td>
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Literature CHAIR: ELAINE SAVORY

Literature courses at Lang provide all 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 the 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.

Structure and Requirements

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

- 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 or Senior seminar
Literature courses provide preparation for the Graduate Record Examination, required for application to most graduate programs. For students who wish to study literature in graduate school, Senior Seminar 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 non-profits, publishing, media, and law.

**Literature Courses**

For updated course listings, refer to the Lang website at [www.lang.edu/academics/courses.cfm](http://www.lang.edu/academics/courses.cfm). For a list of course letter codes, see page 43 of this catalog.

**Fall 2006**

*IRT (See LNGC section for course description. These courses do not satisfy path requirements.)*

- LNGC 1100 NYC: Literature of Hispanic New York
- LNGC 1140 NYC: Feminist Activism in New York City
- LNGC 1300 Nodes and Network: The Bounty

**2000-level Courses**

- LLIT 2002 Fiction into Film: Translating Novels to the Screen
- LLIT 2010 Spanish-American Narrative in the 1960s: The Boom
- LLIT 2036 Shakespeare: Plays About the Journey
- LLIT 2105 Four Realms: Dante and Boccaccio
- LLIT 2106 Imagine the Universe
- LLIT 2200 Russian Literary Hero: Saints, Scamps, Rebels, and Superfluous Men
- LLIT 2204 Introduction to Literary Theory
- LLIT 2213 “Fiction” of Men and Women
- LLIT 2230 Elements of Poetry
- LLIT 2305 African-American Literature of Slavery: Incidents in the Lives of Slaves

**3000-level Courses**

- LLIT 3019 Elegy: Living with Death, Affirming Life
- LLIT 3024 African-American Drama: Homage to a Dream Deferred
- LLIT 3027 Modern Jewish Literature
- LLIT 3043 Literatures of Colonial Americas
- LLIT 3212 Modernism in German Speaking Europe

**3500-level Courses**

- LLIT 3516 Tolstoy’s War and Peace and Its Worlds

**Crosslisted Course**

- LWRT 3510 Intermediate Nonfiction: Personal Essays

**Spring 2007**

**2000-level Courses**

- LLIT 2022 Allegory and Symbol
- LLIT 2023 Literary Investigations
- LLIT 2024 Contemporary American Drama
- LLIT 2029 Introduction to Lyric Poetry: Boundaries
- LLIT 2031 Latin American Jewish Literature
- LLIT 2040 Story of the Devil
- LLIT 2111 Nineteenth Century American Novel: Solitude and Society
- LLIT 2202 Central and East European Literature: Unbearable Lightness of Being
- LLIT 2700 Asian-American Literature

**3000-level Courses**

- LLIT 3016 Novel: Fiction in 19th Century England
- LLIT 3018 Experimental Fiction
- LLIT 3026 Evolution of the Book
- LLIT 3031 Race and Reconstruction
- LLIT 3210 Writing Away From Home: Literary Exiles and Foreign Exposure

**3500-level Courses**

- LLIT 3524 Classical and Modern Epics
- LLIT 3525 Bohemian Soul

**4000-level Courses**

- LLIT 4020 Shakespearean Scenes
- LLIT 4100 Poems and Things
- LLIT 4500 Senior Seminar in Postcolonial Anglophone Literature

**Literature Faculty**

- Edna Aizenberg
- Nicholas Birns
- Juan DeCastro
- Virginia Jackson
- Paul Kottman
- Ferentz Lafargue
- Bonnie Marranca
- Inessa Medzhibovskaya
- Robin Mookerjee
- Michael Pettinger
- Rose Rejouis
- Elaine Savory
- Henry Shapiro
- Ann Snitow
- Val Vinokur
- Judy Walzer

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*Please note: Prerequisites for higher level courses are firm unless a student can demonstrate to the instructor that she or he possesses the skills necessary to succeed in the class. Courses are designed to ensure a progression of skill development.*
Philosophy CHAIR: DMITRI NIKULIN

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 New School for Social Research. Its faculty includes such world-renowned scholars as Nancy Fraser, Simon Critchley, Richard J. Bernstein, and Jay Bernstein. The curriculum 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.

The chair is available for advising students on how to use this path to prepare for graduate degree programs and other career goals. Students graduating from the 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.:

- 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 project
Philosophy Courses

For updated course listings, refer to the Lang website at www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 43.

**Fall 2006**

*Introductory Courses*

LPHI 2000  Existentialist Philosophy
LPHI 2002  Descartes and Pascal
LPHI 2003  Justice and Legality
LPHI 2010  Philosophy 1: Ancient Philosophy
LPHI 2020  Philosophy 2: Modern Philosophy

*Intermediate Courses*

LPHI 3108  Social and Political Philosophy
LPHI 3123  Metaphysics and Epistemology
LPHI 3513 A  Topics in Philosophy: Early Plato
LPHI 3513 B  Topics in Philosophy: The Philosophical Analysis of War

*Crosslisted Course*

ULEC 2080  Liars, Hypocrites, and Truth-tellers
ULEC 2120  Body: Aesthetics, Culture, and Politics

**Spring 2007**

*Introductory Courses*

LPHI 2010  Philosophy 1: Ancient Philosophy
LPHI 2020  Philosophy 2: Modern Philosophy

*Intermediate Courses*

LPHI 3030  Kant
LPHI 3102  Ethics
LPHI 3104  Aesthetics
LPHI 3115  Philosophy of Nietzsche
LPHI 3122  Philosophy of Science
LPHI 3200  Argumentation or the Art of Thinking
LPHI 3508  Metaphysics and Tragedy

**Philosophy Faculty**

Claudia Baracchi  Daniel Morris
Roy Ben Shai  Philip Munger
Jay Bernstein  Dmitri Nikulin
Alice Crary  Chris Roberts
James Dodd  Adam Rosen
Saulius Geniusas  Moris Stern
Ben Grazzini  Fanny Soderback
Justin Holt  Mario Wenning
David Kishik  Rocio Zambrana
Psychology **CHAIR: HOWARD STEELE**

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. Psychology courses offered at Lang are taught primarily by the Psychology faculty of The New School for Social Research, a number of whom hold joint appointments at Eugene Lang College. The graduate Psychology faculty is noted for its cross-fertilization of clinical and general psychology and the study of how culture and context influence individual adaptation and functioning. This applied approach to the subject influences the teaching of psychology at Lang. A variety of graduate psychology lecture courses and seminars are open to senior students at Lang. For Lang Psychology students, taking cross-listed courses can also enable the accumulation of first year MA credits in the context of the BA degree. For the Lang graduate who applies successfully to the MA program, this can shorten the otherwise two-year MA program. Lang students can also take up internship opportunities in research settings at The New School for Social Research and elsewhere in New York City.

**Structure and Requirements**

Course offerings in the Psychology path of study include three types: introductory courses (1000/2000-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. Three of these courses, including the Introduction to Psychology lecture course, are required in order to follow the psychology path. A prerequisite for any intermediate class is the Intro to Psychology lecture course (or an equivalent course from another institution).

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:

- 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
Psychology Courses

For updated course listings, refer to the Lang website at www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 43.

**Fall 2006**

**Introductory Courses**
- LPSY 1014: Drugs, Culture, and Deviance
- LPSY 1015: Race, Culture, and the Classification of People
- LPSY 2008: Abnormal Psychology
- LPSY 2036: Fundamentals in Developmental Psychology

**Intermediate Courses**
- LPSY 3018: Health Psychology
- LPSY 3025: Culture, Ethnicity, and Mental Health
- LPSY 3040: Psychology of Terrorism
- LPSY 3103: Dream Interpretation
- LPSY 3601: Methods of Inquiry

**Advanced Course**
- LPSY 4000: Research Practicum 1

**Advanced Courses Co-scheduled with New School for Social Research**
- LPSY 4503: Social Psychology
- LPSY 4505: Developmental Psychology
- LPSY 4556: Language and Thought

**Crosslisted Courses**
- LSHI 2052: Psychoanalysis and Society: Freud
- LSTS 2010: Cultures of Science
- LSTS 2040: Genes, Environment, and Behavior (advising course)
- LSTS 2155: Mathematical Models in Nature
- LSTS 3118: What is Science?
- USCI 2238: Biology of Beauty, Sex, and Death
- USCI 2570: Brain: Biology and Behavior (online)
- ULEC 2160: Introduction to Psychology
- UMTH 2525: Statistics

**Spring 2007**

**Introductory Courses**
- LPSY 2020: Fundamentals in Personality
- LPSY 2039: Fundamentals in Cognition
- LPSY 2040: Fundamentals in Social Psychology

**Intermediate Courses**
- LPSY 3001: Psychology of Religion
- LPSY 3002: Remembering Trauma
- LPSY 3017: Cognitive Neuroscience
- LPSY 3035: Remembering the Self
- LPSY 3037: Topics in Adult Clinical Psychology
- LPSY 3039: Political Psychology
- LPSY 3036: Topics in Child Clinical Psychology
- LPSY 3105: Evolutionary Psychology
- LPSY 3130: Psychoanalyzing Jewish, Christian, and Islamic Mythology
- LPSY 3601: Methods of Inquiry

**Advanced Courses**
- LPSY 4001: Research Practicum 2

**Advanced Courses Co-schedule with New School for Social Research**
- LPSY 4504: Visual Perception and Cognition
- LPSY 4521: Cognitive Psychology
- LPSY 4550: Psychology of Personality
- LPSY 4558: Psychopathology 2
- LPSY 4561: History and Systems

**Crosslisted Courses**
- LSTS 2077: Health and Culture
- LSTS 2525: Statistics
- USCI 2570: Brain: Biology and Behavior (online)

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Psychology Faculty

| Michael Adams | William Hirst | Miriam Steele |
| Chloe Bland | Steryl Jones | McWelling Todman |
| Inga Blom | Marcel Kinsbourne | Gina Turner |
| Arthur Blumenthal | Jonathan Koppl | Jennifer Wilson |
| Adam Brown | Arien Mack | |
| Emanuele Castano | Joan Miller | |
| Katayoun Chamany | Maile O’Hara | |
| Doris Chang-Kaplan | Adrienne Petryna | |
| Noel Garrett | Shireen Rizvi | |
| Jeremy Ginges | Michael Schober | |
| Lawrence Hirschfeld | Howard Steele | |
Religious Studies  CHAIR: ANNE MURPHY

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 understanding 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 many 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; 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 chosen 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.

- 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 www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 43.

**Fall 2006**

*Introductory Courses*
- LREL 2030: Religion in South Asia
- LREL 2055: Encountering Religious Pluralism
- LREL 2070: Hebrew Bible in Context

*Intermediate Courses*
- LREL 3053: African American Religions
- LREL 3059: Myth and Religion in Film

*Crosslisted Courses*
- LSHI 2053: Exotic and the Familiar

*Co-scheduled Courses*
- UHUM 2004: Medieval Church and State: Christendom's Fall and Rise
- UREL 2002: Theorizing Religion
- ULE 2070: Politics of the Image in the Muslim World

*Courses of Particular Interest (These courses do not satisfy path requirements.)*
- LDAN 3001: Dance History: From Ritual to Romanticism
- LLIT 2105: Four Realms: Dante and Boccaccio
- LLIT 2200: Russian Literary Hero: Saints, Scamps, Rebels and “Superfluous Men”
- LLIT 3027: Modern Jewish Literature
- LPHI 2002: Descartes and Pascal
- LPHI 2003: Justice and Legality

**Spring 2007**

*Introductory Courses*
- LREL 2000: Spiritual Autobiography
- LREL 2069: Fundamentalism in 20th Century America
- LREL 2074: New Testament in its Milieu

*Intermediate Courses*
- REL 3010: Gender and Ritual in the Ancient World
- LREL 3200: Sociology of Religion: Magic and Witchcraft
- LREL 3210: Topics in Islam

*Advanced Courses*
- LREL 4500: Memory and Devotion

*Crosslisted Courses*
- LSHI 3036: Ethnography

*Co-scheduled Courses*
- UREL 2300: Introduction to Buddhism

*Courses of Particular Interest*
- LLIT 2022: Allegory and Symbol
- LLIT 2031: Latin American Jewish Literature
- LLIT 2040: Story of the Devil

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**Religious Studies Faculty**

Paula Austin | Anne Murphy
Varuni Bhatia | Michael Pettinger
Sarah Daynes | Arthur Shippee
Sam Haselby | Sara Winter
Katherine Kurs

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Science, Technology, and Society

CHAIR: BHAWANI VENKATARAMAN

The Science, Technology, and Society Program aims to democratize science and mathematics. 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., environmental studies, health policy, science writing, and the history and philosophy of science.

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 undergraduate/graduate combined degree programs. Students who plan graduate study in public policy can complete the combined BA/MS degree program in Health Services Management and Policy at Milano The New School for Management and Urban Policy or the BA/MA in International Affairs at The New School for General Studies. Those who plan to study philosophy of science, medical anthropology, or psychology are encouraged to apply to a combined BA/MA program at The New School for Social Research. Students must apply for BA/MA programs no later than the fall semester of their junior year. See page 27 for more information.

The STS program also maintains two partnerships through which students can procure more extensive study: traditional mathematics and science courses at Cooper Union and a full array of science and mathematics courses at Sarah Lawrence College. (See pages 49-50 for more information on both programs.)

Structure and Requirements

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

- Energy and Sustainability
- Two mathematics courses including a required course, Quantitative Reasoning and an elective course
- 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
- STS Seminar (senior work preparation)

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 postgraduation interests. It is expected that students will complete an internship and a Science and Math Fellow experience, as well as their senior work experience.
Students may (but are not required to) elect to pursue one of three tracks focused on a particular area of science and policy. Each track has particular requirements and suggested courses of study:

**Science and Culture of Health**
Students who choose this track take a combination of courses in the natural sciences (genetics, chemistry, cell biology) and social sciences (ethics, economics, psychology, history, and anthropology), which position them to pursue graduate study in bioethics, medical anthropology, scientific journalism, history and philosophy of science, or work at a policy or bioethics research institute. By completing traditional natural science and mathematics courses at other institutions, students can train for more specialized programs.

**Environmental Studies**
Students who choose this track take a series of courses in chemistry, biology, physics, and mathematics taught by the STS faculty along with courses in urban studies and economics. With this background, they will be competitive for graduate level programs in environmental studies, policy, management, education, law, and business.

**History and Philosophy of Science**
Students who choose this track are advised to take a series of STS courses that focus on science and culture and the history of science. Students should also seek to broaden their studies with applicable history and philosophy courses offered in other concentrations. With this background, students may consider graduate programs in the history of science, STS, or science studies.

**Science, Technology, and Society Courses**
Please see www.lang.edu/sts for information about all science courses. For updated course listings, refer to the Lang website at www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 27 of this catalog.

### Fall 2006

**Introductory Courses**
- LNGC 1125 NYC: Grid, Scale, and Structure
- LSTS 2006 Chemistry of Life
- LSTS 2010 Cultures of Science
- LSTS 2040 Genes, Environment, and Behavior
- LSTS 2155 Mathematical Models in Nature
- LSTS 2600 Foundations of Physics
- USC 2010 Issues of Environmental Health
- USC 2025 Does the Environment Matter?
- USC 2220 Chemistry and Light: Light, Color, Action
- USC 2238 Biology of Beauty, Sex, and Death
- USC 2320 Genes and Race
- USC 2510 Introduction to Astronomy
- USC 2570 Brain: Biology and Behavior (online)

**Intermediate Courses**
- LSTS 3009 STS Seminar
- LSTS 3118 What is Science?
- LECO 3000 Sustainable Globalization
- LECO 4502 Political Economy of the Environment
- LPHI 2020 Philosophy 2: Modern
- LURB 3023 Grass Roots Environmental Activism
- ULEC 2020 Introduction to Macroeconomics
- UMTH 1500 Algebra

### Spring 2007

**Introductory Courses**
- LSTS 2004 Contemporary Physics
- LSTS 2007 Energy and Sustainability
- LSTS 2011 Chemistry of the Environment
- LSTS 2077 Health and Culture
- LSTS 2455 Statistics
- USCI 2003 Science of Sound and Music
- USCI 2320 Genes and Race
- USCI 2570 From the Rainforest (online)
- USCI 2570 The Brain: Biology and Behavior (online)

**Intermediate Courses**
- LSTS 3005 Nanotechnology
- LSTS 3024 Science and Politics of the Hydrogen Bomb
- LSTS 3211 Biodiversity Achieved: Lab Course
- LSTS 4500 Epidemics: Disease, Drugs, Money, and Culture
- USCI 3000 Projects in Environmental Health

**Courses of Particular Interest**
(These courses do not satisfy program requirements)
- LPHI 2020 Philosophy 2: Modern
- LPSY 3017 Cognitive Neuroscience

### Science, Technology, and Society Faculty

- Katayoun Chamany
- Sun Cho
- Steryl Jones
- Alan McGowan
- David Morgan
- Mark Opler
- Adriana Petryna
- Markus Schneider
- Bhawani Venkataraman
- Jennifer Wilson

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2006–2007 Catalog  77
Social and Historical Inquiry  CHAIR: ANWAR SHAIKH

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.

Structure and Requirements

Social Thought 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 an ap 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, including the required core courses, Social Thought 1 and 2, and complete senior work experience. Of the remaining seven courses, at least three must be at the intermediate level or above.

Students may want to focus on a specific field within Social and Historical Inquiry: 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.

Upper-level Eugene Lang College students have unique access to the resources of The New School for Social Research, internationally known for its outstanding faculty and a distinctive critical approach to social theory. Each year, appropriate New School for Social Research courses are integrated into the undergraduate curriculum. Also, advanced students may take approved courses in Historical Studies and other departments at The New School for Social Research. The program in Historical Studies 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 apply for admission to an accelerated BA/MA program at The New School for Social Research. Interested students should consult with the Lang Academic Advising Office before their junior year.
### Social and Historical Inquiry Courses

All History (LHIS) courses also apply to this program. For updated course listings, refer to the Lang website at [www.lang.edu/academics/courses.cfm](http://www.lang.edu/academics/courses.cfm). For a list of course letter codes, see page 43.

#### Fall 2006

**Social and Historical Inquiry**

**Introductory Courses**
- LSHI 2052  Psychoanalysis and Society: Freud
- LSHI 2053  Exotic and the Familiar (Core)
- ULEC 2210  Social Thought 1: Social Change

**Intermediate Courses**
- LSHI 3017  New York, the South, and Slavery from 1820 to 1877
- LSHI 3034  Latin American Society and Politics (Core)
- LSHI 3057  Apartheid and After (South Africa) (Core)
- LSHI 3068  Politics of Small Things

**Advanced Courses**
- LSHI 4000  Cultural Politics of Nature

**Economics**

**Introductory Courses**
- LECO 2010  Globalization and Labor
- ULEC 2020  Introduction to Macroeconomics

**Intermediate Courses**
- LECO 3000  Sustainable Globalization

**Co-scheduled Courses**
- LECO 4501  Historical Foundations of Political Economy 1
- LECO 4502  Political Economy of the Environment
- LECO 4506  Graduate Macroeconomics

**Political Science**

**Introductory Courses**
- LPOL 2026  Introduction to Comparative Politics
- LPOL 2028  Political Forms of Globalization

**Intermediate Courses**
- LPOL 3019  Theories of Democracy
- LPOL 3103  Politics of HIV/AIDS in the Developing World

**Sociology**

**Introductory Courses**
- LSOC 2005  Sociology of Culture
- USOC 2015  Iraq: War, Occupation, and Politics

**Intermediate Courses**
- LSOC 3012  Sociology of Popular Music

### Spring 2007

**Social and Historical Inquiry**

**Introductory Courses**
- ULEC 2XXX  Social Thought 2: Everyday Life

**Intermediate Courses**
- LSHI 3018  Fin de Siècle Social Thought: Durkheim, Weber, Freud
- LSHI 3019  Explorations in Modernity
- LSHI 3036  Ethnography
- LSHI 3037  Escapes from Freedom
- LSHI 3040  Economic Development and Political Democracy in the Modern World

**Economics**

**Introductory Courses**
- ULEC 2XXX  Introduction to Microeconomics

**Intermediate Courses**
- UECO 3XXX  Intermediate Economics: Growth, Unemployment, and Inflation

**Co-scheduled Courses**
- UECO 4505  World Political Economy
- UECO 4508  International Finance

**Political Science**

**Introductory Courses**
- LPOL 2029  Democracy in Theory and Practice
- LPOL 2030  Politicizing the Private

**Sociology**

**Intermediate Courses**
- LSOC 3032  Power, Dominance, and Resistance

**Crosslisted Courses**
- LREL 3200  Sociology of Religion: Magic and Witchcraft

### Social and Historical Inquiry Faculty

- Cynthia Copeland
- Maria Crespo
- Jeffrey Goldfarb
- Mala Htun
- Kathleen Hulser
- Ron Kassemir
- Courtney Jung
- Orville Lee
- Hugh Raffles
- Efrat Waksman
- Hylton White
- Economics  
  - Duncan Foley
  - David Lamoureux
- Politics  
  - Will Milberg
  - Edward Nell
- Sociology  
  - Willi Semmler
  - Anwar Shaikh
  - Lance Taylor
- Political Science  
  - Aleida Ferreyra
  - Barreiro

### Social and Historical Inquiry Faculty

- Andreas Kalyvas
- Lauren Paremoe
- Jorge Romero Leon
- Andrews Arato
- Sarah Daynes
- John Giuta
- Erin O'Connor
- Daniel Sherwood

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2006–2007 Catalog 79
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 complete nine courses in Urban Studies, plus senior work experience.

- 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 www.lang.edu/academics/courses.cfm. For a list of course letter codes, see page 43.

Fall 2006

IRT: NYC (See LNGC section for course description. This course does not satisfy path requirements.)
LNGC 1130 Garbage: The Political Economy and Ecology of NYC

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 2316 Introduction to Urban Studies (Core)

Intermediate Courses
LURB 3003 Urban Homelessness: Power, Space, and Time (UP)
LURB 3005 Shaping of the Modern City (UH)
LURB 3040 Social Justice and the City (UP)
LURB 3955 Environmental Scholars

Advanced Courses
LURB 4020 Screening the City (UC)
LURB 4025 Black Revolt and the Urban Crisis (UH)

Milano Co-scheduled Courses
LURB 4518 Gender, Development, and Finance (UC)
LURB 4527 Political Economy of the City
LURB 4529 Community Development

Co-scheduled Courses
ULEC 2020 Introduction to Macroeconomics (UD)
USCI 2025 Does the Environment Matter? (UE)
UURB 3023 Grassroots Environmental Activism (UE)

Spring 2007

Introductory Courses
LURB 2000 Public Space and the City (UH)
LURB 2002 African-Americans in the City (UC)
LURB 2059 Race, Ethnicity, Class, and the City (UP)

Intermediate Courses
LURB 3008 Globalizing Cities (UP)
LURB 3010 Community Organizing: Methods of Research & Activism (UD)
LURB 3034 Urban Toolbox (Core)
LURB 3035 Sustainable Urban Foodsystems (UE)
LURB 3039 Urbanization in the Black World (UD)
LURB 3102 NYC: A Social History (UH)
LURB 3955 Environmental Studies

Advanced Courses
LURB 4000 Planning the City: Thinkers and Doers (UD)
LURB 4030 Space, Place, Gender, and Identity (UC)
LURB 4035 Urban Environmental Policy (UE)

Milano Co-scheduled Courses
LURB 4509 Competitive City (UD)
LURB 4548 Urban Labor Markets and Public Policy
LURB 4569 Introduction to Geographical Information
LURB 4570 Suburban Sprawl and Metropolitan Regulations

Other Co-scheduled Courses
UURB 3001 Planning for Sustainable Cities (UE)

Urban Studies Faculty
Elaine Abelson
Nevin Cohen
Peter Eisinger
Theodore Hamm
David Howell
Laura Liu
Edwin Melendez
Elaine Abelson
Scott Salmon
Nevin Cohen
Stephan Schmidt
Peter Eisinger
Lisa Servon
Theodore Hamm
Gregory Tweksbury
David Howell
Jurgen Von Mahs
Laura Liu
Tatiana Wah
Edwin Melendez
Richard Wells
Komozi Woodard
Writing  CHAIR: NEIL GORDON

The Writing path offers courses in five genres, fiction, non-fiction, poetry, journalism, and, with the Theater program, playwriting, all of which are informed by four underlying conceptions:

First, writing is a liberal art. It is a given in the department that no writer can work in any genre without a broad education in the arts, humanities, and social sciences. Writing students are therefore encouraged to explore far afield in the courses offered at the college and bring the widest possible frame of reference to their work in the concentration. Writing classes, moreover, include in their syllabi readings, exercises, and assignments that ensure exposure to themes and connections in all the liberal arts disciplines.

Second, the department emphasizes that writers are readers, and that a profound apprenticeship in the aesthetic, critical, and historical contexts of contemporary writing is essential for a writing student. The sequenced series of classes, therefore, rigorously emphasizes the apprenticeship of reading. Specialized classes, beyond the advanced level, allow students to work independently and in mentoring relationships with professionals once they have completed the sequenced course of study. Finally, a set of Reading for Writers classes orients students to classic and contemporary literary works and encourages them to go into other literatures, before our own time and beyond our own borders.

Third, writing courses are informed by an awareness of and commitment to a concept of the writer in the world. All instructors are published writers in their fields with serious intellectual, critical, and political commitments reflected in their published work. Their teaching assumes that the artist has a vital relationship to society, culture, and nature and is shaped by and in turn shapes the civic and political environment in the pursuit of the craft of writing. The curriculum emphasizes that the systematic study of craft is essential in establishing and sustaining these relationships which rely on a mastery of tools: research, poetics, narratology, and grammar. Finally, the department offers advanced students a range of opportunities to work with publishing professionals, professional writers, and writers teaching in the field, as well as internship opportunities that enable students to explore and understand post-graduation professional opportunities.

Structure and Requirements

All students concentrating in Writing must take and pass at least eleven courses and a senior experience as follow:

1. Five writing courses:
   a. Three sequenced courses in a primary genre, and
   b. Two course in a supporting genre
2. Two Reading for Writers courses.
3. Four literature classes or cross-listed equivalents in other disciplines such as Philosophy, Psychology, Media Studies, or Religion.
4. A Senior Experience.

Elective courses beyond the advanced level, as well as internships, are available to introduce the qualified student to the professional standards and opportunities they may encounter after graduations. Writing for Publication is a course that allows students to work one on one with a publishing professional in a mentoring relationship. Master Class allows contemporary writers to teach their own work to students. Inprint, the student newspaper, is a credit bearing course in which students write, edit, and produce a newspaper, and Release is the student-edited and produced writing program literary magazine. With permission of the chair, some of these courses may satisfy the Senior Experience requirement.
Finally, the Writing Department recognizes that for all students, regardless of path of study, writing is the primary mode of active reasoning and communication by which they will be effective—and by which they will be most frequently evaluated—in whatever discipline or profession they pursue. Further, the department recognizes and celebrates the key role writing plays in the spectrum of political, civic, and cultural engagements of all adults everywhere. Therefore, the department emphasizes in all its courses a thorough grounding in the essential communicative and research skills of good, clear, and convincing writing.

Students not concentrating in writing are encouraged to take introductory and intermediate writing courses and, by permission of the chair, may be admitted to selected advanced classes. All students must pay careful attention to prerequisites. Upper-level students interested in writing and literature may take beginning, intermediate, and advanced writing seminars in poetry, fiction, non-fiction, journalism and, through the theater department, playwriting. Writing seminars in poetry, fiction, non-fiction, journalism and playwriting encourage understanding the nature of craft, the possibilities of form, and the development of personal voice in a nurturing, demanding, and rigorous atmosphere.

Writing Courses (LWRT)

See course descriptions in this catalog for 2006-2007 Writing courses scheduled at press time. The Writing program offers sequenced courses (introductory, intermediate, and advanced) in Nonfiction, Fiction, Poetry, Journalism, and Playwriting. Its Reading for Writers courses are also in those genres. It offers Advanced courses, such as the Master Class and Writing for Publication. Students have opportunities to attend public readings and lectures throughout the city and at the New School graduate writing program. For updated course listings, refer to the Lang website at www.lang.edu/academics/courses.cfm. See page 43 for a list of course letter codes.

Literature Courses (LLIT)


IRT (See LNGC section for course description. These courses do not satisfy path requirements.)

LNGC 1110  NYC: Notes from the Underground
LNGC 1115  NYC: Poet in New York
LNGC 1325  Nodes and Networks: Fool’s Gold

Fall 2006

Crosslisted Courses

LARS 3020  Photography 2: Photojournalism (Journalism track only)
LCST 2450  Introduction to Media Studies
LPHI 2000  Existentialist Philosophy
LPHI 2010  Philosophy 1: Ancient Philosophy
LPSY 3103  Dream Interpretation
LPSY 4556  Language and Thought
LREL 2070  Hebrew Bible in Context
LSTS 3118  What is Science? (Journalism track only)
ULIT 2009  Major Russian Novels
ULEC 2080  Liars, Hypocrites, and Truth Tellers
ULEC 2090  Art of War: Word, Image, and Culture
ULEC 2190  How to Recognize a Poem
UPHI 2230*  Aesthetics: Thinking about the Arts

Spring 2007

Crosslisted Courses

LCST 2024  Introduction to Feminist Thought
LCST 3032  Disembedded Media: Resistance Movements and the Global Public Sphere (Journalism track only)
LCST 3527  Radio Documentary (Journalism track only)
LCST 4003  Feminist Critiques of Reason
LPHI 2010  Philosophy 1: Ancient Philosophy
LPHI 3115  Philosophy of Nietzsche
LPSY 3130  Psychoanalyzing Jewish, Christian, and Islamic Mythology
LREL 2074  New Testament in its Milieu
UPHI 2230*  Aesthetics: Thinking about the Arts

*All crosslisted courses fulfill literature requirements except UPHI 2230, which fulfills crosslisted requirements in LWRT.
PATHS OF STUDY

The Lang Writing Faculty


Lorraine Adams is a novelist, critic and Pulitzer-winning journalist. Harbor, published by Knopf, won the 2004 Los Angeles Times Book Prize for first fiction. A Washington Post staff writer for eleven years, her criticism also appears in The New Republic and The New York Times. She graduated magna cum laude from Princeton and has a Master’s in literature from Columbia.


Rob Buchanan received a bachelor’s degree in Comparative Literature from Princeton University in 1981. He has written for Sports Illustrated, Manhattan Inc., Rolling Stone and Details, and is currently a contributing editor at Outside, where he covers alternative sports, environmental politics, and wilderness and land-use policy issues.

Rebecca Chace’s memoir Chautauqua Summer, Adventures of a Late Twentieth Century Vaudevillian, published in 1993 by Harcourt-Brace, was the “Editor’s Choice” and “Picks for Summer” in the New York Times Book Review. A novel, Capture the Flag, was published by Simon and Schuster in 1999. She recently completed her third book, Leaving Rock Harbor. A play, Colette, was produced in 1994 at Theatre for the New City. The Awakening, an adaptation of Kate Chopin’s novel, was premiered at the Seattle Repertory Theatre, June 2000.

Jan Clausen’s books include a memoir (Apples and Oranges) and two novels (The Prosperine Papers and Sinking, Stealing). Her work has appeared in Bloom, Fence, The Kenyon Review, Margie, Ms., The Nation, Ploughshares, Poets and Writers, and The Village Voice. She has received writing grants from NYFA and the NEA.

Tracy Dahlby has served as a foreign correspondent for both Newsweek and The Washington Post. A former managing editor of Newsweek International, he has written regularly for National Geographic on major developments in Japan, China and Southeast Asia. He has produced and directed documentary films, including serving as series director for The Fifties, an eight-hour television history about post-World War II America. He is the author of Allah’s Torch: A Report from Behind the Scenes in Asia’s War on Terror, published by William Morrow in 2005.

Stacey D’Erasmo is the author of the novels Tea, which was a New York Times Notable Book of the Year; and A Seahorse Year, which won a Lambda Literary Award, a Ferro-Grumley Award, and was named a Best Book of the Year by the San Francisco Chronicle and Newsday. She is working on her third novel. Her nonfiction work has appeared in The New York Times Book Review, The New York Times Magazine, Bookforum, and Ploughshares.

Sean Elders writing has appeared in New York, The New York Times Magazine, Details, Vogue, Elle, Men’s Journal, National Geographic, Premiere, Gourmet and many other publications. He wrote a media column for Salon and reviewed websites for The New Yorker (“Only Connect”). His essay “The Lock Box” appeared in a collection of men’s writing, The Bastard on the Couch, and has been reprinted on three continents.

Jennifer Firestone has taught at DePaul, Fordham, and Hunter College. She is the recipient of residencies from the Ragdale Foundation, the Constance Saltonstall Foundation for the Arts and the Vermont Studio Center. An excerpt from her manuscript, Holiday, was published as a chapbook by Sons Books in June 2004 and her poems have appeared in Connecticut Poetry Review, Canwehaveourballback, Fourteen Hills, LUNGFULL! magazine, moria, Poetry Salzburg Review, Karamu, The Cortland Review, and others. She is currently co-editing Letters to Young Poets: Conversations about Politics, Poetics and Community.

Neil Gordon (department chair) was educated at the University of Michigan and Yale, where he earned a Ph.D. in French Literature. He worked for many years at The New York Review of Books and is currently the literary editor at The Boston Review. He is the author of three novels (Sacrifice of Isaac, The Gunrunner’s Daughter, and The Company You Keep), reviews regularly for The New York Times Book Review, and has written for magazines ranging from Tricycle and Salon to Tin House.

Cathy Park Hong is the author of a collection of poems, Translating Mo’um. Her poems have also been published in the Pushcart Prize Anthology, Denver Quarterly, Volt, American Letters and Commentary, Verse, and Field, among others. She’s a recipient of the NEA and NYFA and has contributed reviews and political features to the Village Voice, Christian Science Monitor, Guardian, and The New York Times Magazine. She received an MFA from Iowa Writers Workshop and was recently a Fulbright Scholar where she wrote about North Korean refugees in South Korea.

Margo Jefferson is a cultural critic at The New York Times. She received the Pulitzer Prize for Criticism in 1995. Her book, On Michael Jackson, has been published by Pantheon. Her work has appeared in The Nation, Grand Street, and other publications. She has also written and performed two theater pieces.

Hettie Jones’s seventeen books include Drive, winner of the Poetry Society of America’s Norma Farber Award, the memoir How I Became Hettie Jones, and No Woman No Cry with Bob Marley’s widow, Rita. A longtime editor, Jones has taught writing for many years at universities, community institutions, and prisons.

Elizabeth Kendall has written three books: Where She Danced; The Runaway Bride: Hollywood Romantic Comedy of the 1930’s; and a memoir, American Daughter. She has taught fiction, nonfiction and arts writing at Columbia, Princeton and Bard, and was a 2004-2005 Fellow of the New York Public Library’s Cullman Center.
Jocelyn Lieu is the author of a collection of short fiction, Potential Weapons; a book-length memoir of 9/11 titled What Isn't There is forthcoming. Her work has appeared in anthologies and journals including Charlie Chan Is Dead; 110 Stories: New York Writes After September 1; Denver Quarterly; and Asian Pacific American Journal. A graduate of the MFA Program at Warren Wilson College and Yale College, she has taught writing and Asian-American literature at Butler, Purdue, and Long Island University. Before becoming a teacher, she was a journalist and news editor based in New York.

Pablo Medina was born in Havana, Cuba, where he lived the first twelve years of his life. He is the author of ten books, most recently The Cigar Roller: A Novel (Grove, 2005) and Points of Balance/Puntos de apoyo, a bilingual collection of poems (Four Way, 2005). His poetry and prose have been widely published in periodicals and anthologies and he has received many awards, among them grants from The Rockefeller Foundation, the NEA, the Lila Wallace-Reader's Digest Fund, and the Cintas Foundation. In March 2005 he was elected to a one-year term as president of AWP. He lives in New York with his wife Beth and poodle Matilda.


Robin Mookerjee holds a Ph.D. from New York University in literature. His specialties include modern and contemporary American poetry. Robin directs Lang’s First Year Writing program. His poetry, fiction, and reviews have been published in literary journals.

Kristin Prevallet’s conceptual poetics bring together text and form, performance and craft. She is the author of _Scratch Sides: Poetry, Documentation and Image-text Projects_, and _SHaDoW EVIDENCE INtEllIgENCE_. She is a co-founder of Study Abroad on the Bowery: A Certificate Program in Applied Poetics at the Bowery Poetry Club.

Lynda Schor’s most recent book is The Body Parts Shop (Fiction Collective Two, 2004). Her other books of short fiction are Appetites, and True Love & Real Romance. Her stories have been nominated for an O’Henry Award, and she’s a winner of multiple grants from the Maryland State Arts Council and other agencies. Her stories have most recently appeared in the anthologies Stirring up a Storm and Wicked. She is the fiction editor of the online magazine Salt River Review, and is a member of the publishing collective Hamilton Stone Editions.

David Sobel has worked in book publishing for twenty-five years on the full spectrum of trade and professional books, primarily non-fiction. He was most recently the editorial director of Times Books, a division of Henry Holt and Company. Since 2003, he has provided freelance writing and editorial services to authors, literary agents, and book publishers.

Martha Southgate’s newest novel, Third Girl from the Left, (Houghton Mifflin) was published September 2005 and was an editor’s choice of the New York Times Book Review. Martha is also the author of The Fall of Rome (Scribner), which was named one of the best novels of 2002 by Jonathan Yardley of the Washington Post.

Mark Statman’s poetry, fiction, essays, and translations have appeared in numerous magazines and journals, including Tin House, The Hat, Hanging Loose, conduit, The Village Voice, and The Nation, as well as seven book collections. He is the author of Listener in the Snow: The Practice and Teaching of Poetry, and co-edited, with Christian McEwen, The Alphabet of the Trees: A Guide to Nature Writing. A recipient of fellowships from the NEA and the National Writers Project, Statman teaches Creative Writing and Education Studies and chairs the Education Studies program.

Sekou Sundiata, poet, theater, and recording artist, was a Charles H. Revson Fellow at Columbia University, Master Artist in Residence at the Atlantic Center for the Arts, and the Resident Master Artist at Stanford University. In 2005, he received a Lambent Fellowship in the Arts as well as grants from the Nathan Cummings Foundation and the NEA. Sundiata released his first CD, the GRAMMY nominated The Blue Oneness of Dreams, on the Mouth Almighty/Mercury record label. He has been featured twice on HBO’s DEF Poetry Jam, and in the Bill Moyers PBS series, “The Language of Life.” His new music/poetry theater work, the 51st (dream) state will premiere in New York at the Next Wave Festival at BAM in fall 2006.
Course Descriptions

Note: Course offerings and descriptions are subject to change at the discretion of the dean and faculty. This listing is only a guide. Up-to-date information is always posted on the website, www.lang.edu/academics/courses.cfm.

LARS The Arts

Unless otherwise noted, courses carry 4 credits.

FALL 2006 COURSES

LARS 1005  Studio 1: Drawing (in) Space
Simonetta Moro
This course deals with the exploration of the fundamental elements of drawing (line, gesture, materials) and with the observation and representation of things in space: objects, bodies, and architecture. The practice is supported and contextualized by critical readings and visual examples, either through slide presentations or field trips to museums and art galleries. Subjects include elements of classical perspective and alternative strategies of spatial representations, and the creation of a large-scale drawing installation as a final project.

LARS 1010  Fundamentals of Western Music (Advising)
Stefania DeKennessy
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. The course focuses on “common practice” tonality, but also considers 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 2006  Photography 1: Color and Digital
Instructor to be announced
This course is an introduction to photography as a visual language and teaches the technique, aesthetics, and theory of photographic images through a variety of assignments, readings, field trips, and lectures. Students experiment with modes of photography and create a final project. For the final, each student makes multiple copies of a bound photographic book to share with fellow students. Although the course examines the history of the medium and addresses issues related to traditional film-based photography, most of the work produced is made with digital technology.

LARS 2008  Collaboration across the Arts Modernist and Contemporary:
Katherine Koch
In this course, students examine what happens when artists – writers, visual artists, dancers, actors, musicians – work together in egalitarian, improvisatory ways. They explore how early 20th-century art liberated itself with a new focus on dreams, the unconscious, the unknown, and collaboration. Artists began doing what they still do today, loosening the formal boundaries between art forms, playing off each others’ work, putting on shows and spontaneous performances. After a brief look at the Dadaists and Surrealists, the focus is primarily on the New York School, work in dance, music, and theater, performance art, installations, and video. Students study texts, visual media, and original collaborations. Work includes critical writing and in-class exercises, and final collaborative projects. This is a Core 2 common course.
LARS 2019  Arts in NYC
Ivan Raykoff
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 attend and evaluate at least seven programmed events during the semester and collect their reviews into a Web-based final project. This Out-and-About course is graded pass/unsatisfactory. (2 credits)

LARS 2020  Lang at the MoMA  also Spring
Instructor to be announced
At least once a year, the college offers a course built around a work or an exhibition at the Museum of Modern Art. Students study the life, work, and milieu of the featured artist(s) as well as historical, political, and social issues at play in the work. The class makes several trips to the museum and meets with the curators, who explain and discuss the exhibition and curatorial decision-making. Depending upon the exhibit, students may have access to archival materials. In fall 2006, Lang at MoMA is devoted to Edouard Manet's Execution of the Emperor Maximilian, studying the history of the painting and its political and social implications. (2 credits)

LARS 2025  Lang at the Guggenheim  also Spring
At least once a year, the college offers a course built around a work or an exhibition at the Guggenheim Museum. Students study the life, work, and milieu of the featured artist(s) as well as historical, political, and social issues at play in the work. The class makes several trips to the museum and meets with the curators, who explain and discuss the exhibition and curatorial decision-making. The subject of the fall 2006 course was not determined at press time. (2 credits)

LARS 2200  Introduction to World Music
Ivan Raykoff
This course examines the basic elements of music (pitch, rhythm, volume, and timbre) and their organization into musical forms in the context of non-Western music traditions. Case studies of specific regions and traditions tied to local fieldwork projects enable students to understand the rich diversity of music in a global perspective and within the city; a "hands-on" approach to instruments provides opportunities for composition as well. Previous musical experience or familiarity with Western music notation are not required for this course.

LARS 2205  Music of Stephen Sondheim
Faye Ellen Silverman
The composer and lyricist Stephen Sondheim has created some of the most innovative show music of our day. This course examines the shows of Mr. Sondheim spanning his entire creative career, and comparing the early works with the later ones. It considers how his classical background and his apprenticeship with Hammerstein have enriched his works. It also looks at the special stylistic features that make each Sondheim show unique. In addition it delves into Sondheim's lyrics to show how his careful choices of words interact with the music to enhance the drama.

LARS 2208  Skybridge Curatorial Project
Instructor to be announced
See the website, www.lang.edu, for details.

LARS 2750  Teaching and Making Art Everywhere
Pamela Lawton
This course introduces students of art and students of teaching to varied art pedagogies and practices; through discussion, readings and through their own creativity students explore and respond to works of art in various locations, including museums, galleries, and urban spaces, as well as other students' work.

LARS 3004  Hearing Art, Seeing Music
Ivan Raykoff, Simonetta Moro
This course provides historical, philosophical, and theoretical perspectives on the connections between music and the visual arts. The course is organized thematically, covering sonic and visual perception (and synaesthesia), the ideal of the "total artwork" (Gesamtkunstwerk), purity and hybridity, and intermedia (such as sonic sculpture and Fluxus "happening"). Students focus on modern and contemporary trends in artistic synergy. The course is a lecture/demonstration taught jointly by an artist and a musician. The final project is a collaborative student workshop that translates these ideas into new expressive forms. This is a Core 2 common course.

LARS 3020  Photography 2: Photojournalism
Instructor to be announced
In this class, through the study of great photojournalistic images and weekly assignments, students learn how to use images to tell a story while developing a personal vision. Photojournalism requires passion and commitment because it is an endeavor to find the truth and tell the stories that need to be told. Great photojournalism causes a viewer to linger on the images; photojournalistic images have the power to change our perceptions of reality. Prerequisites: Photo I or instructor's permission. This course also satisfies some requirements for Writing.

LARS 3025  Abstract Expressionism
Julia Rothenberg
This course examines key issues of aesthetic modernism in the American post-war context. It begins with a general overview of modernity as a cultural, political, and philosophical phenomenon and then moves on to an in-depth study of Abstract Expressionism, exploring the movement's relationship to American post-war society. Finally, it covers the challenges leveled at modernism by a generation of artists and critics who were seeking to rethink the role of art and society in a moment of radical social upheaval. This is a Core 1 common course.

LARS 3062  Body in Visual Art: Anatomy of an Ideal clyde forth
This course investigates the representation of the human form in visual art. Using a thematic structure and interdisciplinary practice, students address the Contemporary, the Fragmented, and the Ideal Body. They 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 examine relevant issues in the evolution of Western figurative art and consider the "visual body" of the future.

2006–2007 Catalog  87
COURSE DESCRIPTIONS

LARS 3201 Art of the Song
Stefania de Kenessey
This course examines the development of the concept of “song” in Western music, from the earliest recorded examples of the medieval troubadours to more contemporary examples in American popular idioms and non-Western cultures. Throughout, the emphasis is lies on exploring the complicated relationship between poetry and song, both in theoretical and in practical terms. The class has both a historic and a creative component; as a final project, more advanced students may choose to write either the lyrics or the music (or both) for two new songs.

JMUH 1801 History of Jazz 1
Bill Kirchner
This course is an overview of Jazz development, beginning with its roots in African, European, and American music and continuing on to the bands of New Orleans and other American and world influences. It combines listening to a variety of the most important jazz recordings with lecture and discussion of their musical and social contexts. It focuses on the first half of the 20th century, including the origins of jazz in New Orleans, its spread throughout the US and the world, the development of the orchestral jazz big-band (swing era), and the development of the improvising “bebop” jazz combo. No extensive background in music or the ability to play a musical instrument is required. (3 credits)

JMUH 2801 Cultural Foundations of Western Music 1
Joe Ciolino
This course is a survey of Western music in its historical and social contexts, from the music of the early church through the end of the 19th century. Music history is related to developments in politics, religion, philosophy, science, and art history. It covers music of the medieval era, the Renaissance, and the Baroque period. No extensive background in music or the ability to play a musical instrument is required. (3 credits)

UPHI 2230 Aesthetics: Thinking about the Arts
Beatrice Banu
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. By grappling with these questions, students enter the world of philosophical thinking. They read some of the classic theories in philosophy of art and aesthetics: Plato, Aristotle, Shaftesbury, Kant, Nietzsche, and Dewey and become familiar with philosophical ways of thinking and philosophical concepts. The course assists in thinking critically—and creatively—about the nature of art and aesthetic experience. This is a Core 1 common course in Arts. (3 credits)

PUFA 2000 Painting I
Elena Climent
This course focuses on the basics of painting, with an emphasis on technical paint handling, color, composition and materials. Acquiring basic studio habits and practices, students begin the process of a visual and conceptual examination of painting today. Individual and group criticism, combined with field trips and discussion, expands perspectives within historical contexts. As students advance, they explore a variety of abstract and figurative possibilities for self-examination. This course is a prerequisite to Parsons Painting 2. (3 credits)

SPRING COURSES

LARS 2006 Photography 1: Color and Digital
Instructor to be announced
See Fall courses for description.

LARS 2013 Music in Film
Ivan Raykoff
This course explores the role of music in cinema, including an overview of the history, techniques, and theories of film music. Students 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. The course surveys composers who have written for films and classical composers whose music has been most often appropriated for soundtracks. Fourteen films are required viewing outside of class.

LARS 2014 Language of Music
Stefania DeKenessey
This course provides a basic introduction to musical vocabulary and syntax, moving chronologically through the history of Western music and sampling a variety of genres and styles. No prior experience in music notation or theory is required.

LARS 2015 Music of Gershwin and Bernstein
Faye Ellen Silverman
While classical composers have a long tradition of borrowing from popular music, only a few composers have been able to succeed in both the “pop” and the straight “classical” world. George Gershwin started as a Tin Pan Alley songwriter and went on to write the opera Porgy and Bess. Leonard Bernstein began in the classical world but went on to write the highly successful musical West Side Story. This course examines why both American composers were able to “cross-over” constantly between popular and classical music, and how this ability made both the “popular” and “classical” compositions of each composer standards in their respective repertoires.

LARS 2019 Arts in NYC
Instructor to be announced
See Fall courses for description.

LARS 2020 Lang at MoMA
Instructor to be announced
See Fall courses for description.

LARS 2025 Lang at the Guggenheim
See Fall courses for description.
LARS 2110  Drama of Opera
Stefania DeKenessey
Contrary to commonly accepted wisdom, opera was not invented as an essentially musical form—but as the recreation of Greek drama, understood to be a perfect synthesis of all the arts (poetry, theater, dance, song, instrumental music, painting, and architecture). This course examines the evolution of opera from this perspective, tracing its development from Monteverdi’s pioneering L’Orfeo (1607) to its music-theater incarnations in the 20th century with Kurt Weill’s Threepenny Opera (1928) and Leonard Bernstein’s West Side Story (1955), concluding with contemporary examples of multimedia performance art work. For the final project, students either do independent research on a composer, period, or related non-Western genre, or write the book and lyrics for a 15-minute “opera” on a topic of their choice. This is a Core 2 common course.

LARS 2208  Skybridge Curatorial Project
Instructor to be announced
See the website, www.lang.edu, for details.

LARS 3016  Line: Between Drawing and Dance
clyde forth
This studio/seminar on interdisciplinary dance practice. It starts with the work of the early 1970’s, which initiated an upsurge of experimental forms central to the art and dance practice of today. The students create their own work and also study the work of artists such as Carolee Schneemann, Alison Knowles, Robert Rauschenberg, Trisha Brown, Dana Reitz, Vanessa Beecroft, and Janine Antoni, whose art links the practices of drawing and movement. The subject is introduced in studio sessions and explored through larger independent projects and research. Critical texts accompany the creative work of the course. This is a Core 2 common course.

LARS 3200  Aesthetics of Architecture
Lisa Faroqee
This course explores the tension between aesthetics and architecture. It considers fundamental questions concerning the aesthetics of architecture in relation to critique, craft, context, communication, control, commerce, and the city. Aesthetic theories are an entrée to architectural introspection and trace the lived challenge architecture poses to aesthetics. The works of architects (written and/or designed) are presented alongside philosophical texts. Readings include Loos, Adorno, Heidegger, Gadamer, Frampton, Jameson, Deleuze, Grosz, Agest, Tshumi, and Derrida. This is a Core 1 common course.

LARS 3220  Composer’s Voice
Stefania de Kenessey
This course takes an in-depth look/listen at the work of three significant composers in the history of Western music, examining the similarities and differences between their musical styles and philosophical outlooks. The course concludes with interviews with two living composers, including the instructor, together with another contemporary figure to be chosen by the class.

LARS 3505  Sociology of Art
Instructor to be announced
The specific content of this course changes from year to year. Visit www.lang.edu/academic/courses.cfm for the latest information. This is a Core 1 common course.

LARS 3750  Teaching and Making Art Everywhere
Pamela Lawton
Students create art and will their own learning processes through looking at pedagogical approaches to art-making; through placement in museums, schools, or community centers, they observe the teaching methods of professional teaching artists.

LARS 3020  Photography 2: Instinct and Metaphor
Charles Harbutt
In this course, students study spontaneous photographers who have worked in fine arts and commercial photography, and produce their own photographs by this method. Most photographs are made by the traditional, classic art concept—a pre-visualization. The goal is total control. In this century, artists in various media have disputed this approach: John Cage in music, the Surrealists and Dadaists with automatic writing and chance juxtapositions, e.g. William Burrough’s notebooks and Jackson Pollock’s drippings. In photography, the box camera originally had no viewfinder, which made total control impossible. Some photographers using its successors, 35mm cameras, have successfully explored this new approach. This method introduces chance, spontaneity, and time into the visual media in a new way. Prerequisite: Photography 1.

PUFA 3110  Painting 2
Elena Climent
Painting is complex. Through paint one can capture, hold, and present ideas. One can create a visual experience from the sublime to the ridiculous, the spiritual to the political, personal to the universal. It has become more than a window into the world. In this age of virtual images painting has become all the more real, more physical, possibly even more valid in its unique place in the art world. This class involves an exploration of both paint and images. It’s important to both develop technical skills and to give the student an opportunity to find a personal vision. (3 credits)

JMUH 1802  History of Jazz 2
Bill Kirchner
This course is a continuation of the first semester focusing on the development of Jazz. It combines listening to a variety of the most important jazz recordings with lecture and discussion of their musical and social contexts. It focuses on the innovations of the bebop era, the “West Coast,” and “Cool” schools of jazz, “hard bop,” funk and fusion, and modal jazz, as well as the more advanced big band styles of the post-WW II period. (3 credits)
**COURSE DESCRIPTIONS**

**JMUH 2802  Cultural Foundations of Western Music 2**
Joe Ciolino
This course is a continuation of the first semester surveying Western music in its historical and social contexts, from the music of the early church through the end of the 19th century. Music history is related to developments in politics, religion, philosophy, science, and art history. It covers the late Baroque, Classical, and Romantic periods of Western art music, including Mozart, Beethoven, Chopin, Brahms, Schubert, Wagner, and others. (3 credits)

**UPHI 2230  Aesthetics: Thinking about the Arts**
Beatrice Banu
See Fall courses for description.

**LCST Cultural Studies and Media**
Unless otherwise noted, courses are 4 credits.

**FALL COURSES**

**LCST 1032  Idea of Culture**
Smoki Masaraj
This course examines the development and history of the culture concept from different perspectives, including those of anthropology, cultural studies, media, museum practices, urban studies, popular culture, and globalization processes. It considers how culture as a theoretical concept is an underlying basis for how we perceive ourselves and others in everyday contexts and in both forming and contesting generalized views of other ways of life. The focus is 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 2002  Race, Diasporas, and Identity (RE, MH)**
Despina Lalaki
“Our capacity to live with difference is the question of the 21st century” (Stuart Hall). Sharing Hall’s view this course takes up the study of diasporas, as a cultural, economic and political phenomenon. The objective is to challenge the notion of the subject and the stability of identity, to expose racial notions of national identity, to examine the ways in which diasporas threaten or reinforce existing social and cultural hierarchies and to appreciate the extent to which they shape culture and self-identity as well as social and political action. The focus is on race and racial identification, but its trajectory with other social marks such as gender and class, is taken into consideration. The primary cases examined are the African, Jewish Chinese and Indian diasporas.

**LCST 2009  Philosophy of the Sexes and Racism (GS, RE)**
Barrie Karp
Drawing from feminist theory in philosophy, history, social sciences, literature, and representation in various visual, audio, and music media, this course studies the workings of the subordination of women, of its relationships to other oppressions, and of varying forms of feminist consciousness. It includes an introduction to philosophical thinking about the sexes and racism from multiple feminist points of view, with historical focus on the Civil Rights Movement, and feminist thought since then, especially various forms of Women of Color feminist thought. It examines how feminist thought has been expressed in or embodied by different forms of discourse and media in scholarship and the arts, and feminist critiques in different disciplines. It studies relationships between anti-racist feminist problems and traditional debates in philosophy; and explores epistemology and relationships between truth in fiction and truth in social sciences and history. It is a foundational course for future study of any forms of oppression.
**LCST 2100  Beauty and the Cyborg* (GS, DM)**
Susan Sherman
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, the mind-body duality have been brought to the forefront. Reading materials and instruction in the practical use of new technologies, including digital photography and computer-generated imagery are used to explore these issues both in theory and practice.

**LCST 2120  Introduction to Cultural Studies (CORE) also Spring**
Dominic Pettman
This course examines the pivotal role of culture in the modern world, including the ideas, values, artifacts, and practices of people in their collective lives. Cultural Studies focuses on the importance of studying the material processes through which culture is constructed. It highlights process over product and rupture over continuity. In particular, it presents culture as a dynamic arena of social struggle and utopian possibility. Students read key thinkers and examine critical frameworks from a historical and a theoretical approach, such as Raymond Williams, Stuart Hall and the Birmingham ‘School’; the work on popular culture, identity politics, and postmodernism in America; and the emergence of a ‘global cultural studies’ in which transnational cultural flows are examined and assessed. Class sessions are set up as dialogic encounters between cultural theory and concrete analysis.

Advising Note: Enrollment may go as high as 30 to accommodate the needs of students and the path of study in this initial transitional stage. This course replaced Cultural Studies 1 & 2 as the basic Core requirement for students entering Fall 2002 and beyond. For students who entered prior to Fall 2002, this course counts as the equivalent of Cultural Studies 1 & 2.

Students must also register for a Discussion section:
**LCST 2121  Introduction to Cultural Studies Discussion**
Section A  Dominic Pettman
Section B  Christopher Greene

**LCST 2450  Introduction to Media Studies (CORE) also Spring**
Sumita Chakravarty
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 builds an understanding of different forms of media, such as photography and cinema, television and video, the Internet and hypermedia, in order to assess their role and impact in society. 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. This course satisfies some requirements of Writing. (3 credits)

*Note: an asterisk by a course title indicates a practice-based course.*

**LCST 2452  Digital Moviemaking 1* (DM)**
Ina Adele Ray
This course enables students, who were once consumers of media, to become the media makers themselves. Students develop communication skills using the language of motion picture. The class learns a basic foundation for digital video pre-production, production, and post-production, including scripting, storyboarding, directing, shooting, lighting, sound recording, and editing techniques used for digital video production. The knowledge obtained in this course helps students tell stories visually and equips them in exploring, analyzing, and questioning the mass media on more profound levels. By the end of the semester, each student will have created a 1-5 minute digital movie.

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

**LCST 3012  Asian Cinemas (RE, MH)**
Sumita Chakravarty
This course provides a comparative framework for understanding Asian cinemas particularly those of China, India, and to a lesser extent, Japan. While these countries have very old film traditions, in recent years they have gained popularity in the West. Students study these cinemas both in relation to their own societies and in a global context. The course includes screenings across a range of genres and time periods and includes readings from major film scholars in the field.

**LCST 3013  Gender, Economics, and Media**
Tuja Parikka
This course explores the gender subtext of economic debates and the economic subtext of discussions concerned with gender in the media, and examines how the gender representations in connection with the organization of wealth may be connected to wider sociocultural and political climates in different eras. Using case studies, students analyze newspapers, magazines, and TV programs as cultural products contributing to struggles over economic resources. Students write a research paper and engage in class projects. Prerequisite: Introduction to Media Studies.
In this course, students learn the advantages and disadvantages of ethnography (a recording of a culture), as a written text and ethnography as a film text. The class discusses the moral, ethical, and aesthetic issues that arise for the ethnographic filmmaker and audience/reader. A variety of ethnographic, documentary, and experimental films that reflect, criticize, and innovate the field of anthropology and filmmaking are screened. Students participate in video documentary exercises to gain a practical understanding of the dilemmas that ethnographic filmmakers face. Authors and filmmakers include: Robert Flaherty, Richard Leacock, Judith and David MacDougall, John Marshall, Jean Rouch, Peter Loizos, Chris Marker, and Trinh T. Minh-ha. Prerequisite: Digital Moviemaking 1.

Globalization is widely regarded in many parts of the world today as a continuation of the European imperial project (Westernization) or the imposition of the values of neoliberal capitalism (Americanization). Media and communications technologies occupy a key position in this debate, often being seen as vehicles of Western or American cultural imperialism. This course surveys debates about cultural imperialism, and the place of global media within it, from a variety of geopolitical and disciplinary standpoints. Rather than seeking to settle the debate one way or another, its goal is rather to emphasize how different positions in the debate are inflected by the unequal power relations between its participants. It also displaces the terms of the debate itself by considering the globalization of non-Western media industries (notably those of India, Hong Kong, and Japan) and their reception in transnational contexts. Prerequisite: Introduction to Media Studies.

This course considers the relation between personal and national narrative in our time. Alan Nadel has defined containment as our cold war-based national narrative. He concludes that such national narratives intimidate not only the participants, but also the personal and national narratives that are inflected by the unequal power relations between their participants. It also displaces the terms of the debate itself by considering the globalization of non-Western media industries (notably those of India, Hong Kong, and Japan) and their reception in transnational contexts. Prerequisite: Introduction to Media Studies.

This class combines theory and practice of video. Students examine the global and local histories of how video, and especially documentary, have been used in social and political activism. They critically examine the theoretical issues of representation and power and consider ethical issues such as confidentiality. The course combines readings, screenings of key videos and students complete a final video project. Documentaries screened each week include those from the US and foreign films that have had a key impact in effecting social change. Prerequisite: Digital Moviemaking and Introduction to Media Studies.

This course presents the theory, aesthetics, and practical applications of radio and audio production. It covers the development of recorded sound, early acoustic works and sound art, radio production in the context of the radio broadcast industry and radio/audio production today in various contexts such as commercial and public radio, audio books, and webcasting. While not an engineering course, students learn practical skills related to production concepts and design, and the various formats in which radio productions are realized: news and cultural features, documentaries, audio books, dramas, and docudramas, and touch on such related fields as film and theatre sound, and sound art. In addition to text reading, listening sessions, and discussion, students are involved in the creation of an actual radio production. Prerequisite: Introduction to Media Studies. This course satisfies some of the requirements for Arts in Contexts.

Students learn the fundamentals of filmmaking by creating individual five-minute films—narrative, documentary, or experimental. They acquire basic skills of cinematography, lighting, scriptwriting, and directing. Films are shot with the Bolex, a “non-syncsound” camera. Camera equipment is provided, but students will incur personal costs for film stock, developing, and supplies (visit www.mediastudies.newschool.edu/filmbudgets to see sample budgets). A significant commitment of time outside of class hours is required. Students will need to take 16mm Film Editing in order to complete their films. (3 credits)

This course guides filmmakers through editing design and theory and all phases of postproduction from assembly to fine cut of the five-minute non-sync project. Activities include editing (assembling, rough cut, fine cut), soundtracks (recording wild sounds, sound transfers, using a sound effects library), and obtaining a release print. Area postproduction facilities open to independent filmmakers are identified, including film labs, sound mixing studios, optical houses, and stock footage and sound houses. Prerequisite: 16mm Film Production or permission of the Film Program Advisor; call 212.229.8903; students must have footage ready to edit. Classes meet in Studio N403, 66 Fifth Ave. This course is co-scheduled with NS Media Studies. (3 credits)

*Note: an asterisk by a course title indicates a practice-based course.
**LCST 4017 International Media and Meaning (RE, MH)**
Esther Kreider-Verhalle

In this course, students learn how current affairs are treated in different international mainstream media. Topics include a comparison of the Israel war coverage between, for example, the French and American press, or the Russian media reporting recent developments in Sudan. Students choose one foreign and one American mainstream publication to critically follow the differences and similarities in content, tone, and style of the coverage. The coverage of current national and international developments is discussed in relation to themes such as globalization, economics, nationalism, culture and ethnicity, language, and human rights. **Prerequisite:** Introduction to Media Studies and one 3000-level course.

**LCST 2350 Visual Cultural Analysis**
Christopher Johnson

This course combines social history techniques of examining visual artifacts with the examination of selected images and media. Students analyze 1) how digital age images reveal greater truths, 2) whether earlier media created more moving statements, and 3) why America evolved into a visual culture. Social history texts include Fred Chiapells' *First Images of America* and Joyce Appleby's *Telling the Truth About History*. American colonial era images such as the Sable Venus from Bryan Edwards History (1801) are discussed. Media include the film *Stormy Weather* (1943), featuring the Katherine Dunham dancers, and rap artist Missy Elliott's video "Work It" (2002). Students write two essays due at mid-term and the end of the semester.

**LCST 2038 Histories of Documentary Filmmaking (MH)**
Sylvia Vega-Llona

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. Students 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 2050 Imagining the World: Europe and the Other (RE, MH)**
Christopher Johnson

This course considers the relation between vision and reality in European culture during the age of exploration. Students examine how Europeans struggled to describe the newly discovered cultures. Bulgarian scholar Tzvetan Todorov suggests their vision was altered to suit their needs, that an image of the “other” was arrived at only at the price of suppression of reality. Students consider European art and illustration from the 15th through the 17th century to consider the role of imagination in the forming of cultural ideas. Artists considered include Jan van Eyck, Hans Holbein, and Pieter Bruegel. Texts include *Early Modern Visual Culture: Representation, Race, Empire in Renaissance England* by Peter Erickson, *The Consumption of Culture 1600-1800: Image, Object, Text* by Ann Bermingham, and *Romantic Geographies: Discourses of Travel 1775-1844* by Amanda Gilroy.

**SPRING COURSES**

**LCST 2019 New Media in New York (DM)**
Michele Beck

New York is host to a wide range of centers and groups who work on new media technology and how it can be applied to communication and the arts. Students visit all of the most active centers, to experience first the exciting work being done in this field. Venues include Location1, The Kitchen, the New Museum, PS1, the Museum of Television and Radio and Eyebeam Atelier. Students hear from practitioners and curators and in some cases attend special events. The course provides a map to both the field of new media and to the institutions that host it across New York City. 2 credits.

**LCST 2024 Introduction to Feminist Thought and Action (GS)**
Ann Sinitow

This course examines a variety of feminisms that have evolved in the last 35 years—exploring key debates and tracking both their growth and their confrontations with backlash. In weekly small seminars, students discuss readings on reproduction, the gendering of work, the “sex wars” in feminism, theoretical takes on “the death of feminism,” controversies about the relevance of feminism in different parts of the world, the meaning (and strengths and weaknesses) of the “identity politics” of race and gender, recent discussions of “the body,” etc. In weekly larger groups, students meet with visiting speakers from many feminist endeavors from New York and beyond. Also: films, field trips, frontline reports from current action groups. **This counts as the introductory course for the GS path in Cultural Studies. This course satisfies some of the requirements for Writing.**

**LCST 2039 Histories of Documentary Filmmaking (MH)**
Sylvia Vega-Llona

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. Students 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 2050 Imagining the World: Europe and the Other (RE, MH)**
Christopher Johnson

This course considers the relation between vision and reality in European culture during the age of exploration. Students examine how Europeans struggled to describe the newly discovered cultures. Bulgarian scholar Tzvetan Todorov suggests their vision was altered to suit their needs, that an image of the “other” was arrived at only at the price of suppression of reality. Students consider European art and illustration from the 15th through the 17th century to consider the role of imagination in the forming of cultural ideas. Artists considered include Jan van Eyck, Hans Holbein, and Pieter Bruegel. Texts include *Early Modern Visual Culture: Representation, Race, Empire in Renaissance England* by Peter Erickson, *The Consumption of Culture 1600-1800: Image, Object, Text* by Ann Bermingham, and *Romantic Geographies: Discourses of Travel 1775-1844* by Amanda Gilroy.
**COURSE DESCRIPTIONS**

**LCST 2120**  
**Introduction to Cultural Studies (CORE)**  
Ken Wark  
See Fall courses for description. 
Students must also register for a Discussion section: 

**LCST 2121**  
**Introduction to Cultural Studies Discussion**  
Section A Ken Wark  
Section B Deborah Levitt

**LCST 2452**  
**Digital Moviemaking 1* (DM)**  
Ina Adele Ray  
This course enables students, who were once consumers of media, to become the media makers themselves. Students develop communication skills using the language of motion picture. The class learns a basic foundation for digital video pre-production, production, and post-production, including scripting, storyboarding, directing, shooting, lighting, sound recording, and editing techniques used for digital video production. The knowledge obtained in this course helps students tell stories visually and equips them in exploring, analyzing, and questioning the mass media on more profound levels. By the end of the semester, each student will have created a 1-5 minute digital movie.

**LCST 3007**  
**Game Culture (DM)**  
Ken Wark  
This course examines 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, students examine narrative and representation in games but also at the form of games and how they shape and limit the possibilities of play. Examination includes 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 3022**  
**Utopia/Dystopia (MH, DM)**  
Dominic Pettman  
This course examines two sides of that same coin minted through centuries of social and cultural imagination about perfect and nightmarish worlds. It traces a genealogy of heavenly and hellish spaces and places in various media forms, leading to a focus on cinematic representations of both utopia and dystopia. Supplementary readings explore the relationship between philosophical dreams and political realities, popular desires and consumer paradises, the public sphere and “imagined” themeparks such as Disneyland, and the virtual and the actual. Readings may include: *Chronicles* by Andrew Ross; *Megalopolis and The Artificial Kingdom* by Celeste Olalquiaga; *The Utopia Reader* by Gregory Claeys; *Archaeologies of the Future* by Frederic Jameson. Films may include Peter Weir’s *The Truman Show*; Michael Anderson’s *Logan’s Run*; Andrew Niccol’s *Gattaca*; Terry Gilliam’s *Brazil*. Prerequisite: Introduction to Cultural Studies.

**LCST 3030**  
**Race and Sports (RE, MH)**  
Elga Castro-Ramos  
This course explores racial and national considerations in professional sports. It deals with sports as a modern construction, within the realm of mass cultures and through its development, traces the economic, social, and political transformation of the 20th century. Because of its prominence as the main sport in most parts of the world, special attention will be given to football (soccer in the US), and its role in Europe, Africa, Latin America, and Asia. Professional sports is one of the most lucrative businesses in the world, moving not only money but athletes as “guest workers” as commodities and as icons of national identity. Prerequisite: Introduction to Cultural Studies.

**LCST 3032**  
**Disembedded Media: Resistance Movements and the Global Public Sphere (DM, MH)**  
Martin Roberts  
In spite of governments’ attempts to manage media access to information, and by extension public opinion, they find themselves today increasingly embattled by disembedded information sources outside their jurisdiction, whether in the form of internal “leaks”, international news networks, or terrorist webcasts. This course focuses on the increasing difficulty of state governments in regulating national and global public spheres in an age of digital, transnational media, focusing on case studies such as post-Tiananmen China, the rise of the Arab news channel Al-Jazeera, the uses of satellite and computer technologies by resistance movements, and the recent debate involving Danish cartoons. Prerequisite: Introduction to Media Studies. This course satisfies some of the requirements for Writing.

**LCST 3040**  
**Cinema and Transnationalism (RE, MH)**  
Sumita Chakravarty  
This course asks the question, “What does it mean to experience culture transnationally?” to be defined by events happening elsewhere. In recent years, transnationalism has emerged as a provocative theme in world cinema. Lost in Translation, The World, 2046, The Constant Gardener, Head On—to name just a few—tell stories of loss, abandonment, dislocation and transience. Students explore these themes through appropriate readings and film analyses. Prerequisite: Introduction to Media Studies.

**LCST 3045**  
**Love and Other Technologies (DM, GS)**  
Dominic Pettman  
This course entertains the possibility that “love” – defined as a crucial cultural discourse—is in fact a form of technology. The seminar introduces established models of what love is, and how it functions, whether considered by critics as a cultural code, an image repertoire, an unspoken contract, or an instrumental strategy. The focus is specifically on the historical transition between novels and films, as the dominant medium through which people learn to fall in love (and how to behave once they are in this exulted, yet over-determined, state). Readings may include: Vladimir Nabokov’s Lolita; Roland Barthes’ A Lover’s Discourse; Niklas Luhmann’s Love as Passion; Laura Kipnis’ Against Love. Films may include: Stanley Kubrick’s Eyes Wide Shut, Lars von Trier’s Breaking the Waves, Pierre-Paul Renders’ Thomas is in Love, Wong Kar-Wai’s Fallen Angels. Prerequisite: Introduction to Cultural Studies.

*Note: an asterisk by a course title indicates a practice-based course.*
Students should, but are -

 culture.

the changing roles and representations of the Latin woman in contemporary popular culture, such as music, performance, and dance, the course analyzes within and beyond the family. Using film, fiction, and other discourses of wielding political influence to occupying strong matriarchal positions both kinds of power, that reach from erotic glamour to secret shamanism, from particularly archaic forms of patriarchy and machismo; yet have special between “virgin” and “whore”, saint and femme fatale. They are victims of women have a special status that goes beyond the traditional divisions Peron or Frida Kahlo often give the impression that in Latin American culture, Magic realist novels, Mexican films, and charismatic figures, such as Evita Silvia Vega-Llona co-scheduled with The New School.

society, journalists’ relationship to liberty and social justice, and freedom of the press. Prerequisite: Introduction to Media Studies. This course is co-scheduled with The New School. (3 credits)

This course provides a solid theoretical foundation to identify and analyze ethical issues in the mass media. Students will read scholarly literature on media ethics for expert insight into current ethical issues. The course also provides useful tools and guidelines for making ethical decisions. Topics 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 the proper influence of competition and the profit motive—an issue of importance in this era of media conglomeration and convergence; and analysis of case studies, the role of media in society, journalists’ relationship to liberty and social justice, and freedom of the press. Prerequisite: Introduction to Media Studies. This course is co-scheduled with The New School. (3 credits)

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Magic realist novels, Mexican films, and charismatic figures, such as Evita Peron or Frida Kahlo often give the impression that in Latin America, women have a special status that goes beyond the traditional divisions between “virgin” and “whore”, 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. Using film, fiction, and other discourses of popular culture, such as music, performance, and dance, the course analyzes the changing roles and representations of the Latin woman in contemporary culture. Prerequisite: Introduction to Cultural Studies.

This course reviews the origins, form, and substance of the radio documentary and its place in contemporary culture. Students 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 include: Jay Allison, Regina 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 selects several to work on. Prerequisite: one Radio/Audio course or Introduction to Media Studies. This course satisfies some of the requirements for Writing.

This course explores the ways in which the cinema at once re-enacts and performs history, thereby shaping and recreating “cultural memory” in the 20th century. It analyzes how filmmakers have represented key events or re-written the memory we have of them. It also examines the claims or counter-claims countries and cultures have made in their respective (national) cinemas in order to legitimize or empower particular groups or struggles. A final theme is how the other media (e.g. photographs) “create” their own memory-spaces or memory-bodies in film. Examples include major Hollywood productions and films from Europe and Latin America. Theoretical texts range from general approaches to memory and history (Halbwachs, Foucault, Nora, Riceour) to specific texts on filmic memory (Roth, Burgoyne, Elsaesser, Strunken, Marks, Turim, Landsberg). Prerequisites: Introduction to Media Studies and one 3000-level Cultural Studies and Media course.

This course examines debates in feminist theory about epistemology, including topics about knowledge such as experience, standpoint, truth and meaning, objectivity, relativism and subjectivism, contingency, psychoanalysis, identification, the “human,” what’s feminist about feminist knowledge, power, and responsibility, and implications for activism and the arts. Authors may include Judith Butler, Rosi Braidotti, Patricia Hill Collins, Jane Flax, Sara Ruddick, Joan Scott, Gayatri Spivak, and others. Prerequisites: two 2000-level courses in the Gender track or one 2000-level and one 3000 level gender course. This course satisfies some of the requirements for Writing.
COURSE DESCRIPTIONS

LCST 4545 Information Wants to be Free (DM)
Ken Wark
This course examines the rise of powerful corporate interests in media, pharmaceuticals, and agribusiness to control information by the consolidation of “intellectual property” and through the artists, lawyers, and media activists who seek to develop alternative theories and practices for the distribution of information. Maybe as Stewart Brand once said “information wants to be free” but it isn’t. This is the struggle for the creative commons, free culture, open source, peer to peer, the gift economy, or as Guy Debord described it, “literary communism.” This issue is used to open up larger questions of the intersection of digital technology and property rights with cultural and scientific practices. Co-scheduled with New School for Social Research; open to seniors only. (3 credits)

LDAN Dance
Courses are 1 credit except as indicated.

FALL COURSES

LDAN 2002 Body Politics: Issues of Representation in 20th Century Western Performance
Ellen Graff
Beginning with an investigation of 19th and 20th century practices and beliefs about the physical body, the seminar examines how distinctions of race, class, and gender are staged in theater and dance practices. Topics include: the relationship between the performative body and conventional cultural constructions; analyzing representation in selected examples of 20th century dance; critical methodologies from art history, from literary and feminist theory, and from contemporary dance scholarship. (4 credits)

LDAN 2005 Introduction to Modern Dance 1
Joao Carvalho
This course introduces the student to the basic principles of dance including posture, placement, isolation, coordination, flexibility and strength. Students acquire a basic knowledge of dance in theory and practicality by taking weekly technique classes in modern dance. Gaining an understanding of and awareness of the body will help students to integrate the parts of the body in a harmonious way to move in a safe, healthy and enjoyable manner. Students are encouraged to develop individuality and creativity through movement exploration. Open to all students. (4 credits)

LDAN 2006 Technique 1 also Spring
Karla Wolfangle, João Carvalho
Students explore different dimensions of dance in theory and practicality by developing and strengthening their technical skill. They receive training in both ballet and modern disciplines. Ballet class builds on the principles of classical ballet including barre and center work such as adagio, pirouettes, and petite and grand allegros. Modern technique surveys 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 strengthen body placement, build stamina, develop memory, and build technical proficiency. (3 credits)

LDAN 2010 Anatomy/Kinesiology
Sean Gallagher
Students learn the basics of the anatomical body, the muscles, bones, and joint structures that compose the skeletal system. Focus is on learning the language of anatomy and how the human body performs. The structure and function of the body are analyzed through observation, research, palpation, and manipulation to ensure a comprehensive learning process. Knowledge of anatomical, physiological and kinesiological principles is emphasized for movement efficiency and injury prevention. This course is open to dancers and non-dancers. (4 credits)
LDAN 2020  Pilates 1  
Sean Gallagher  
The course examines 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. Students learn a series of basic through advanced exercises using proper controlled movements and form that help improve the physique in one semester. The Pilates method increases flexibility, improves balance and coordination, aligns, strengthens, elongates, and develops the body. The Pilates mat workout promotes body conditioning and injury prevention. This course is open to both dancers and non-dancers. NOTE: Students are required to bring their own mats.

LDAN 2025  Movement Workshop  
Jaime Santora Kopec  
In this workshop, students explore different approaches to movement and the process of developing and building dance works. Students create their own movement phrases utilizing various movement techniques, improvisation, and basic choreographic fundamentals. Incorporating individual creative movement phrases with in-class studies, students build a collaborative project over the course of the semester. This workshop provides an opportunity to participate as dancer, performer, choreographer, director, and observer. Students will keep a journal over the course of the semester to record reflections, processes, and feedback. Open to all students.

LDAN 2105  Improvisation 1  
Rebecca Stern  
This course uses practice of creative improvisation and composition to give an understanding of dance. Both trained and untrained students learn to identify and develop their individual movement style. The class is 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 communicate their experience of dance and synthesize material. Creative problem solving enhance the improvisational/compositional experience, and live music 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 satisfies some requirements for Theater.

LDAN 2400  Repertory Workshop  
Rebecca Stern  
In this course students work on a new dance and participate in the movement research for it. The process includes improvisation and set steps. In repertory class students master the performance of a professional or faculty choreographic work. Through this process students improve technical ability, expressive range, and stylistic clarity. The class guide students through improvisation to explore theme, concepts, and structures to cultivate the development of a personal movement style. At the end of the semester, students perform the piece. NOTE: Students must also register in a Technique course in the same term, or obtain permission from the instructor.

LDAN 2405  Repertory 1  
Karla Wolfangle  
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 3001  Dance History: From Ritual to Romanticism  
Patricia Beaman  
This course explores why dance has continued to be important in the history of civilization. There is 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 Bourdignone’s Napoli will also be studied. In addition to written texts and video documentation, students 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. Open to all students. (4 credits)

LDAN 3020  Technique 2  
Colleen Thomas/Francois Perron/João Carvalho  
This course builds upon the principles of Technique I. Students take daily classes in modern and ballet technique. The course further develops technical proficiency in both disciplines and further defines the concepts of alignment, strength, flexibility, coordination, and articulation. Prerequisite: Two semesters of Technique 1, or equivalent. Permission of instructor is required. (3 credits)

LDAN 3100  Relationship between Music and Dance  
William Moulton  
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 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 study the arrangement of music, and how it relates to the structure of dance and choreography. Students deconstruct the relationship between music and dance, and in doing so, identify how aural and visual perceptions are linked. Open Enrollment. This is a Core 2 common course. This course also satisfies some of the requirements for Theater. (4 credits)

LDAN 3320  Choreography 2  
Todd Williams  
This course builds on the principles of Choreography 1 focusing on the choreographic exploration of the solo, group work, collaborative choreography, and the use of props. One prior choreography course required.
LDAN 3520  **Technique 3**  
Joao Carvalho/Francois Perron/Todd Williams  
This course builds upon the principles of Technique 1 and 2. Students take daily classes in modern and ballet technique. The course further develops technical proficiency in both disciplines and defines the concepts of alignment, strength, flexibility, coordination, and articulation. Prerequisite: two semesters of Technique 2, or equivalent. (3 credits)

LDAN 3530  **Advanced Choreography**  
Colleen Thomas  
This course is a seminar/forum, where seniors work on serious choreographic projects under the guidance of the professor. The course explores the basic elements and tools of choreography to create comprehensive choreographic works and to explore crafting and arranging movement phrases, while examining the role of music, style, content, dynamics, transitions, patterns, and structure. Through an in-depth knowledge of compositional vocabulary, students form and structure advanced movement studies. Through an analytical study of choreography and performance, students critique their own work and the work of others. Students learn to translate ideas, images, and themes into studies that develop their own choreographic voice and personal style. Permission of the instructor is required.

**SPRING COURSES**

LDAN 2001  **Special Topics in Dance**  
Instructor to be announced  
See the website, www.lang.edu, for details.

LDAN 2006  **Technique 1**  
David Howard, Francois Perron  
See Fall courses for description.

LDAN 2200  **Introduction to Contemporary Jazz**  
Jaime Santora Kopec  
The course develops basic movement skills emphasizing strength, flexibility, isolation, articulation, rhythm, and alignment. The beginner to intermediate level course is a high endurance and fun approach to jazz technique. Students will study and learn a sample of styles including traditional, hip-hop, and musical theatre.

LDAN 2400  **Repertory Workshop**  
Rebecca Stenn  
See Fall courses for description.

LDAN 2405  **Repertory 1**  
Instructor to be announced  
See Fall courses for description.

LDAN 2501  **Improvisation 2**  
Rebecca Stenn  
This course takes the fundamental skills and tools discovered in Improvisation 1 and develops them further delving into improvisational theater games/exercises based on text. Students also begin to segue the tools developed in Improvisation 1 to allow them to codify their experiences into studies and longer pieces. Prerequisite: Improvisation 1 or permission of instructor.

LDAN 2505  **Repertory 2**  
Karla Wolfangle  
This course builds upon the principles of Repertory 1. Students continue to analyze and learn the choreography of great artists and new choreographers. The course serves as a workshop for students to gain a greater understanding of the choreographic process from the preliminary stages through performance. The repertory work is performed at the end of the semester. Students should have completed Repertory 1 or the equivalent.

LDAN 2520  **Pilates 2**  
Angela Wiele  
Pilates as any workout regimen is a continuous process. This course deepens and fine tunes the knowledge of the exercises taught in Pilates 1, adds exercises to the full advanced mat order and beyond. Furthermore small apparatus is added to increase the benefit of the exercises and make the workout more challenging. Students improve control, coordination, flexibility, strength, and awareness between muscle function and control, which increases the unification of mind and body. Prerequisite: Pilates 1 or permission of instructor.

LDAN 2530  **Introduction to Modern Dance 2**  
Joao Carvalho  
This course expands on the principles covered in Introduction to Modern Dance 1. The course emphasizes the use of weight and movement through space, while developing a range of movement qualities. Using the understanding acquired in Modern Dance 1, students work on more challenging technique exercises and combinations. Prerequisite: Introduction to Modern Dance 1 or permission of instructor.

LDAN 3002  **Dance History: From Petipa to Postmodernism**  
Patricia Beaman  
This course explores the progression of ballet and modern dance in Europe and America, starting with classical ballet in Imperial Russia. It investigates the social, political, and historical contexts contributing to the evolution of ballet and contemporary dance, and analyzes its impact on other art forms in the 20th century. Ballets studied include Marius Petipa and Serge Diaghilev's Les Ballets Russes. 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 includes 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 do research, view performance videos and documentaries, and write and talk about dance. Open to both dancers and non-dancers. This course also satisfies some of the requirements for Arts in Context. (4 credits)
LDAN 3003 Special Topics in Dance
Instructor to be announced
See the website, www.lang.edu, for details.

LDAN 3020 Technique 2
Karla Wolfangle/Francois Perron
See Fall courses for description.

LDAN 3410 Repertory 3
Colleen Thomas
This course builds upon the principles of Repertory I and II. Students continue to analyze and learn the choreography of great artists and new choreographers. The course is a workshop for students to gain a greater understanding of the choreographic process from the preliminary stages through performance. The repertory work is performed at the end of the semester. Prerequisite: completion of Repertory 1 and 2 or equivalent.

LDAN 3510 Advanced Repertory
Instructor to be announced
This course develops performance skills for advanced dancers through rehearsals and performances of a significant dance work choreographed by a guest artist. The repertory work is performed at the end of the semester in the Spring Dance Concert. Audition required.

LDAN 3520 Technique 3
Karla Wolfangle/Francois Perron
See Fall courses for description.

LECO Economics
Unless otherwise indicated, courses are 4 credits.

FALL COURSES

LECO 2010 Globalization and Labor
David Lamoureux
This course explores the phenomenon of “globalization” and its impact on labor around the world. As countries open their economies, and international trade and finance flows increase, the effect on labor is a contentious issue. Basic theoretical concepts are introduced to ground the discussion and provide a basis for assessing competing claims. Students use economic theory to debate and challenge conventional wisdom and political rhetoric in order to better understand both economics and the social and political implications of increased economic openness.

LECO 3000 Sustainable Globalization
Edward Nell
This course contrasts the globalization movement of the late 19th and early 20th centuries, which ended with WWI, to the present processes of globalization. It examines 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
Anwar Shaikh
This course provides an introduction to the history of classical economic thought. The course begins with a brief survey of political economy to 1776, then turn to the classical economists. The focus is on Smith, Malthus, Ricardo, Mill, and Marx, with about half the semester devoted to a survey of Marx’s economics, treated in the context of classical political economy. Open to juniors and seniors only; this course is co-scheduled with The New School for Social Research. (3 credits)

LECO 4502 Political Economy of the Environment
Lance Taylor
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. Open to juniors and seniors only; this course is co-scheduled with The New School for Social Research. (3 credits)
LECO 4506  Graduate Macroeconomics  
Willi Semmler  
This course covers the theory of economic growth and fluctuations. The first half of the course covers classical, Keynesian, and neoclassical theories of economic growth, technical change, and endogenous growth theory. The second half of the course centers on the theory of economic fluctuations, including the study of the dynamic interaction of the product, financial, and labor markets. Open to juniors and seniors only; this course is co-scheduled with The New School for Social Research. (3 credits)

ULEC 2020  Introduction to Macroeconomics  
Duncan Foley  
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. This course also satisfies some of the requirements for Social and Historical Inquiry and Urban Studies. To receive credit, Lang students must also register for a recitation section: ULEC 2021 Introduction to Macroeconomics Discussion. (3 credits)

SPRING COURSES

LECO 4505  World Political Economy  
Anwar Shaikh  
This course brings economic theory and political theory to bear on the analysis of contemporary economic problems, including the Asian financial crisis, the stagnation of wages in the United States, the monetary union in Europe, and economic integration of the Americas. Other possible topics include migration and urbanization, trade and investment, nationalism and national class divisions, patterns of the world division of labor, the economics of race and gender, the globalization of capital, the changing role of the modern state, contemporary macro policy, financial instability, technological change, and business organization. Lectures by guests provide historical background and use case studies to analyze issues in political economy. Open to juniors and seniors only; this course is co-scheduled with The New School for Social Research. (3 credits)

LECO 4508  International Finance  
Willi Semmler  
This course examines international monetary economics and finance theoretically and empirically. The focus moves from a historical overview of the gold standard, the Bretton Woods system, and current international monetary regimes and currency systems to examining theoretically and empirically the balance of trade and balance of payment accounts and their adjustments. Exchange rate systems and exchange rate determination and adjustments are also studied, with a focus on empirical studies on exchange rate dynamics and their impact on macroeconomics. Special emphasis is on the study of international monetary and financial arrangements, the financial sector, and financial instability and monetary and fiscal policy issues. Topics include issues of exchange rate volatility and its impact on the real and financial sector, foreign debt, capital flows, currency runs, and international portfolio choice; World Bank and IMF policies and issues concerning financial market liberalization; international financial regulations; and international financial architecture. Open to juniors and seniors only; this course is co-scheduled with The New School for Social Research. (3 credits)

ULEC 4XXX  Economics of Technical Innovation and Design  
Will Milberg  
This course examines the economic causes and consequences of innovations in technology and design. Changes are considered from a historical perspective, focusing on economic growth. The course then examines economic theories, emphasizing market and cultural forces in product differentiation and demand creation, and finally, there is a review of the issue of patents and intellectual property protection. Case studies of national systems of innovation (U.S., Germany, Japan, Korea, China), and of specific commodities (electronics, fashion, and pharmaceuticals) are used to understand what makes technological and design innovations successful and how that success is reflected in societies. The course is open to junior and seniors only. Prerequisite: Understanding Macroeconomics or Understanding World Capitalism, an equivalent course in the principles of economics, or permission of the instructor. (3 credits)

ULEC 2XXX  Introduction to Microeconomics  
Will Milberg  
See the website, www.lang.edu, for details.
LEDU Education Studies

Unless otherwise noted, courses are 4 credits.

FALL COURSES

LEDU 1002  Lives in Schools
Nancy Barnes
Education can make possible great transformations in the lives of individuals; it can also reproduce deep inequalities of race and ethnicity, class, and gender in American culture. This course examines this contradictory reality from various perspectives. Students read ethnography, journalism, and social science research as a foundation in examining how education succeeds or fails in the lives of diverse individuals and communities in the U.S. Note: This course is partnered with the Institute for Urban Education and will have some participating high school seniors.

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

LEDU 2011  Ethnography in Education
Kersha Smith
In this seminar students examine ethnographic research done in educational settings. The course begins with an exploration of common ethnographic strategies and their impact on research design and analysis. Students investigate various exemplars that address the complexity of carrying out such an in-depth research methodology. Through both course and fieldwork, students come to understand how ethnography can be used to critically study educational environments.

LEDU 2021  Foundations of Educational Thought and Practice
Instructor to be announced
This seminar examines the relationships among education, society, and democracy. Drawing on classic and contemporary thought from the intellectual traditions of anthropology, history, philosophy, sociology, and linguistics, students explore theories, practices, beliefs, and goals of education. Seminar topics include the role schools and “schooling” in society; the development and organization of schools; how schools can interrupt and/or reproduce social inequalities; and role of education outside of schools, in families and communities.

LEDU 3002  Going to School in America
Lori Chajet
This course explores how going to high school has—and has not—changed over time and the ways in which the experience has varied for different groups of the population. Special attention is on how race, class, ethnicity, and gender have influenced (and continue to influence) high school experiences. A strong focus is on investigating and analyzing trends in secondary school reform through historical, philosophical, and policy-based lenses. Through their studies, students formulate their own proposals for high school reform in the 21st Century. Note: The seminar requires some outside work with NYC high school students, for which interested students must have sufficiently flexible schedules.

LEDU 3035  Qualitative and Participatory Action Research
Maria Torre
This course focuses on Participatory Action Research (PAR), an epistemology that assumes knowledge is rooted in social relations and most powerful when produced collaboratively through action. Through readings, discussion, and fieldwork students 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 3502  Different Voices in the Psychology of Education
Gregory Tewksbury
Through a psychological look at schools, students, and curriculum, this seminar analyzes the current educational situation in the U.S. with a focus on how education and classroom pedagogy respond to both social and political imperatives and the concrete needs of the child. Students examine the role of thought and language in human development, cultural contexts for learning and the consciousness of the self. Readings include the writings of Jerome Bruner, Jean Piaget, Lev Vygotsky, Sonia Nieto, and Ignacio Martín-Baró.

LEDU 4100  Education: Policy, Procedures, and Practices
Robert Perry
This course examines public education and the role of educational policy in creating, maintaining, and changing the nature of schooling in America. To understand questions of how and why government has gained and maintained a monopoly on education, students examine governmental mandates, reviewing, and critiquing the positions of local, state, and federal authorities. Students also analyze the power of parents and community groups in education. The focus is on issues of school desegregation, bilingualism, special education, gender discrimination, tracking, course content, charter schools, testing, NCLB, and finances.
**COURSE DESCRIPTIONS**

**SPRING COURSES**

**LEDU 2015  Social Justice Education: Theory and Practice**  
Michael Dumas  
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 2025  Youth Organizing and Activism**  
Maria Torre  
This course examines youth organizing, activism and research that has typically centered around issues of intimate and structural violence in young people’s lives, families and communities: educational justice, access to quality healthcare, the criminalization of youth, gang violence, police brutality, race/gender/sexuality oppression, media representation, gentrification, and environmental issues. Students are immersed in research, writing, and action, by and about youth, as they pursue questions of youth policy, participation, resistance, and rebellion in local, national and international contexts.

**LEDU 2115  Sexuality and Education**  
John Velasco  
Students learn the foundations of health education, study the relationship between health, human behavior, society, class, culture, and politics and design comprehensive health educational programs for a variety of community settings.

**LEDU 3003  Cultural Perspectives on Education**  
Nancy Barnes  
The seminar develops a critical perspective on schooling in complex state societies such as the U.S. by reading anthropological accounts from this and a range of other cultures.

**LEDU 3018  Teaching and Learning in Urban Schools**  
Lori Chajet  
This course, which includes a field research component with NYC high school students, explores the daily work of teaching and learning in diverse city schools. With an emphasis on the small schools created by recent reform efforts in NYC, students examine alternative approaches to classroom practice and the construction of curriculum in the context of public education. The complex identities and differences present in urban classrooms are central to the seminar. Note: The seminar requires some outside work with NYC high school students, for which interested students must have sufficiently flexible schedules.

**LEDU 3020  Hip-Hop Pedagogy for Urban School Environments**  
Kersha Smith  
This course explores the ways in which different theories of education play out in urban educational settings. Students examine the music, language, ideology, and style of urban school environments and consider how these environments have changed over time. The focus is on contemporary urban cultures, particularly hip-hop culture as students examine the many ways education theory and teaching practices are characterized with and by these cultures. The goal is to construct/deconstruct pedagogy for urban school environments.

**LEDU 3045  Youth Development in Educational Partnerships**  
Daphne Farganis  
Students explore different philosophies of education and youth development and are placed in a complementary field placement at a small school where students assist with in-school and after-school programming.

**LEDU 3051  Critical Literacies**  
Instructor to be announced  
This seminar addresses the challenges of promoting higher levels of literacy and achievement for all students. It explores both historical and contemporary perspectives on the teaching of reading, looking at how individuals develop strategies as readers for constructing and critically evaluating interpretations of texts in order to engage and make meaning of the world around them.

**LEDU 3560  Education Outside the Classroom: Youth, Policy, and Social Action**  
Patricia Krueger  
Intergenerational dialogue is central in social policies for youth development and effective youth advocacy. Drawing from the theoretical intersections between education, social policy, activism and the arts, students strengthen their understanding of community education and create outreach initiatives about local and international policies that are of critical importance to urban teens. Throughout the semester, Lang students engage in collaborative learning and research with NYC high school students and design action projects to bring into college/high school communities and youth spaces in NYC.

**LEDU 4020  Politics of School Reform: Theory, Research, and Action**  
Gregory Tewksbury  
The recent creation of new small high school in NYC provides the ground for critical analysis of the politics and policy surrounding the struggle for democratic education. Students develop a Community Based Learning Project with a school or a sponsoring community based organization.

**LEDU 4006  Senior Seminar**  
Instructor to be announced  
The senior seminar draws on the scope and goals of students senior work proposals to situate, evaluate, and utilize particular qualitative approaches to research in education. Methodological approaches covered include: critical ethnography, auto-ethnography, narrative, interview, focus groups, critical policy analysis, and comparative historical analysis.
Unless otherwise noted, courses are 4 credits.

**FALL COURSES**

**LHIS 2020  Making of the Public in American History**
Sam Haselby
Focusing on the 19th century, this course explores the origins and transformations in the concept of the public. Topics include the role of civic monuments and patriotic festivals in making and shaping the national political culture; identifying public intellectuals in the 19th century; the role of voluntary associations, especially political parties and religious associations, in the advent of mass publishing and the generation of an American public sphere; why museums and other public cultural institutions appeared in the 19 century. The course uses scholarly accounts, primary sources, and visits to local museums to address these issues.

**LHIS 2021  Age of Revolution: World History, 1789-1848**
Eli Zaretsky
This course examines the impact of the French and industrial revolutions on a global scale.

**LHIS 2022  Decentering World History**
Anne Murphy, Paul Ross
This course does not present world history in the ordinary sense of a survey of world civilizations. Instead, students analyze global processes historically, from the study of early modern trading circuits to postmodern critiques of globalization. The focus is on world history from the perspectives of the global south in response to Dipesh Chakrabarty’s famous call for scholars to “provincialize Europe” and reimagine the subject of history. The course draws from the work of New School faculty members, including Appadurai, Devji, Lomnitz, and Stoler, with additional readings by Abu Lughod, Chatterjee, and Said. South Asia and Latin America provide geographic foci, but the course is global in scope.

**LHIS 2027  History of the Holocaust**
Federico Finkelstein
See the website, www.lang.edu, for details.

**LHIS 2029  Early American Women**
Julia Ott
See the website, www.lang.edu, for details.

**LHIS 2031  American History and Literary Imagination**
Radiclani Clytus
This course explores 20th- and 21st-century literary representations of the 19th century. Students read novels, poetry, and cultural criticism about the antebellum period with a focus on colonial expansion, slavery, and the civil war. Topics include how genre impacts historical interpretation in fiction, the recasting of historical events though marginal figures, and the contested, but necessary, role of memory in literary and historical discourse. Note: The reading load is demanding.

**SPRING COURSES**

**LHIS 3000  Political and Social Change: the 1960s**
Elaine Abelson
This seminar examines the 1960s through the prism of political and social change. Major issues that America is currently grappling with were predicated on the events between 1954 and 1975. The focus is on the Civil Rights and black power movements, the student left, the war in Vietnam, the emergence of second wave feminism, and popular culture. Materials used include primary documents (including film footage) and secondary sources, but the emphasis is on the words and actions of the participants. This course also satisfies some of the requirements for Cultural Studies, (GS, RE).

**LHIS 3052  Consumer Culture**
Julia Ott
See the website, www.lang.edu, for details.

**LHIS 4504  Idea of the Left**
Eli Zaretsky
This course examines classical liberalism, the French Revolution, utopian socialism, anarchism, republicanism, and Marxism. Open to juniors and seniors only. This course is co-scheduled with The New School for Social Research. (3 credits)

**LHIS 4512  Historiography and Historical Practice**
Oz Frankel
This course focuses on U.S. history in order to examine current permutations of historiographical interests, practices, and methodologies. Topics include identity politics, the culture wars, major trends and controversies in American historiography, the multicultural moment in historical studies, the emergence of race and gender as cardinal categories of historical analysis, the preoccupation with popular culture, the impact of memory studies on historical thinking, the recurrent agonizing over American exceptionalism, and recent attempts to globalize American history. Also examined are the intersections of analytical strategies borrowed from the social sciences and literary studies with methods and epistemologies of historicization that originated within the historical profession. Open to juniors and seniors only. This course is co-scheduled with The New School for Social Research. (3 credits)
Religion and colonialism colluded in the making and unmaking of the nations in South Asia, with repercussions that are of crucial importance regionally and internationally: continuing conflicts over the role of Islam in Pakistani society (with global implications), the rise (and recent electoral defeat) of the right-wing Hindu party, BJP, in India, and ethnic turmoil in Sri Lanka.

This course examines how religious identities were mobilized within colonial governance such that religion became a central arena for political and cultural contestation in the subcontinent, with continuing ramifications in the present. Students undertake and present related research that need not focus on South Asia and/or may focus on contemporary rather than historical concerns. This course is open to juniors and seniors only.

LLIT 4500 Gender, Politics, and History
Elaine Abelson
This course explores aspects of women’s history and the history of gender in the United States over the past two centuries. The course stresses the themes of difference among women and between women and men as a means of examining the social construction of gender and the logic of feminist analysis and activity. Students learn the major themes in gender history, develop critical and analytical skills, and appreciate current and on-going theoretical (and controversial) debates. Students analyze key conceptual and methodological frameworks as gender, class, sexuality, power, and race. Readings use primary and secondary material. Students complete two papers and participate in student-led discussions. Co-scheduled with Graduate Faculty; open to juniors and seniors only. (3 credits)
**LLIT 2200  Russian Literary Hero: Saints, Scamps, Rebels, and “Superfluous Men”**

Inessa Medzhibovskaya  
This course studies the modern literary hero struggle with the banality of life, taking Russian literature as an example. This focus is on the “downward” evolution of the hero, from saints’ lives to their parodies or “anti-lives” in the works of 19th, 20th, and 21st century writers (Turgenev, Dostoevsky, Tolstoy, Chekhov, Gorky, Olesha, and others). Heroe are studied as narrative and cultural phenomena. Topics include: theories of heroes and heroism; variations of literary types; relationships of heroes with author and reader; hierarchy of characters; character voice zones.

**LLIT 2204  Introduction to Literary Theory**  
Nicholas Birns  
Recent literary theory has had a startling effect on how we read and think about books. This course focuses on the practical uses of recent theoretical innovation, covering, among others, deconstructive, historicist, feminist, and postcolonial approaches to a variety of imaginative texts.

**LLIT 2213  “Fiction” of Men and Women**  
Ann Snitow  
In this course students read a range of narratives—tales, stories, novels, with some essays, memoirs, and criticism—in search of what it has meant to write of “man” and “woman” at different times. Topics include whether men and women have lived inside different story lines; changes in literary conventions describing their relationships; new plots about what gender means. The time period covered starts in the 18th century and runs to current short stories by writers such as Lynda Schor and Andre Dubois, with all kinds of stops along the way such as D.H. Lawrence and Doris Lessing. **This course also satisfies some of the requirements in Cultural Studies (GS).**

**LLIT 2230  Elements of Poetry**  
Henry Shapiro  
This course emphasizes poetry’s resources of sound (rhythm, meter, rhyme, assonance, etc.), form, and structure. At the same time, it is a broad survey demonstrating how and why some basic kinds of lyric—praise poem, love poem, meditation, political poem—have both persisted and changed radically from 1600 to the present. The course pairs poems by Shakespeare, Jonson, Donne, Herbert, Marvell, Keats, Wordsworth, Shelley, Dickinson, Whitman, Williams, Stevens, Auden, Levertov, Bishop, Brooks, Pinsky, Olds, and Komunyakaa.

**LLIT 2205  African American Literature of Slavery: Incidents in the Lives of Slaves**  
Ferentz Lafargue  
This course examines the literary history of American slavery, focusing on the tropes used to relay the nuances of "the peculiar institution" in genres such as poetry, prose, fiction, and drama.

**LLIT 3019  Elegy: Living with Death, Affirming Life**  
Elaine Savory  
This course is an exploration, both critical and historical, of the Anglophone elegy from the 17th century to the present. Included in the many poets represented are Milton, Pope, Shelley, Hardy, Dickinson, Langston Hughes, Kamau Brathwaite, Christopher Okigbo and Sylvia Plath. Students compile a small critical anthology of elegies for their final project.

**LLIT 3024  African-American Drama: Homage to a Dream Deferred**  
Ferentz Lafargue  
This seminar explicates representations of tragedy within 20th century African-American drama. Focusing on dramatizations of urban blight, intra-racial conflicts, and political strife, it explores how African-American dramatists such as Amiri Baraka/Leroi Jones, Lorraine Hansberry, and August Wilson, and others, have paid homage to the metaphor of the dream deferred and picked at the scabs resulting from its permeation. **This course satisfies some of the requirements for Arts in Context.**

**LLIT 3027  Modern Jewish Literature**  
Val Vinokur  
In this course students read authors who may be regarded as writing Jewish literature, though they wrote in English, Yiddish, Russian, Italian, Hebrew, and German. Topics include whether a coherent literary tradition emerges through the prism of their individual responses to Judaism and to the modern Jewish experience of pogroms, immigration, assimilation, cultural renaissance, the holocaust, and the contested recovery of a lost homeland; and whether one can detect a “Jewish aesthetics” at work within Western Modernism. Authors may include Aleichem, Amichai, Kafka, Bellow, Paley, Ozick, Levinas, Isaac Babel, Henry Roth, Primo Levi, Philip Roth, Arthur Cohen, and I.B. Singer.

**LLIT 3043  Literatures of Colonial Americas**  
Juan De Castro  
This course studies the literatures produced in the English and Spanish colonies of the Americas during the 17th and 18th centuries. Authors read include Sor Juana Inés de la Cruz, Inca Garcilaso de la Vega, Jonathan Edwards, and Benjamin Franklin.

**LLIT 3212  Modernism in German Speaking Europe**  
Inessa Medzhibovskaya  
The works and lives of major authors who wrote in German between 1900 and 1950 encapsulate the contradictory aspirations of modernism. Through the reading of works by Heinrich, Thomas, and Klaus Mann, Rilke, Musil, Feuchtwanger, Kafka, and Roth, among others, students analyze such modernist problematics as socially committed art; decadence; anxiety of influence; historical obsession and trauma; psychoanalysis and homoeroticism; metaphysical disengagement with reality; exile; political protest; literary biography and the critical essay. Film adaptations are screened.
COURSE DESCRIPTIONS

**LLIT 3516**  
**Tolstoy's War and Peace and its Worlds**  
Inessa Medzhibovskaya  
This course, primarily a close reading of War and Peace, considers how complex narrative structures are conceived and evolve; how and why these fictional structures defy genre definition; and how believable fictional realms may coexist with other discourses. By means of the study of criticism on Tolstoy’s novel, this course introduces students to various comparative perspectives on the many worlds of War and Peace (cultural-semiotic, philosophical, historical, narrative).

**SPRING COURSES**

**LLIT 2022**  
**Allegory and Symbol**  
Michael Pettinger  
This class explores the theory and practice of allegory and symbol as methods of interpretation and writing. Potential primary texts could include Prudentius’ Psychomachia, the Roman de la Rose, Piers Plowman, Spencer’s Fairy Queen, represented Romantic poetry, Kafka’s Metamorphosis or The Trial and Italo Calvino’s Under the Jaguar Sun. Primary texts are supplemented by theoretical works, including Augustine, Dante, and Coleridge.

**LLIT 2023**  
**Literary Investigations**  
Rose Rejouis  
This introductory course examines the genre of the investigation as shaped by various authoritative ways of ordering the world—detective, ethnography, and others.

**LLIT 2024**  
**Contemporary American Drama**  
Bonnie Marranca  
This seminar focuses on many of the most innovative American plays and performance texts of the last three decades, including works by Sam Shepard, Tony Kushner, Suzan-Lori Parks, The Wooster Group, Richard Maxwell, Wallace Shawn, Maria Irene Fornes, and Mac Wellman. Topics covered in the works include politics and culture; performance and media; new textual strategies, racial and sexual identities; families. Critical commentary and artists’ writings accompany the reading of plays and performance texts. This course also satisfies some of the requirements for Arts in Context.

**LLIT 2029**  
**Introduction to Lyric Poetry: Borderlines**  
Elaine Savory  
Via the close reading of six poetry collections/anthologies by major poets, this course develops skills in poetry criticism, and—through the work on Dickinson—editing. The poets are William Blake, Seamus Heaney, Kamau Brathwaite, Rita Dove, Emily Dickinson, and Derek Walcott.

**LLIT 2031**  
**Latin American Jewish Literature**  
Edna Aizenberg  
The course examines literature by Latin American Jewish authors and the impact of Jews and Judaism (what Borges called lo hebreo) on major Latin American writers. Class discussions explore issues of cultural identity and linguistic transfer in these works, and their relation to Latin American modes of narration such as magical realism and testimonial writing. The European and Middle Eastern heritage, for instance, the place of Yiddish and Ladino in the conformation of these writings is also discussed. Authors read include: Alberto Gerchunoff, Jorge Luis Borges, Jacobo Timerman, Moacyr Scliar, Margo Giantz, and Clance Lispector. Films, videos, and guest speakers are part of the course. Class discussions and readings are in English translation, but students who can read the originals in Spanish or Portuguese are encouraged to do so.

**LLIT 2040**  
**Story of the Devil**  
Val Vinokur  
Human beings have often attempted to attribute misfortunes to a super-natural 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. Texts include works 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, the focus is on close reading of the rich assortment of devils and demons in the Russian tradition. The reading load is heavy. Students hand in email responses, two short papers, and a final project. The course includes literary criticism and literary history.

**LLIT 2111**  
**Nineteenth Century American Novel: Solitude and Society**  
Robin Mookerjee  
This course follows the movement of the American novel from epic romanticism to the realism of an emerging modern age. Ralph Waldo Emerson, the formative American philosopher, argued that the contradictory states of self-reliance and solidarity are necessary to human happiness. Following his lead, 19th-century novelists created individualistic yet alienated characters who struggled with the pressures of social existence. In addition to challenging works by Melville, Hawthorne, James and Poe, students read criticism on the rise of the novel in a time of rapid change.

**LLIT 2202**  
**Central and Eastern European Literature: The Unbearable Lightness of Being**  
Inessa Medzhibovskaya  
This course covers the modernist tradition in Polish, Czech, and Serbo-Croatian fiction, and selected works from Romanian, Hungarian, and Bulgarian literature, from WWI to the end of the 20th century. Topics include why marginalized, non-mainstream literatures flourish when the world falls apart, why they tend to prosper in extremely experimental forms, and why writers in these traditions consistently strive to create alternative realities. Students practice skills in literary history, genre theory, and comparative analysis of modernist and postmodernist fictions. Writers include Karel Čapek, Bohumil Hrabal, Jerzy Kosinski, Milan Kundera, Witold Gombrowicz, and Dubravka Ugresic.
LLIT 2700  Asian-American Literature
Ferentze Lafargue
Through surveying a body of literature that blends the history and traditions of the Asian Pacific and the U.S., students consider the role of archetypes—such as the trickster, hero/heroine—and the contours of geography. Along with literary history, students gain insights into literary articulations of hybridity, transnational realism and inter-textuality. Authors studied might include: Carlos Bulosan, Diana Chang, Maxine Hong, Toshio Mori, and John Okada. This course also satisfies some of the requirements in Cultural Studies (RE).

LLIT 3016  Novel: Fiction in 19th Century England
Judy Walzer
This course focuses on the development of the novel in 19th century England. The works, central to English literary tradition and exemplary in the genre, offer the opportunity to enhance skills in analysis and reading. Emphasis is on narrative structure, style, and the conventions of fiction. The contexts of history—literary, social, and political—are crucial. Also covered are a range of interpretations and criticisms. Works covered include Jane Austen, Emily Brontë, Anne Bronte, Charles Dickens, George Eliot, Thomas Hardy, and Joseph Conrad. Coursework include papers, exams, and at least one class presentation.

LLIT 3018  Experimental Fiction
Rose Rejouis
This course examines the literary innovations and poetics of experimental writers in order to think about gender and genre conventions. It compares the poetics of these writers and evaluates their critiques of their predecessors and of mainstream cultural discourse. The emphasis is on close reading of the primary texts and accompanying critical essays. Topics may include the “new novel” (Nathalie Sarraute), the French “nouvelle vague” films (Eric Rohmer), radical fiction (Beckett), rewritings of canonized texts, literariness (Blanchot), and science fiction by women of color (Octavio Butler). Prerequisite: One Literature course.

LLIT 3026  Evolution of the Book
Michael Pettinger
This course traces the evolution of the book as a physical object and the ways in which the format of the book has influenced the composition, dissemination, and reading of literary texts. The focus is on: the transition from scroll to codex, the use of illustration and its relationship to text, and the rise of the printing press. Texts include the poems of the Old English Junius Manuscript and the poems of The Pearl Manuscript.

LLIT 3031  Race and Reconstruction
Ferentze Lafargue
This course explores the writings Stephen Crane, Frances E.W. Harper, Sutton Griggs, and Mark Twain who interrogated the vexed relationships between race and nationalism while trying to understand the Civil War and its aftermath.

LLIT 3210  Writing Away From Home: Literary Exiles and Foreign Exposure
Inessa Medzhivovskaya
The course studies travel and exile as two distinct forms of literary displacement. Students read literary travelogues by Sterne, Nerval, Dickens, Dostoevsky, Twain, and others. They also read exile works by Gombrowicz, Mrozek, Nabokov, Limonov, and Sebald, among others. In addition to examining the meaning of transit territories in literature, the course also studies the topic of territorial competition. Among the examples of this competition, frequently linked to crisis of identity in the narratives studied, are those between England and France, Europe and the Americas, and Communist and Capitalist territories.

LLIT 3524  Classical and Modern Epics
Henry Shapiro
This course traces the transformation and passage of the epic from antiquity to modernity, oral to written, heroic to aheroic, aristocratic to bourgeois, mythic material to Christian doctrine to autobiography in verse. Reading Homer’s Iliad and Odyssey, Vergil’s Aeneid, Milton’s Paradise Lost, and Wordsworth’s The Prelude in succession, students consider how the epic points simultaneously inward toward its own history and outward toward the society it serves.

LLIT 3525  Bohemian Soul
Rose Rejouis
This course concerns literary history and criticism. Students study the different ways “la vie de Boheme,” modern Bohemian life, has been described and assessed in poetry, fiction, and criticism.

LLIT 4020  Shakespearean Scenes
Paul Kottman
This course takes a unique approach to several plays of Shakespeare considering individual scenes, rather than entire works. Outside reading include the entire play, but in class the aim is to consider the force with which Shakespeare’s scenes might be read as subverting classical categories such as ‘plot,’ and ‘character’ through which drama is often read. Prior familiarity with Shakespeare is strongly preferred. This course also satisfies some of the requirements for Arts in Context.

LLIT 4100  Poems and Things
Virginia Jackson
In this course students read texts that take up the problem of the poem’s existence in “the real world,” including texts about the relation between “real” objects and “ideal” poetry. Readings include works by Sappho, Plato, Longinus, Pope, Dickinson, Pound, Carson, and Stewart.
LNGC General Interest Courses

All courses are 2 credits unless otherwise indicated.

IRT: NYC and N&N courses run seven weeks.

FALL COURSES

LNGC 1100  NYC: Literature of Hispanic New York
Juan DeCastro
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. NOTE: This course meets for 7 weeks Mondays and Wednesdays starting September 6 and ending October 30. Students must also register for one of the LNGC N&N courses, which meet in the second half of the semester.

LNGC 1110  NYC: Notes from the Underground—the Subway
Robin Mookerjee
In this course, the metrocard becomes the students' entree to New York City culture. The subways are the main arteries of the city and host a vast range of public artworks. This is a rich metaphor that appears in countless literary and visual narratives. As a tense social space, a microcosm of the city's class relations, and a site of anti-terrorist policing, the underground is a unique culture in itself. Students trace the history of mass transit in New York and study works of literature, film, and visual art, such as The French Connection and Bruce Davidson's photographs. In addition, students record riding experiences in a multimedia "subway blog," and do short research projects. Note: This course meets for seven weeks Mondays and Wednesdays, September 6 through October 30; students must also register for one of the LNGC N&N courses scheduled in the second half of the semester.

LNGC 1115  NYC: Poet in New York
Mark Statman
This course, focused on reading and writing poetry, is organized around the poems of Federico García Lorca's Poet in New York. Students also read companion poems by other poets and essayists, many of whom, in celebrating the city, have a decidedly different view of the city from Lorca's. These writings inspire the students own poems. The course includes field trips to various parts of New York. NOTE: This course meets for 7 weeks Tuesdays and Thursdays, September 5 through October 24. Students must also register for one of the LNGC N&N courses, which meet in the second half of the semester.

LNGC 1120  NYC: Hidden New York
Julie Miller
Go to the website www.lang.edu for description.
LNGC 1125  NYC: Grid, Scale, and Structure
Jennifer Wilson
New York City's physical presence impresses with its size, noise, and constant movement of people and things. This course examines how the city's geometry informs its activity. By examining written records, census reports, maps, charts, and websites, and most of all, by walking the streets, students study this immensity and create models that express some of its many diverse aspects. Note: This course meets for seven weeks Mondays and Wednesdays, September 6 through October 30; students must also register for one of the LNGC N&N courses scheduled in the second half of the semester.

LNGC 1130  NYC: Garbage—The Political Economy and Ecology of New York City
Nevin Cohen
This course examines the economic, political, and environmental dimensions of waste management in New York City. It covers the history of waste disposal in NYC from progressive era municipal reforms to the present; controversies over the spatial dimension of waste management; efforts to manage waste at the individual, institutional, municipal, and regional levels; and debates about how to reduce waste. The class meets with environmental activists, city officials, and private entrepreneurs. Trips may include visits to recycling and composting facilities, the Fresh Kills landfill, a sewage treatment plant, and an electronics reuse center. Note: This course meets for 7 weeks Mondays and Wednesdays starting September 6 and ending October 30. Students must also register for one of the LNGC N&N courses, which meet in the second half of the semester.

LNGC 1140  NYC: Feminist Activism in New York City
Ann Snitow
From the 19th century to the present, New York City has continued to be a center of feminist activist ferment. Famous women’s movement initiatives began here (for example, the National Organization for Women (NOW) and early consciousness raising groups like Red Stockings) and historic demonstrations have taken place here (for example, the gender integration of McSorley’s Bar and the mass march for women to reproductive rights in 1970). This course surveys the drama of feminist thought and action in New York: key issues, debates and events. There will be speakers and class trips. Note: This course meets for 7 weeks Tuesdays and Thursdays starting September 5 and ending October 24. Students must also register for one of the LNGC N&N courses, which meet in the second half of the semester.

LNGC 1300  Nodes and Networks: Derek Walcott’s “The Bounty”—The Text and the World
Elaine Savory
This course begins with a close reading of Derek Walcott’s poem “The Bounty”. It then examines important references in the text to historical and geographical matters, such as the transatlantic slave trade and the way geography shaped it, the migration of the breadfruit, the Mutiny on The Bounty and its connection to Tahiti and Pitcairn Island, as well as enclosures of common land in England. Finally, it returns to make a critical reading of Walcott’s “The Bounty”. Note: This course meets for 7 weeks on Tuesdays and Thursdays starting 10/26 and ending 12/21. Students must also register for one of the LNGC NYC courses, which meet in the first half of the semester.

LNGC 1325  Nodes and Networks: Fool’s Gold
Robin Mookerjee
In this course, students explore the image of the fool or jester. A comical, drunken, vagrant—but insightful—figure, he recurs throughout art and literature. He is the prankster in the Czech satire, The Good Soldier Schweik, the most knowing character in King Lear, the would-be knight of Don Quixote, or the homeless sage of The Fisher King. He or she is slightly insane, excluded from society but privy to humanity’s most-treasured secrets. Using history and cultural context as a key, students find and decode occurrences of the jester in stories from around the world. Bring a pack of tarot cards. Note: This course meets for 7 weeks on Mondays and Wednesdays starting 11/1 and ending 12/20. Students must also register for one of the LNGC NYC courses, which meet in the first half of the semester.

LNGC 1330  Nodes and Networks: Queer Society
Ivan Raykoff
This course explores how alternative (“queer”) sexual identities have opened new spaces for social organization through the arts as a form of activism. Case studies drawn from literature, music, the visual arts, film and television are used to examine how sexuality, usually considered in opposition to established social structures, calls into question our assumptions about human relationships and offers productive alternatives in debates about marriage, citizenship, human rights, and other contemporary issues. Note: This course meets for 7 weeks on Mondays and Wednesdays starting 11/1 and ending 12/20. Students must also register for one of the LNGC NYC courses, which meet in the first half of the semester.

LNGC 1335  Nodes and Networks: The Art of the Subway
Simonetta Moro
The New York City subway is not simply a place of transit; it is also a place where one can experience art, in the forms of mural painting, mosaic, tile decoration, sculpture, and site-specific installation. In this course students explore this fascinating underground world of forms and colors, by taking regular field trips—or rather, ride—to various subway stations and commenting on specific artworks and their history. In-class readings and slide presentations complement the sightseeing. Students write commentaries and reports and create a small publication/guide as a final project. Prerequisite: a metro card. Note: This course meets for 7 weeks on Tuesdays and Thursdays starting 10/26 and ending 12/21. Students must also register for one of the LNGC NYC courses, which meet in the first half of the semester.
**LNGC 1340 Nodes and Networks: Chaplin’s Modern Times—The Artist as Social Reformer**

Cecilia Rubino

Charlie Chaplin appears for the last time as the iconic figure of the Little Tramp in his brilliant comic masterpiece and last silent film *Modern Times*. The Tramp or the underdog fighting for the poor and the destitute against the indifferent oppression of an industrialized society is arguably the most recognizable fictional character in film history. Using Chaplin's work as a springboard, the course explores the emergence of the activist artist in the 20th century working for change and social justice. The life of Chaplin spans this movement from the social documentarians at the turn of the century to the contemporary manifestation of art in the global human rights movement. Using Chaplin as a nodal point, the course maps the major themes of the century that artists responded to and the shifting nature of the artist from one who documents and satirizes in order to raise consciousness to artists who also seek to create lasting social transformation. **NOTE:** This course meets for 7 weeks on Mondays and Wednesdays starting 11/1 and ending 12/20. Students must also register for one of the LNGC NYC courses, which meet in the first half of the semester.

**LNGC 1345 Nodes and Networks: The Holocaust—Representation, Memorialization, and the Arts**

Jennifer Firestone

This course focuses on analyzing artistic and literary responses to the Holocaust and the moral, philosophical, and creative implications involved in representing it. It investigates disparate memorializations of and reflections on the Holocaust, particularly focusing on issues of memory and silence. In addition, students consider Theodor Adorno’s statement, “Writing poetry after Auschwitz is barbaric,” and explore whether or not there should be a “political correctness” in writing about the Holocaust (i.e., the fine line between poignancy and exploitation). Students read and analyze poetry, fiction, nonfiction, and film, as well as relevant critical texts. **NOTE:** This course meets for 7 weeks on Mondays and Wednesdays starting 11/1 and ending 12/20. Students must also register for one of the LNGC NYC courses, which meet in the first half of the semester.

**LNGC 1350 Nodes and Networks: Mexican New York**

Paul Ross

This course interrogates Mexican migration to New York City from multiple perspectives. Themes include the transnational lives of new immigrants, Mexican presence in New York’s urban landscape, religion, day labor, US immigration policy, the Mexican government’s diplomatic efforts on behalf of immigrants, illegality, and how the issue of immigration circulates in the public sphere of both the US and Mexico. Historical perspective is developed by attention to how the relatively recent phenomenon of Mexican migration to NYC compares to previous waves of migration. Readings include scholarly works and contemporary journalism. Grades will be based on participation and research projects conducted in small groups. **Students take several field trips. NOTE:** This course meets for 7 weeks on Tuesdays and Thursdays starting 10/26 and ending 12/21. Students must also register for one of the LNGC NYC courses, which meet in the first half of the semester.

**LNGC 2000 Lang College Singers**

Conrad Chu

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 is repeatable. This course also satisfies some of the requirements for LARS.**

**LNGC 2004 Lang College Marathon Team**

Rory Stuart

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 2007, 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 2001 New School Arts Ensemble**

Conrad Chu

Do you like to fiddle or blow your horn? Do you miss playing in your high school band or orchestra? The New School Arts Ensemble is Lang’s new chamber orchestra-in-residence and is open to amateur instrumentalists interested in the classical and pops repertoire. The ensemble welcomes players of all abilities in a low-pressure setting where they can develop their skills performing great orchestral music. The course culminates in a public concert. Students, faculty, and staff of the entire New School and area residents are welcome to join.

**LNGC 3000 Teaching and Learning Seminar**

Bertha Peralta

This course trains students to become Seminar Fellows of the First Year Program, where they will work with a faculty advisor to help freshman advisees make a successful transition to college. Fellows also teach in the First Year Workshop. Training for fellows includes developing good listening skills, facilitation of group discussions, and effective presentation of factual information on a variety of topics, academic and personal. **Prerequisite:** LNGC 3100 How People Learn and permission of the instructor. **Advising note: credits for this course count as non-liberal arts credits.**
LNGC 3100  \textbf{How People Learn} \textit{also Spring}
Mark Statman

This course is an introduction to various pedagogies and theories of learning and teaching, with special emphasis on teaching and learning in the seminar environment. \textit{This course is a prerequisite for students interested in participating in the Seminar Fellows program. See page for more information. This course also satisfies some of the requirements for Education Studies.} (4 credits)

LNGC 3908  \textbf{Writing Fellows}
Instructor to be announced

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. (4 credits)

LNGC 3910  \textbf{Ruane Education Internship} \textit{also Spring}

Paid internships are available for 15-20 Lang students to teach in the Accelerated Reading Program sponsored by the Carmel Hill Fund in inner-city primary schools. See Brandon Graham at grahamB@newschool.edu for details.

LNGC 3901  \textbf{Introductory Internship} \textit{also Spring}
Brandon Graham

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 weekly journals, plan a presentation, produce a final paper or project, and complete additional requirements. 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. \textit{Letter A-F grading.} (1-6 credits)

LNGC 3902  \textbf{Intermediate Internship} \textit{also Spring}
Brandon Graham

See the website for details.

LNGC 3903  \textbf{Advanced Internship} \textit{also Spring}
Brandon Graham

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. \textit{Pass/unsatisfactory grading.} (2-12 credits)
COUSE DESCRIPTIONS

SPRING COURSES

LNGC 2000  Lang College Singers
Conrad Chu
See Fall courses for description.

LNGC 2004  Lang College Marathon Team
Rory Stuart
See Fall courses for description.

LNGC 3100  How People Learn
Instructor to be announced
See Fall courses for description.

LNGC 3901  Introductory Internship
Brandon Graham
See Fall courses for description.

LNGC 3902  Intermediate Internship
See the website, www.lang.edu, for details.

LNGC 3903  Advanced Internship
Brandon Graham
See Fall courses for description.

LNGC 3910  Ruane Education Internship
See Fall courses for description.

LPHI Philosophy
Unless otherwise noted, courses are 4 credits.

FALL COURSES

LPHI 2000  Existentialist Philosophy
Daniel Morris
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, how the metaphysically isolated subject lives out existence. This
course surveys a wide range of existentialist writings, taking into account
their diversity of literary forms. This course satisfies some requirements for
Writing.

LPHI 2002  Descartes and Pascal
James Dodd
This seminar attempts to understand the philosophical importance of the
confrontation of two greats of 17th century French thought, Blaise Pascal,
and Rene Descartes. Of central concern is the philosophy of mathematics
and science in early modern thought, and its impact on the meaning of
religious faith

LPHI 2003  Justice and Legality
Philip Munger
Using ancient primary texts, this course examines and compares law and
justice in world religions and the diverse views of Confucius, Moses, the
Bhagavad Gita, Homer, and other sources. Topics and questions include:
what is a good human being; what is a just society; the transition from ritual
to law; the relationship between law and divinity and what determines that
relationship; and the very roots of legal justice, such as the idea of universal
human rights. Also considered are the rebels within otherwise mainstream
traditions, such as Lao Tze, Jesus, Socrates, and Buddha, and their influence
over the notions of justice and legality. The underlying aim of these analyses
is to consider the existential problem of what constitutes a good life.

LPHI 2010  Philosophy 1: Ancient Philosophy
Ben Grazzini
This required course is an introduction to the major themes and impor-
tant texts of ancient philosophy, covering such philosophers as Heraclitus,
Parmenides, Plato, and Aristotle. This course satisfies some requirements
for Writing.

LPHI 2020  Philosophy 2: Modern Philosophy
Rocio Zambrana
This course explores various philosophical works of Descartes, Leibniz,
Hume, and Kant in order to understand the nature, foundations, and limits
of knowledge. Students explore various considerations of skepticism and
their determinations of the subject.
LPHI 3108  Social and Political Philosophy
Adam Rosen
Ideals such as freedom, equality, justice, and solidarity play an important role in the regulation and contestation of the social order. This course examines the importance, origin, and influence of such ideals. Topics include whether they represent the elements of a potentially universal culture, or are they limited to particular historical formations; the forms of social organization and social relations, and what conception of human subjectivity and community they imply; whether they are essential to an emancipatory politics or do they express an ideological hegemony veiling real social divisions. Through these topics students explore the relationship between force and legitimacy, power and right, theory and practice.

LPHI 3123  Metaphysics and Epistemology
Saulius Geniušas
This course examines modern metaphysical and epistemological theories. Topics include theories of knowledge, such as the nature and source of knowledge, and the limits of knowledge considering several modern versions of epistemological skepticism; issues 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.

LPHI 3513 A  Topics in Philosophy: Early Plato
Dmitri Nikulin
This course provides a close reading of Plato’s earlier dialogues, where the main figure is Socrates thinking aloud together with his interlocutors, often without a definitive conclusion. The ancient masterpieces of rhetoric and dialectic discuss the topics of love, friendship, justice, courage, temperance, self-knowledge, and wisdom.

LPHI 3513 B  Topics in Philosophy: The Philosophical Analysis of War
Claudia Baracchi
This course considers the phenomenon of war in its historical and anthropological, political and psychological dimensions. By reference to relevant texts in the philosophical traditions as well as in the discipline of psychoanalysis, students examine the fact of war and, despite its pervasiveness and normality, explore the possibility of peace to come.

SPRING COURSES

LPHI 2010  Philosophy 1: Ancient Philosophy
Chris Roberts
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
Roy Ben Shai
This course explores various philosophical works of Descartes, Leibniz, Hume, and Kant in order to understand the nature, foundations, and limits of knowledge. Students explore various considerations of skepticism and their determinations of the subject.

LPHI 3030  Kant
Alice Crary
The goal of this course is the mastery of one of the central philosophical texts in modern philosophy: Immanuel Kant's *Critique of Pure Reason*. Students systematically read the text and develop an interpretation of this seminal work. This is an excellent course for majors in philosophy, and for non-majors it serves as an in-depth introduction to Kant's insights and arguments that are often alluded to in other disciplines, even if not always fully understood.

LPHI 3102  Ethics
Fanny Soderback
This course considers two ways of approaching central questions of ethics: one looks at the nature and characteristics of actions, the other at states of character or virtue. Students examine a variety of ethical questions through close readings of writers in the Kantian and Aristotelian traditions, as representative of these two approaches. Central to the discussion is the viability of the distinctions between act and agent, principle and virtue.

LPHI 3104  Aesthetics
Moris Stern
Aesthetics deals with those aspects of experience that are difficult to conceptualize, such as beauty, what delights us, what can be considered “art.” Something about aesthetic experience runs against the very grain of what counts as a concept—clear, well-defined outlines, precision in definition and deployment. This course critically examines the challenges, and the value, involved in the pursuit of a theory of taste and art. *This course also satisfies some of the requirements for Arts in Context.*

LPHI 3115  Philosophy of Nietzsche
David Kishik
In this course students read broadly from Nietzsche’s writings and discuss both their philosophical significance and their legacy. Texts include some or all of *Untimely Meditations*, *The Genealogy of Morals*, *Ecce Homo*, *Thus Spoke Zarathustra*, *Twilight of the Idols*, and *The Gay Science*. *This course satisfies some requirements for Writing.*

LPHI 3122  Philosophy of Science
Justin Holt
This course deals with issues concerning the method and foundation of the sciences. Topics include the difference between the social sciences and the natural sciences, the role of mathematics and mathematical reasoning in scientific method, and the meaning and role of science in modern technological civilization.

LPHI 3200  Argumentation or the Art of Thinking
Mario Wenning
This course focuses on argumentation and the art of thinking, with the goal of learning how better to think and argue. It covers both concrete and formal ways of arguing and thinking. Different types of arguments, ways of arguing, and fallacies will be examined by way of examples.
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. This course examines this quarrel by reading ancient Greek tragedies, followed by Plato's and Aristotle's responses to tragedy. It follows this quarrel taken up by modern philosophers, including Nietzsche, Hegel, Hölderlin, and Heidegger. Finally, it considers philosophy and tragedy in the contemporary theatrical and cinematic experience. This course also satisfies some of the requirements for Arts in Context.

LPOL Political Science
Unless otherwise noted, courses are 4 credits.

FALL COURSES

LPOL 2026  Introduction to Comparative Politics
Aleida Ferreyra Barreiro
This course surveys current themes and questions in comparative politics. It first focuses on the methodology and different analytical frameworks of the discipline, and then covers 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 2028  Political Forms of Globalization
Andreas Kalyvas
Modern political theorists have assumed the existence of the nation-state in their analysis. Recently, however, phenomena as migrations, diasporas, transnational economic processes, information flows, new developments in international law, and transformations in warfare have challenged scholars to reconsider the unit of political theorizing. This course examines major theoretical writings about the political and legal dimension of globalization. Particular emphasis is given to political theories of cosmopolitanism, liberal internationalism, empire, and the world-state as alternatives to the nation-state. Topics include the fate of sovereign power and its presumed decline, accountability and the future of democracy in a global context, global justice, and theories and strategies of insubordination to and resistance against neo-liberal globalization.

LPOL 3103  Politics of HIV/AIDS in the Developing World
Lauren Paremoer
The HIV/AIDS epidemic threatens the political stability and economic development of new and emerging democracies. This course uses South Africa as a case study. In examining the state’s response to the crisis, topics include the neo-liberal macroeconomic policies developing states are being encouraged to adopt; the impact of the political system on these states’ capacities to implement social policies, including the political party systems, institutional designs, the capacities of state apparatus for implementing policy, and the nature of state/civil-society relations; the cultural factors that condition HIV/AIDS policy discourses, especially regarding sexuality and its regulation, particularly in Africa. Readings include Michel Foucault, Adam Sitze, Susan Sontag, Joao Biehl, Stephen Epstein, Michael P Brown, Thabo Mbeki, Gilles Deleuze, Achille Mbembe, and Didier Fassin.
**LPOL 4502  Political Economy of the Environment**  
Lance Taylor  
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. Open to juniors and seniors only. This course is co-scheduled with The New School for Social Research. (3 credits)

**SPRING COURSES**

**LPOL 2029  Democracy in Theory and Practice**  
Jorge Romero Leon  
The course is an introduction to democratic theory and an exploration of democracies throughout history. It posits different approaches to democracy—minimalist, instrumental, and substantive—in order to challenge the students’ concepts of democracy and its centrality as a referent in contemporary socioeconomic and political processes. Topics include democracy’s relationship to rights, freedom, law, and political development in practice, and contemporary attempts to make it the ultimate form of political articulation. Authors include Arendt, Benhabib, Barber, Barry, Dahl, Dewey, Habermas, Lippman, Mouffe, Pateman, Przeworski, Shaprio, Schmitt, Zakariah, and Zoilo.

**LPOL 3019  Theories of Democracy**  
Andreas Kalyvas  
This course focuses on the most emblematic theories of democracy, especially in the last two centuries, in order to appreciate the diversity of competing models of democratic politics. Topics include the debate over the compatibility of democratic citizenship with leadership and the rule of political elites; the role of power and competition; the relationship between democratic action and public deliberation; the institutionalization of popular sovereignty concerning the rule of law and individual rights and interests. Themes explored include the implications of political representation on democratic discourses; the rift between ancient and modern democracy; the consequent later distinctions between radical and liberal visions; the effects of capitalism on democracy’s development, class conflict, and economic structure; the relationship between self-legislation and the constraints of constitutionalism. Also considered are democracy’s endemic tensions with respect to procedure and substance, liberty and equality, the separation of power and the authority of laws, disagreement and consensus, and representation and participation.

**COURSE DESCRIPTIONS**

**LPSY Psychology**  
Unless otherwise noted, courses are 4 credits.

**FALL COURSES**

**LPSY 1014  Drugs, Culture, and Deviance**  
MacWelling Todman  
This course provides an overview of the complex historical, economic, cultural, and psychological forces underlying the production, sale, use, and abuse of illicit and licit drugs. There will be some discussion regarding the physiological mechanisms associated with the addiction process, but greater emphasis will be placed on the role of culture and other environmental forces in defining the boundaries between problematic and non-problematic drug involvement. Central to this exploration will be the concept of deviance and its construct within and across cultures; especially regarding segmentation into the near universal categories of intrinsic moral deficits, acquired moral deficits (from immoral local environments), and biological deficits.

**LPSY 1015  Race, Culture, and the Classification of People**  
Lawrence Hirschfeld  
Few ideas are as potent, as easy to learn, and as difficult to forget as race. This course explores issues about race by disrupting “common sense” and by identifying its psychological and cultural dimensions. The approach is comparative: to examine differences and similarities in racial thinking across cultures and across historical periods, and to compare race with other important social categories, such as gender and class.

**LPSY 2008  Abnormal Psychology**  
Noel Garrett  
This course is designed to introduce students to the study of abnormal psychology. Students discuss the diagnosis, causal factors, and treatments of an array of psychopathological disorders. Historical and contemporary conceptions of abnormal behavior are explored as well as controversies within the field regarding the classification, assessment, and treatment of psychological disorders.

**LPSY 2036  Fundamentals in Developmental Psychology**  
Chloe Bland  
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 and develop our abilities to perceive, think, feel, remember, plan, and ultimately, (more or less) realize our potential as human beings. This course also satisfies some of the requirements for Education Studies.

**LPSY 3018  Health Psychology**  
Gina Turner  
This course provides an introduction to the research and theories of the field. Some familiarity with psychopathology and/or social psychology is desirable but not required.
COURSE DESCRIPTIONS

LPSY 3025  Culture, Ethnicity, and Mental Health
Doris Chang-Kaplan
This course provides an introduction to the study of culture and human behavior in general, and culture and mental health in particular. Although primary attention is given to cross-national research and research on the major U.S. ethnic groups, issues of gender, social class, and other forms of diversity are also addressed. Multidisciplinary perspectives are examined, in particular that of medical anthropology. Familiarity with Abnormal Psychology is desirable, but not required. This course also satisfies some of the requirements in Cultural Studies (RE).

LPSY 3040  Psychology of Terrorism
Jeremy Ginges
This course examines the individual and group psychology of terrorism. Consideration is given to the historical emergence of terrorism and its culturally and socially variable forms and meanings. Drawing on relevant theory and research in psychology, sociology, and anthropology, the course addresses topics such as the origins of terrorism, the small group structure and practices of terrorist organizations, the impact of personality factors and of experiences of political involvement in promoting individual commitment to terrorist causes, and the role of cultural beliefs and practices in shaping terrorist ideology. Also considered are phenomena of suicide terrorism, with a focus on the conditions under which it arises and the role of small group processes and of personality factors in its occurrence. The course also addresses broader issues in intergroup relations that bear on terrorism, including stereotype formation, social identification, dehumanization, and mortality salience.

LPSY 3103  Dream Interpretation
Michael Adams
This course introduces students to the methods of dream interpretation that Freud, Jung, and others have proposed in the 20th century. In 1900, Freud published his book on dream interpretation, believing that he had discovered the “secret” of dream. The psychology community has now had a hundred years of psychoanalytic dream interpretation. In this course students learn to apply psychoanalytic techniques to interpret dreams in order to know the unconscious. Students explore psychoanalytic theory, dreams, the unconscious, and hermeneutics (the philosophy of the interpretation of texts). They also explore cultural aspects of interpretation through the example of African-American traditions about dreams in Anthony Shafton’s Dream-Singers: The African American Way with Dreams. This course satisfies some requirements for Writing.

LPSY 3601  Methods of Inquiry
Shireen Rizvi
In this course students 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 are expected to understand the logic of how empirical research is carried out, and learn how to write a research report and present the findings. Students review different methods of conducting research and examine examples of published studies. The course conducts 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. Open only to juniors and seniors, with seniors a priority.

LPSY 4000  Research Practicum 1
Howard Steele
This course is available only to students officially pursuing the program in psychology, 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 New School for Social Research 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
Emanuele Castano
This course provides an overview of social psychological research focusing on human beings as “social animals” engaged in a complicated network of social relations, both real and imagined. Constrained by our cognitive capacities and guided by motives and needs, humans attempt to make sense of our social world our relationship to it. The class examines how this influences perceptions of the self, perceptions of other individuals and groups, beliefs and attitudes, group processes, and intergroup relations. Readings emphasize how various theories of human behavior are translated into focused research questions and rigorously tested via laboratory experiments and field studies. Co-scheduled with The New School for Social Research; open to juniors and seniors only. (3 credits)

LPSY 4505  Developmental Psychology
Joan Miller
This graduate-level course surveys major theories and research findings in developmental psychology. Co-scheduled with The New School for Social Research; open to juniors and seniors. (3 credits)

LPSY 4556  Language and Thought
Michael Schober
This graduate-level course surveys research on psycholinguistics, cognition, and the relation between language and thought. Co-scheduled with The New School for Social Research; open to juniors and seniors. This course also satisfies some of the requirements for Education Studies and Writing. (3 credits)

ULEC 2160  Introduction to Philosophy
Howard Steele
This course provides an introduction to the broad science of psychology. Topics range from biology to sociology to computer science. They may deal with human or animal behavior (which can be observed), or with mental and emotional activity (which can often only be inferred from behavior). Specific topics include: human susceptibility to visual illusions, comparing self-recognition in chimpanzees with self-awareness in children; human propensity to obey authority, and conform to the behavior of peers; how the brain processes language; why we fall in love; how babies come to understand they are animate objects in space; why we never forget how to ride a bicycle; This course is a prerequisite for intermediate and advanced courses in psychology. (3 credits with discussion)
LPSY 2020  **Fundamentals in Personality**  
Maile O’Hara  
The course introduces the fundamentals on the nature and functioning of human personality based on more than a century of writing. Topics include psychoanalytic, cognitive, behavioral, genetic, evolutionary, physiological, and trait-based theories of personality. The course also examines how personality is assessed, including the considerations in developing a reliable and valid measure of personality. The course covers methods employed in personality research, and also implications of theories of personality for approaches to describing, understanding, and treating psychopathology.

LPSY 2039  **Fundamentals in Cognition**  
Adam Brown  
Cognitive psychology is the study of how we perceive, process, and store information. The class begins with a history of the field and the foundations of current debates and then examines current experimental research in the areas of cognitive neuroscience, attention, perception, memory, the structure of knowledge, language, reasoning, and problem solving. Topics include: 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**  
Jeremy Ginges  
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 3001  **Psychology of Religion**  
Inga Blom  
This course examines 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 looks 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. *This course also satisfies some of the requirements for Religious Studies.*

LPSY 3002  **Remembering Trauma**  
William Hirst  
This course reviews what is known about trauma and memory. It examines people’s varied responses to trauma, which include being haunted by the event—(Holocaust victims dwelling on their concentration camp experience, rape victims reliving their attack, and war veterans plagued by battle flashbacks), forgetting and even denying the event occurred, and forgetting the event and experiencing vivid recovery. Topics include accounting for the presence of both vivid recollection and complete forgetting; which response best characterizes trauma memory; what the various patterns say about the nature of trauma.

LPSY 3017  **Cognitive Neuroscience**  
Marcel Kinsbourne  
This course is an introduction to the basic structural and functional properties of the human nervous system and their relationship to various aspects of human cognition.

LPSY 3035  **Remembering the Self**  
Jonathan Koppel  
This course provides an overview of perspectives on how people recall the past. It explores and integrates a range of literature on autobiographical memory, from early work in psychoanalysis and developmental psychology to current research in many subfields of psychology, including cognitive, clinical, and neuropsychology. It addresses the constructive nature of autobiographical memory and the self, the relative accuracy of recollections of the pasts, and the specific schemas and biases that inform autobiographical memory and the resulting sense of self. It also focuses on how memory functions differently across contrasting types of life events, including those that evoke happy, sad, neutral, shocked, or fearful feelings.

LPSY 3036  **Topics in Child Clinical Psychology**  
Miriam Steele  
This course reviews the emergence of the discipline of developmental psychopathology. Topics include the etiology of childhood disorders, such as autism, conduct disorder, eating disorders, and attachment disorders. The concepts of resilience, prevention, and treatment are also explored.

LPSY 3037  **Topics in Adult Clinical Psychology**  
Shireen Rizvi  
This course is an introduction to the field of clinical psychology. The history of clinical psychology is examined as is the relationship between clinical and other branches of psychology. Students learn about what is involved in becoming a clinical psychologist including activities such as preparation and application for graduate school, graduate academic and research training, and practical experience (e.g., assessing and working with patients in counseling centers, outpatient clinics, and hospital settings). Various career paths are explored including teaching and research, psychotherapy, health psychology and administration. Students are introduced to various forms of psychotherapy and explore current controversies within the field.
COURSE DESCRIPTIONS

LPSY 3039  Political Psychology
Jeremy Ginges
This course addresses key theoretical and empirical topics in political psychology. An overview is provided of the field of political psychology and the ways in which questions of political psychology are studied in both the experimental tradition of social psychology and the survey-based tradition of political science. Consideration is given to the political psychology of collective public behavior, including issues of social identity, intergroup relations, and group interaction. Focus also centers on individual political attitude formation and decision making. Topics include contemporary racism, stereotype formation, essentialist group perception, symbolic politics, and political extremism.

LPSY 3105  Evolutionary Psychology
Lawrence Hirschfeld
This seminar explores the emerging field of evolutionary psychology—the study of the natural history of higher-order thinking that enables human social and cultural life. Topics include: examining and evaluating which contemporary behaviors reveal adapted competencies and which do not; which aspects of thinking represent evolved adaptations and which do not; the role of learning in the expression of various adapted mechanisms; using evolutionary theory to inform current debates about human experience; the use and misuse of evolutionary theory.

LPSY 3130  Psychoanalyzing Jewish, Christian, and Islamic Mythology
Michael Adams
This course applies the theories and methods of psychoanalysis to the three major monotheistic religions originating in the Middle East. Students read selections from the Bible and the Q'uran. Topics covered include the lives of the prophets, the “Word” and the “Book,” revelation and prayer, angels and jinn, divine (and demonic) interventions, miracles, idolatry and iconoclasm, good and evil, heaven and hell, the last judgment, holy war, martyrdom, fundamentalism, and the notion of “one god” as opposed to many gods (not to mention goddesses). This course satisfies some requirements for Writing.

LPSY 3601 A & B  Methods of Inquiry
Joan Miller (A)
Emanuele Castano (B)
In this course students 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 are expected to understand the logic of how empirical research is carried out, and learn how to write a research report and present the findings. Students review different methods of conducting research and examine examples of published studies. The class conducts 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. Open only to juniors.

LPSY 4001  Research Practicum 2
Howard Steele
This course is available only to students pursuing the psychology path of study, and is a continuation of LPSY 4000, Research Practicum 1. 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 4504  Visual Perception and Cognition
Arien Mack
This graduate-level course provides an introduction to the area of Visual Perception. Co-scheduled with The New School for Social Research: open to juniors and seniors. 3 credits.

LPSY 4521  Cognitive Psychology
William Hirst
This course surveys the progress made in understanding the human mind from the perspective of cognitive science. Memory, attention, and thinking are among the topics examined. Co-scheduled with The New School for Social Research. Open to juniors and seniors only. (3 credits)

LPSY 4550  Psychology of Personality
Howard Steele
This course explores theory and research in the area of individual differences. Co-scheduled with The New School for Social Research; open to juniors and seniors only. (3 credits)

LPSY 4558  Psychopathology 2
McWelling Todman
This course is an introductory survey of biological, cognitive, socio-cultural, and epidemiological aspects of schizophrenia and other psychotic disorders. Co-scheduled with The New School for Social Research; open to juniors and seniors only. Prerequisite: Permission of the instructor. (3 credits)

LPSY 4561  History and Systems
Arthur Blumenthal
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 The New School for Social Research; open to juniors and seniors only. (3 credits)
LREL Religion

Unless otherwise noted, courses are 4 credits.

FALL COURSES

LREL 2030  Religion in South Asia
Varuni Bhatia
This course introduces students to major religions of South Asia, and to important issues that impact the study of religion in the region, with attention on current political concerns. Buddhism, Jainism, Sikhism, Hinduism, and Islam are introduced.

LREL 2055  Encountering Religious Pluralism
Katherine Kurs
This course explores contemporary religious pluralism in America, from Rap churches to Sikh policemen, from Buddhist meditation in prisons to Latinos converting to Islam, focusing on “lived religion” and the construction and expression of sacred meaning in our urban New York context. Topics include: an historical perspective on pluralism; post-9/11 challenges; atheists in America; religion on the Internet; encounters with religious “difference;” inter/intra religious cooperation and confrontation; tensions between religious and secular authority. Our modes of inquiry and learning will include field work, journal reflections, and a review of current news and scholarly literature, along with independent research and in-class presentations.

LREL 2070  Hebrew Bible in Context
Sara Winter
The seminar explores the Hebrew Bible alongside texts produced by neighboring cultures of the ancient world. The Bible took shape over a period of hundreds of years and was influenced by literatures and religions of various ancient Mediterranean peoples. The many literary genres found in the Hebrew Bible—poetry, narrative, historical, legal, and ritual texts—are discussed with other representative ancient works including Mesopotamian legal texts, Mesopotamian and Egyptian hymns, and Ugaritic narrative poetry.

LREL 3053  African American Religions: The Destruction of Identity or Revolutionary Theology?
Paula Austin
This course explores the diversity of African American beliefs, experiences, and expressions from the colonial era through the Civil Rights Movement. Topics include the impact of Christian conversion of Africans and its part in maintaining the system of slavery in the US; the important relationship between religious instruction and literacy in early America; the evolution of Christianity in the African American community and its significance in the Civil Rights Movement; and the role and experiences of women in African American religious traditions. Also examined are current African American Islamic traditions and their connection to African Muslim practice prior to the slave trade, and the development of African religions in “the new world” in the forms of Santeria, Candomble, and Vodun.

LREL 3059  Myth and Religion in Film
Sara Winter
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, Terence Malick’s The Thin Red Line.

UHUM 2004  Medieval Church and State: Christendom’s Fall and Rise
Michael Pettinger
This course examines the history of Christianity and its association with European identity from the fall of the Roman Empire in the West to the Reformation. Students examine the relationship between the Church and the disintegrating Roman State and the new kingdoms that took its place. This entails studying the process of conversion in Europe, including such topics as monasticism and missionary movements, pagan resistance and accommodation to the new religion, and Christian relations with Jews and Muslims in Europe and beyond.

UREL 2002  Theorizing Religion
Anne Murphy
What is “religion” and how useful is it to describe aspects of human history and experience? This course explores a wide range of disciplinary engagements with the definition of “religion” and considers the genealogy of the concept in relation to broader histories of ideas and politics. Students consider the problematics of this Western concept for understanding non-Western cultures and traditions, and evaluate the usefulness of critical engagement with the notion of religion in concept to contemporary society. Advising note: students who have taken Approaches to the Study of Religion cannot take this course.

SPRING COURSES

LREL 2000  Spiritual Autobiography
Katherine Kurs
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, students read contrasting, largely 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.
COURSE DESCRIPTIONS

LREL 2069  Fundamentalism in 20th Century America
Sam Haselby
From the creation of the Salvation Army at the start of the 20th century to the emergence in the 1980s of powerful fundamentalist and evangelical electoral organizations, American political religion has changed dramatically. This course explores the appearance of religious fundamentalism and its relationship to changes in American society. Topics include fundamentalism as a new kind of religion and its apparent popularity in the United States; how and why capitalists and religious fundamentalists formed an effective political alliance; the connection with other cultural shifts such as suburbanization. This course analyzes these and other issues using historical scholarship and literary and autobiographical writings by American evangelicals and fundamentalists.

LREL 2074  New Testament in its Milieu
Arthur Shippee
Within two or three generations, the followers of Jesus Messiah were transformed from a small Palestinian Jewish renewal movement into a widespread, 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. Students 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. This course satisfies some requirements for Writing.

LREL 3010  Gender and Ritual in the Ancient World
Sara Winter
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; some rituals were open to both sexes others were open only to women. This seminar explores religious rituals and practices from Mesopotamia, Egypt, ancient Greece, and Rome in connection with the cultural understanding of gender and how it determined participants, officials, and concepts of the deities. This course satisfies some of the requirements in Cultural Studies (GS).

LREL 3200  Sociology of Religion: Magic and Witchcraft
Sarah Daynes
“Primitive religions” have been central to the development of sociological and anthropological thought; and from Cuban Santeria to Western witchcraft to Haitian Voodoo, there is a revival of magic practices in our contemporary world. This course examines magic and witchcraft by using both early-century analyses and contemporary case studies from around the world, including Western societies. The goal is to gain an in-depth understanding of magic and witchcraft as “systems of thought”; to question the opposition between rationality and irrationality; and to question the opposition between “primitive” and “advanced” religions.

LREL 3210  Topics in Islam
Instructor to be announced
This course is an exploration of an aspect of Islamic religious thought or traditions.

LREL 4500  Memory and Devotion
Anne Murphy
This course is an advanced undergraduate seminar for students officially pursuing the program in religious studies, but is open to advanced students from other concentrations with relevant knowledge/experience. The course examines the ways in which memory structures and constitutes devotional religious practices through a range of memorial media and representations: text, image, performance, relic, sacred site. Methodological issues in interdisciplinary study and the theorization of memory and representation are the primary foci of the class, through the exploration of a number of religious traditions: Christianity (with a focus on Western and medieval varieties), Buddhism, Islam, Hinduism, and Sikhism. The goal of the course is not to provide a comprehensive introduction to the traditions examined, but instead to raise questions about the role of memorial culture in relation to religious practices and ideology, and to provide loci for engagement with methodological and theoretical issues.

LREL 2300  Introduction to Buddhism
Instructor to be determined.
This course explores the range of thought and practice and the history of Buddhism.
LSHI Social and Historical Inquiry

Unless otherwise noted, courses are 4 credits.

FALL COURSES

**LSHI 2052  **Psychoanalysis and Society: Freud
Orville Lee

Since the early 20th century, psychoanalysis has helped to define our understanding of experience. Psychoanalytic concepts such as repression, neuroses, and the unconscious have become part of everyday language, and psychoanalytic practice has been popularized in films by Alfred Hitchcock and Woody Allen. In this course, students focus on the meaning and significance of the work of Sigmund Freud - the catalyst of the psychoanalytic movement - for understanding social life. Students read his foundational writings on hysteria, dreams, and sexual development in women and men in order to trace the contours of psychoanalysis as a form of knowledge about the self; students also consider Freud's meta-psychological writings on totemism, group psychology, memory, modern culture, war, and religion in order to link knowledge of the self with the social situation of individuals. Freud’s work is examined in relation to other writers who complement or critique psychoanalysis: Émile Durkheim, Maurice Halbwachs, Max Weber, Nancy Chodorow, and Luce Irigaray. Note: while there are no formal prerequisites, Social and Historical Inquiry is useful for the background knowledge that is drawn upon during the semester. This course satisfies some of the requirements for Psychology.

**LSHI 2053  **Exotic and the Familiar (CORE)
Sarah Daynes

See the website, www.lang.edu, for details.

**LSHI 3017  **New York, Slavery, and the South from 1820 to 1877
Kathleen Hulser, Cynthia Copeland

When slavery in New York State ended in 1827, America's financial capital continued an important partnership in the national system of slavery. In this era, the New York based-press invented a visual vocabulary of racism that shaped generations of prejudice, even as black leaders fought for civil rights and equality through their own press and institutions. This hands-on seminar course, drawing on both a major art exhibition and a major historical show at the NY Historical Society offers a unique opportunity to learn about the process of representing and interpreting history. Explorations of images and material culture are complimented by field work analyzing historical sites and public art in New York City. Classes are held at the NYHS.

**LSHI 3034  **Latin American Society and Politics (CORE)
Maria Crespo

This course examines populism, one of the most enigmatic phenomena of Latin American politics and society. Since the proto-populist caudillo politics of the 19th century, the identification between the pueblo and a leader against an imperial or oligarchic enemy has been part of the political imagery of the region. In 20th-century Latin America, whenever presidentialism and populism met, it had particularly explosive consequences. This course studies different episodes of historical and contemporary populism and analyzes the relations between presidential leadership, charisma, democratic identification, populist discourse, and dictatorship.

**LSHI 3068  **Politics of Small Things
Jeff Goldfarb

This course explores how everyday social interaction forms history. While it is often observed that economic conditions determine personal destiny, political order shapes intimate relationships, and religious developments form individual character, the way daily life shapes the economy, the polity, and civilization itself is generally neglected. In this course the perspective of “small things” provides a way to understand the history of our recent past and illuminate a richer perception of future political prospects. Readings include works of Michel de Certeau, Vaclav Havel, Michel Foucault, Erving Goffman, and Hannah Arendt.

**LSHI 3508  **Apartheid and After: South Africa (CORE)
Hylton White

This seminar uses texts by South African writers to explore that country's experience of the racist social order that was called Apartheid. Topics include the historical and political dynamics behind Apartheid; its impact on everyday social and cultural lives; the anti-Apartheid struggle and its visions of an alternative society; and how post-Apartheid South Africa has dealt with the social legacies of this system. Texts include political essays and manifestos, ethnographies, social commentaries, and novels from different moments in South Africa’s modern history.

**LSHI 4000  **Cultural Politics of Nature
Hugh Raffles

Animal liberation, Alaskan oil exploration, human cloning, genetically-modified foods, race- and class-based toxic dumping, and the rehabilitation of nuclear energy are all at the center of current debate. In this course, students take a case-study approach, tackling one issue in depth each week and experimenting with a range of approaches (literary, ethnographic, historical, sociological, etc.) to develop a multidimensional theoretical basis for understanding why nature is such a key site of contemporary cultural struggle.
**ULEC 2210  Social Thought 1: Social Change (CORE)**
Ron Kassimir
This course provides insight into how social science thinking, research, and logics of inquiry are applied to understand important social issues from around the world. Students gain both broader knowledge of issues and tools for grasping the meaning, causes, and consequences of these issues and which can be used in further studies. The course is structured around modules each of which focuses on a critical social issue. Issues are chosen to highlight large-scale social and political transformations and mobilizations, such as social protest, war and civil conflict, and democratization, and perspectives on these events from public intellectuals, classical social theorists, and contemporary social researchers. To receive credit Lang students must register for one of the ULEC 2211 Social Thought 1 Discussion sections. (3 credits)

**SPRING COURSES**

**LSHI 3018  Fin de Siècle Social Thought: Durkheim, Weber, Freud**
Orville Lee
The fifty years surrounding the turn of the 20th century marked a period of distinctive efflorescence in European intellectual culture. In this course, students examine three major contributors to the social thought of this era: Emile Durkheim, Max Weber, and Sigmund Freud. Students read both intellectual histories of these thinkers as well as their scholarly works. The goal of the course is to foster a deep understanding of these intellectuals in their time and to reflect on their continuing significance in our time. Topics covered include the question of social order, the possibility and limits of rational knowledge, and the forces impinging on the formation of a social self. This course is appropriate for advanced sophomores, juniors, and seniors. It is strongly recommended that students who intend to enroll in the course have taken Social and Historical Inquiry I or an equivalent course.

**LSHI 3019  Explorations in Modernity**
See the website, www.lang.edu, for details.

**LSHI 3036  Ethnography**
Sarah Daynes
See the website, www.lang.edu, for details.

**LSHI 3037  Escapes from Freedom**
Efrat Waksman
In *The Brothers Karamazov*, the Grand Inquisitor argues that freedom is a burden that mankind would prefer to give up in favor of obedience to authority. This course examines the predicament of the individual and the seductiveness of oppressive doctrines. Topics include why the modern world with its promise of greater autonomy continues to be threatened by mass conformity, totalitarianism, and unrestrained capitalist economy in which the individual is not autonomous; how liberals, democrats, and existentialists view this issue; and various sociological, psychological, literary, and philosophical perspectives. Authors read may include Arendt, Berlin, Camus, Dostoevsky, Freud, Fromm, Kant, Mill, and Riesman.

**LSHI 3040  Economic Development and Political Democracy in the Modern World**
Mala Htun
Societies around the world seek two goods. They aim to provide for the basic welfare of their citizens and to respect and cultivate human freedom. Though these goals of development and democracy seem straightforward, achieving them is not. Throughout history, people have disagreed, often violently, about the causes and mechanisms of social and economic development and political democracy. The course analyzes major theories of development, defined as the process of producing wealth and improving living standards. Market- and statist-oriented developmental paradigms in the history of Europe, East Asia, and Latin America are compared. Next, the focus turns to an analysis of democracy, i.e., how it has been understood, how societies arrive at it, and how democratic institutions vary. Finally, it explores the interaction of democracy and development in contemporary societies.

**ULEC 2xxx  Social Thought 2: Everyday Life (CORE)**
Hylton White
See Fall courses for general description. Part 2 of the course focuses on critical dimensions of everyday life, such as family relations, sexuality, religion, and consumption. To receive credit Lang students must register for one of the ULEC Social Thought 2 Discussion sections. (3 credits)
LSOC Sociology

Unless otherwise noted, courses are 4 credits.

FALL COURSES

LSOC 2005 Sociology of Culture
Erin O'Connor
This course is an introduction to current theoretical perspectives, methodological issues, and empirical work. Students examine sociological accounts of the production of culture, including popular culture, mass media, art, and varieties of material culture. They 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 durable patterns of social organization.

LSOC 3012 Sociology of Popular Music
John Giunta
This course approaches music as a social phenomenon and examines the relationship between social life and the creation, distribution, and consumption of popular music. The course proceeds with a broad definition of popular music and includes many different styles of music: jazz, rock and roll, punk, reggae, hip-hop, and dance/electronic music. These different cases allow the examination of themes of identity, race, gender, fashion, authenticity, representation, mass culture, and resistance. The approach is primarily sociological (not music appreciation or criticism), so readings are drawn from the social sciences, critical theory, and cultural studies.

USOC 2015 Iraq: War, Occupation, and Politics
Andrew Arato
The course considers the war in Iraq and its aftermath in the historical and international context focusing on the causes of the war and the attempts to justify it. International legal questions of war and occupation are considered, as are the geo-political consequences. Primary emphasis, however, is on the internal Iraqi developments in the context of the American-led occupation: constitution making, elections, and the issues raised by the ongoing insurgency and the attempts to suppress it. Comparisons are made with other U.S. programs to impose constitutional democracy by external force, in particular in the Philippines and Japan, and perhaps Germany. (3 credits)

SPRING COURSES

LSOC 3032 Power, Dominance, and Resistance
Daniel Sherwood
This course examines how contemporary social theory has moved issues of power, domination, and resistance to the center of abstract and empirical consideration. Issues of power, structure, action, and agency are examined via the writings of Marx, Weber, Durkheim, Althusser, Foucault, Habermas, Butler, Bourdieu, James Scott, and Sherry Ortner, among others. Focus is on the ramifications for political theory in general and democratic theory and practice in particular, especially on the conditions for creative and legitimate agency.

LSTS Science, Technology, and Society

Unless otherwise noted, courses are 4 credits.

FALL COURSES

LSTS 2006 Chemistry of Life
Bhawani Venkataraman
This course examines science's current level of understanding of the chemical processes that made life on earth possible. The course begins with discussions of the chemistry and the environment of early earth and how they favored the initiation of life. It then focuses on understanding how this chemistry has evolved. Students who have taken Our Chemical Environment are not permitted to take this course.

LSTS 2010 Cultures of Science
Adriana Petryna
This course addresses science as a culture. Drawing on scientific, anthropological, and ethnographic texts, we analyze science as a value system as it affects of individuals, self-identities, and families; the workings of law, ethics, medicine, and politics; and, in both implicit and explicit ways, the structure of power relations based on race, gender, ethnicity, and class. This course also satisfies some of the requirements for Psychology.

LSTS 2040 Genes, Environment, and Behavior
Katayoun Chamany
This course covers such topics as how much of our behavior is genetically determined; the influence of the environment on genetic information; whether genetic research enhances the quality of life; the collaborations that are most essential for the social and legal implications of this research. This is the first in a series focused on genetics and satisfies the prerequisite for Genes and Identity, Science and Politics of Cancer, and the Biodiversity Achieved lab course. This course also satisfies some of the requirements for Psychology.

LSTS 2155 Mathematical Models in Nature
Jennifer Wilson
This course focuses on the role of dynamical systems in understanding ecological, biological, and other complex relationships. Using computers as computational and visual aids, students 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 satisfies some of the requirements for Psychology.
LSTS 2600  Foundations of Physics
David Morgan
This course explores the history and foundations of the science of physics. Beginning with readings from Galileo’s “Dialogues” and Isaac Newton’s “Principia,” it examines the origins of physics and its transformation from Natural Philosophy into a true mathematical science. The course moves on to the study of heat and energy, culminating with an exploration of the idea of “entropy” and the Second Law of Thermodynamics—one of the most profound, far-reaching, and misunderstood statements in physics. The course is more conceptual than mathematical, although some problem solving is required.

LSTS 3009  STS Seminar
Katayoun Chamany, Alan McGowan, David Morgan, Bhawani Venkataraman, Jennifer Wilson
This course exposes students to the community of science through journal articles on the nature of scientific investigation and topics involving cutting edge research. Each student selects and leads one discussion on a set of articles. In addition, each student begins to shape his/her senior work project proposal, meets one-on-one with an STS faculty member, and presents their progress three times during the semester with STS faculty members present. First semester juniors officially pursuing the STS path are required to register for this course. (2 credits)

LSTS 3118  What is Science?
David Morgan
This course is an introduction to basic questions and issues in the history and philosophy of science. Topics include what is a scientific “fact;” what makes a good scientific theory; does science involve the search for some sort of ultimate “truth” or something else. It examines not only the works of philosophers of science such as Kuhn and Popper, but the writings of scientists themselves—Einstein, Feynman, Gould, who wrote about the process of science. Case studies from the history of science illuminate the process by which controversial new ideas (such as those of Copernicus, Darwin, and others) become widely accepted theories. Finally, it examines how to distinguish good science from bad science and real science from pseudoscience. This course satisfies some of the requirements for Psychology and Writing.

USCI 2025  Does the Environment Matter?
Alan McGowan
This course deals with some of the most compelling environmental issues of our day. Starting with the history and science of the discovery of global climate change, it examines the threatened collapse of the world’s environmental system. Issues of environmental justice and the inordinate impact of environmental deterioration on the poor and disadvantaged minorities are considered throughout. (3 credits)

USCI 2220  Chemistry and Light: Light, Color, Action
Bhawani Venkataraman
This course examines the role of light in the world around us, emphasizing its application in everyday phenomena. Topics such as the role of light in color, vision, light sources, communication, solar energy, and environmental chemistry are explored through discussions of the nature of light and the interaction between light and molecules. (3 credits)

USCI 2238  Biology of Beauty, Sex, and Death
Katayoun Chamany
Advances in technology have pushed basic scientific research into the public eye. In this century, Botox has been engineered to remove wrinkles and body odor, but the active agent is one of the deadliest bio-warfare tools. 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 cancers that are threatening female populations in the developing world. Video clips and news articles kick off each of three modules, while readings of research and news articles, op-eds, and textbook selections provide students with the background needed for informed decisions. Each module culminates with a capstone experience that requires the student to formulate an action plan in the form of a policy report, research proposal, or letter to a policy maker. This course also satisfies some of the requirements for Psychology. (4 credits)

USCI 2320  Genes and Race
Alan McGowan
This course examines the history of race and racism. As a genetic concept, race may be questionable, but racism certainly exists. Students explore current genetic science thinking about the concept of race, the history of the idea of race, whether race was invented and why. (3 credits)

USCI 2510  Introduction to Astronomy
David Morgan
This course examines the current state of astronomy and cosmology and addresses (and may answer) questions of cosmic importance, such as the age of the universe, whether the cosmos is infinite or finite black holes, life on other planets. The focus is on current scientific research and on the unanswered questions that still drive scientists to probe the frontiers of our understanding of the universe. (3 credits)
USCI 2570  Brain: Biology and Behavior (ONLINE)  also Spring
Steryl Jones
This course examines what has been called the “three-pound universe,” the human brain. Covered is the brain’s basic biology—how neurons work together to produce the senses, our motor functions, our emotions, memories, and consciousness. Topics include the types of memory and memory formation, how the brain learns, the neural foundations of happiness, the male/female brain, the left/right brain, communication, autism, drugs, joy, the “gay” brain, the possibility of artificial intelligence, the presence of the soul, the sexual brain. The course features guided reading and online discussions. This course also satisfies some of the requirements for Psychology. (3 credits)

SPRING COURSES

LSTS 2004  Contemporary Physics
David Morgan
This course explores two of the most conceptually challenging theories in modern science. Beginning with Einstein’s Theory of Relativity, it considers both the implications of relativity, and the theory’s origin and the historical motivation for its invention. Next it investigates the bizarre world of quantum mechanics, the science of the very small, where the certainty and predictability of the world-at-large dissolves into uncertainty, randomness, and probabilities. Finally, it examines the reconciliation of these theories into a single, unified, “Theory of Everything.” The course is primarily non-mathematical, with readings from primary historical sources (Maxwell, Einstein, Planck, Heisenberg, et al.) and popular-level texts on contemporary physics.

LSTS 2007  Energy and Sustainability
Alan McGowan, Katayoun Chamany, David Morgan, Jennifer Wilson, Bhawani Venkataraman
The global increase in energy needs and the resulting politicization of energy makes energy an intriguing topic to demonstrate the interplay of the sciences, technology, math, and social sciences. In this course, through discussions and lab experiments, students discuss energy from a physical, chemical, and biological perspective illustrating life’s dependence on energy. Mathematical concepts of quantitative reasoning as it relates to efficiency are developed, emphasizing connections among the three sciences. The course is team taught by members of the STS faculty.

LSTS 2011  Chemistry of the Environment (LAB)
Bhawani Venkataraman
Through experiments and activities, this laboratory course explores the chemistry of the greenhouse effect and global warming, and stratospheric ozone depletion and the ozone hole. Results from the scientific literature are discussed AND how these results have helped define policies. The class discusses results from the scientific literature and how these results have helped define policies. Students who have taken The Molecular World are not permitted to take this course.

LSTS 2077  Health and Culture
Adriana Petryna
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. Students who have taken Disease and its Doubles are not permitted to take this course. This course satisfies some of the requirements for Psychology.

LSTS 2525  Statistics
Markus Schneider
This introductory course is designed to prepare students to use statistics to describe and analyze data. Topics 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 uses SPSS, a statistical software package, to conduct much of the graphical and computational analyses, while class sessions focus on the underlying concepts and the appropriate use and interpretation of these analyses in various applications. This course satisfies some of the requirements for Psychology.

LSTS 3005  Nanotechnology
Bhawani Venkataraman
This course discusses the science behind nanotechnology, current and potential applications of nanotechnology, and the social and ethical issues of this field. The tools of this field and their ability to control matter on the atomic and molecular scale are also covered. Prerequisites: at least one 2000 level course in physics, chemistry, or biology.

LSTS 3024  Science and Politics of the Hydrogen Bomb
Alan McGowan
Although the idea of the hydrogen bomb—the super—was born before 1945, its development came later. Controversial from its inception, thermonuclear fusion—the hydrogen bomb—embodied science with important political questions. This course examines both the science and the political issues, including the Cold War, McCarthyism, and nuclear proliferation. Many of these issues trouble us today. Prerequisites are one Lang STS course or permission of the instructor.
LSTS 3211  Biodiversity Achieved (LAB)
Katayoun Chamany
This course covers genetic diversity through natural means such as sexual reproduction, migration, and species diversity, and through manipulation such as in genetic engineering and breeding. It examines the role of genetic diversity in forensic testing, genetic identification, and genetic screening tests. Lab experiments include evaluating the benefits and risks of incorporating DNA identification into the legal system, typing DNA, and discussing how human genetic diversity can arise from natural and social pressures. Students also simulate the experiments involved in the isolation of an indigenous cancer-curing agent from the leaves of the Amazon Rain Forest, and discuss conservation of culture and land and the politics of bringing a drug to market. The final exam is a simulation of a patent hearing in which students as expert witnesses use data to discuss genetic modifications to seeds. This lab course is part of a sequence of courses pertaining to the field of genetics. Prerequisite: any course that combines classical and molecular genetics (Genes and Behavior or Genes Environment and Behavior) and that may include an AP course in biology. Permission of Instructor required prior to registration. (6 credits)

LSTS 4500  Epidemics: Disease, Drugs, Money, and Culture
Katayoun Chamany
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 for General Studies. Permission of Instructor required. (3 credits)

USCI 2003  Science of Sound and Music
David Morgan
This course examines the physics of sound production and the phenomena of waves, vibration, and resonance that underlie the acoustical performance of musical instruments. It also covers the biology of hearing and the psychology and neurology of music perception. Other topics may include electronic music synthesis, room and concert hall acoustics, and the origin and evolutionary roots of musical behavior and cognition. This course satisfies some of the requirements for LARS. (3 credits)

USCI 2320  Genes and Race
Alan McGowan
See Fall courses for description.
LTHR Theater

Unless otherwise noted courses are 4 credits.

FALL COURSES

LTHR 1050  How to Read a Play
Colette Brooks
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
Zishan Urgulu
Students put on a play. Performances take place in November. Auditions are open to all. Check the website at www.lang.edu/academics/courses.cfm for more information and audition dates. (3-4 credits)

LTHR 2009  Playwriting 1  also Spring
Elana Greenfeld
This class begins at the beginning, employing a series of exercises to arrive at characters, settings, scenes, and eventually, a one-act play. These student plays are read and discussed in class as they are written and revised. Students also read and discuss a variety of professional one-act plays to discover individual voice and to understand structure.

LTHR 2011  Lang at the Public
In this course students go behind the scenes of a great off-Broadway theater and New York theatrical institution. Students meet with Public Theater staff and guest artists who are involved in the current season. The course includes explorations of the plays and the artistic process. (2 credits)

LTHR 2019  Playwriting 2
Neal Bell
This level 2 course builds upon the skills acquired in Playwriting 1. Prerequisite: Playwriting 1

LTHR 2050  Acting 1
Cecilia Rubino
This course is an introduction to basic acting techniques. It challenges students creativity, simulates the range of their imaginations, and sharpens their abilities to observe themselves and others. Through physical explorations, improvis, monologues and finally a rehearsed scene, students explore the fundamentals of acting.

LTHR 2069  Convulsive Transcendence: Rite of Spring and the Awakening of Modernism
Royd Climenhaga
The integration of artistic means and cultural context in the 1913 production of Rite of Spring (with music by Stravinsky, choreography by Njinsky, and staged by Diaghilev's Ballets Russes) serves as our lens in this class to uncover the reimagining of form and process in life and art. The course explores the need for new models of expression in the arts to reflect radical changes along the four cornerstones of Modernism: Darwin and a rethinking of human development in the sciences, Nietzsche's questioning of man and God in philosophy and religion, Marx's re-evaluation of human potential in socio-political thought and practice, and Freud's invention of a psychological subject. It follows the explosive challenge to form and desire for the new in artistic and cultural practice, from the growth of the avant-garde through the Beatles and Punk movements of the '60s and '70s and on to more contemporary reconsiderations of expressive potential.

LTHR 3025  Performance Theory
Paul Kottman
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 is an intense struggle between philosophy and theater. The significance of this struggle is 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. This is a Core 1 common course.

LTHR 3051  Acting 2
Zishan Urgulu
This class is for serious acting students. It involves extensive scene study, exploring modern performance styles from the 20th century to the present. Work on scenes from modern playwrights like Genet, Ionesco, Beckett, Albee, Pinter, Handke develop sensitivity to text, and provides understanding of contemporary “nonrealistic” acting styles and creative interpretation. Limited to 16. Prerequisite: Acting 1 or permission of the instructor.

LTHR 3200  Creating Documentary Theater
Victoria Abrash
This course introduces students to the process of creating theater from documentary sources. Students explore a range of documentary theater traditions and techniques and create an original work of documentary theater.
COURSE DESCRIPTIONS

LTHR 3210  Revisioning the Greeks
Bonnie Marranca
This seminar explores Greek plays by Aeschylus, Sophocles, Euripides, and Aristophanes through both the original texts and their rewritings by dramatists in different historical periods. The continued interest in characters such as Medea, Antigone, Electra, Phaedra, and Oedipus have produced many later versions by such playwrights, filmmakers, and composers as distinct as Sarah Kane, Heiner Muller, Charles L. Mee, Sartre, Adrienne Kennedy, Straus, Von Trier and Pasolini who have used them to comment on politics and culture in their own time. A study of the classics in different times and different places reveals surprising new insights about the development of public space, democracy, power, and gender. This course counts towards the theater history requirement in Theater.

LTHR 4000  Senior Seminar: Ensemble Theater
Instructor to be announced.
This is a course for seniors who wish to work collaboratively in place of completing individual senior works. Also Spring.

SPRING COURSES

LTHR 2008  Spring Production Workshop
Instructor to be announced
See Fall courses for description.

LTHR 2009  Playwriting 1
Elana Greenfeld
This class begins at the beginning, employing a series of exercises to arrive at characters, settings, scenes, and eventually, a one-act play. These student plays are read and discussed in class as they are written and revised. Students also read and discuss a variety of professional one-act plays to discover individual voice and to understand structure.

LTHR 2059  Contemporary Performance History
Bonnie Marranca
This seminar explores the intertwined theater, visual arts, dance, music, and media worlds in the work of many of the most influential artists working in the field of performance in New York. Artists featured in this survey include: John Cage, Merce Cunningham, Robert Wilson, Carolee Schneemann, Richard Foreman, The Wooster Group, Meredith Monk, The Living Theatre, Split Britches, The Builder’s Association. Course work includes examining visual records of original works and artists’ writings and criticism. This is a Core 2 common course.

LTHR 2060  Seeing Performance
Colette Brooks
Students attend a performance event once a week—approximately 12 events (downtown, uptown, theater, music, dance, and visual arts events. In class they discuss the performances and write several short response papers. The cost is $190, which comes to about $15 a show. Payment is due on the first day of class.

LTHR 2070  Collaboration: From Perception to Performance
Royd Climenhaga
This course explores the collaborative process in art and performance through research and study of the history of multi- and interdisciplinary artistic production. Students investigate the merging of artistic disciplines in the growth and development of integrated performance practice, including early 20th century challenges to formal constraints in visual art, writing and performance contemporary collaborative artists such as Pina Bausch and Tanztheater Wuppertal, Forced Entertainment (a British collective), Meg Stuart and Damaged Goods, Anne Bogart and the SITI Company, etc. The course also focuses on integrating text, music/sound, and visual elements into frames of theatrical presentation. Writers, musicians, visual artists, actors, dancers, directors, choreographers and those wishing to explore their creative potential are encouraged to enroll. This is a Core 2 common course.

LTHR 2200  Modern Theater Theory
Victoria Abrash
This course explores major 20th and 21st century theories of theater and their relationship to practical stagecraft, dramatic literature, and performance. Topics include Brecht, Artaud, theories of the avant-garde, psychoanalytic theory, feminism, structuralism, postmodernism, and others.

LTHR 3009  Modern Drama: Ibsen, Strindberg, and Chekhov
Royd Climenhaga
This course addresses the growth and development of modern drama through an exploration of the work of Henrik Ibsen, August Strindberg, and Anton Chekov. Students examine the work of these dramatists as they responded to and shaped the changing social and cultural conditions of modern Europe. Intensive study of the plays, coupled with outside reading and research, place the work in historical, critical, and aesthetic contexts.

LTHR 3021  Artists on Art
Bonnie Marranca
This seminar is organized around selections by influential artists from the 18th century to the present who have written about theater, film, dance, music, and visual arts, many of them writing outside their own fields. Students read Susan Sontag, Roland Barthes, Heinrich von Kleist, Walter Benjamin, Vassily Kandinsky, Charles Baudelaire, Adrian Piper, Robert Smithson, Gertrude Stein, and Edward Said. Critical commentary and individual artworks serve as the starting point to discuss writing on the arts, the artistic process, and cultural issues. This is a Core 2 common course.
**LTHR 3054  Acting 2: Banned Plays**
Zishan Ugurlu

This class is designed for serious acting students. Students continue to refine their abilities to portray a variety of characters and to use the body as an acting instrument. The focus is on plays (both ancient and modern) that have been censored and banned. Work on scenes by playwrights like Aristophanes, Moliere, Ibsen, Hauptmann, Mayakovsky, Albee, Bond, Baraka, Kushner provides understanding of the social, political, and religious reasons why plays have been banned throughout history. **Limited to 16. Prerequisite:** Acting I or permission of the instructor.

**LTHR 3055  Acting 2: Acting Shakespeare**
Cecilia Rubino

In this course, students delve into the physical, vocal, and emotional demands of acting Shakespeare. Always mindful that the plays were written for performance, topics for discussion include: the information given in the text for actors and directors; how the verse works; balancing the reality of story with the heightened language and images. The final project or scenes have a public performance. **Prerequisite:** Acting 1 or permission of the instructor.

**LTHR 3110  Directing 2**
Zishan Ugurlu

This course builds on the fundamentals of directing covered in Directing I by exploring the process of directing for the theater, from image to context to created world. Special attention is on working with essential elements of the stage. Image, time, space, text, character, relationship, rhythm, sound are addressed as means of creating a theatrical environment. **Prerequisite:** Directing I or permission of the instructor.

**LTHR 3560  Playwriting 2**
Deborah Brevoort

This workshop focuses on craft. It explores the playwriting process, the elements of drama, the psychology of human perception, and different approaches to structuring a work for the stage. Each student writes a one-act play, which is discussed in class. Students also work on six playwriting exercises. There are weekly reading assignments of contemporary plays drawn from a wide range of theatrical aesthetics. **Prerequisite:** Playwriting 1.

**LTHR 4000  Senior Seminar: Ensemble Theater**
Instructor to be announced.

This is a course for seniors who wish to work collaboratively in place of individual senior works. Also Fall.

**COURSE DESCRIPTIONS**

**LURB Urban Studies**

For descriptions of Special Topics courses, visit the website www.lang.edu/academics/courses.cfm. Unless otherwise noted, courses are 4 credits.

**FALL COURSES**

**LURB 1026  Urban Problems, Urban Actions (UP)**
Gregory Tewksbury

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 examines urban problems—gentrification, public education, divergent economies—from an activist perspective. Students 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. **This course satisfies some of the requirements for Education Studies.**

**LURB 2001  Migrant Cities: Immigration, Migration, Displacement, and the Metropolis (UD)**
Laura Liu

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. Over 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)**
Laura Liu

This course explores how gender and other forms of social difference both produce and are produced by cities. Students examine the “gendering” of urban spaces and places such as urban dwellings, the street, public spaces, urban workplaces, and neighborhood and community spaces. They also consider how gender comes together with other categories of difference—class, sexuality, age, race, ethnicity, nationality, disability—in urban life and in the relationship between cities and other places. Topics include: women and public space, “performance” in urban identity, sexuality and social control, and urban activism.
**LURB 2316  Introduction to Urban Studies (CORE)**
Tatiana Wah
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 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 facilitates understanding of historical and contemporary urban processes, problems, and policies. It is suited to students contemplating further work in urban studies and community development.

**LURB 3003  Homelessness: Power, Space, and Time (UP)**
Jurgen Von Mahs
Urban homelessness is a severe and growing social problem in most post-industrial societies. Yet the nature and extent of homelessness and the responses to it vary significantly. This course examines the causes and consequences of homelessness in U.S. cities, and the public policy affecting the homeless. The goal is to understand why homelessness persists in one of the world's most affluent societies and why homeless people often are socially, economically, and spatially excluded, abandoned by the welfare state, and criminalized. It also compares the facts about homelessness in the U.S. to public policy in other nation states and their cities. Such international comparisons may indicate ways to more effectively address homelessness in the US.

**LURB 3005  Shaping of the Modern City (UP)**
Elaine Abelson
This course examines historically those diverse social, political, and economic forces that shaped American cities and urban consciousness. The focus is 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 used to view urban development and transformation of the landscape. In contrast, the course examines the "Sunbelt Cities" that grew rapidly in size and importance after WWII, and all but overwhelmed some of the "older" cities and their own natural environment; Los Angeles serves as a case study. The course focuses on analyzing the myriad challenges, opportunities, and problems that have marked urban life in the U.S., past and present. *This course also satisfies some requirements for History.*

**LURB 3007  Urban Economies (CORE)**
Scott Salmon
In recent decades urban economies have been profoundly and irreversibly transformed. Existing political and economic arrangements have been superseded 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 examines these challenges and controversies, allowing students to critically evaluate the role of urban planning and policy in shaping the development of urban economies.

**LURB 3040  Social Justice and the City (UP)**
Laura Liu
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. It examines how multiple dynamic urban processes produce spatial and social inequalities that make cities the locus of numerous social justice issues. Also considered is how urban communities and social groups are engaged in working for social change.

**LURB 3955  Environmental Scholars**
Nevin Cohen
The independent study enhances the internship experience of students who have been accepted into the Tishman Environmental Merit Scholars program. See Internships, page for more information. *Prerequisite: approval of the instructor.*

**LURB 4020  Screening the City: Movies and the Metropolitan Experience (UC)**
Scott Salmon
This course examines the changing representation of cities in film, drawing on major theoretical debates within urban studies to explore the two-way relationship between the cinema and the city. Visually compelling and always "modern," cities are the perfect metaphor for the contemporary human condition. Students consider the "celluloid city" not as a myth in need of deconstruction but as a commentary in need of explication—a resource that offers a unique insight into our complex relationship with the urban experience. Throughout the course, cinema's artistic encounter with the city will intersect with a theoretical and political engagement in which issues such as race, class, sexuality, architecture, planning, the environment, (post)modernity, capitalism, and utopianism are explicitly examined.

**LURB 4025  Black Revolt and the Urban Crisis (UP)**
Komozi Woodard
This seminar examines the roots, the development, and the aftermath of the postwar urban crisis, epitomized by the uprisings in American cities during the 1960s. Topics include public policy, political economy, intellectual history, urban poetics, civil rights—black power, urban politics, and school reform—from desegregating schools in Harlem and Boston to liberation schools in Newark and Brooklyn. Also considered are the intellectual foundations of America's War on Poverty, the diversity of the grassroots cultural movements, including the Black Arts Renaissance, the Puerto Rican Arts Movement, Asian American and Chicana literature, and the alternatives proposed by the Black Panthers, the Young Lords, and the Welfare Rights Movement. Of particular focus is the difference that race, ethnicity, class, and place made in the lives of Jews, Blacks, and Puerto Ricans in Brownsville, Brooklyn.
LURB 4529  Community Development (UD)
Edwin Melendez
As a discipline, community development focuses on the identification, allocation, and effective use of human, physical, financial, or social resources in neighborhoods or multi-neighborhoods areas. It encompasses the understanding and development of the social organizations and institutions, such as community development corporations and community-based organizations, which facilitate the association and interaction of neighborhood residents. It is an important approach for revitalizing poor neighborhoods, often including organizing residents in a targeted area, local planning, advocacy, and political mobilization, institution building, and economic development. This course focuses on the major theories, policies, and conceptual approaches of community development. It reviews major strategies used to revitalize poor urban communities and covers recurrent topics, such as leadership succession and capacity building, regional versus neighborhood development, the impact of immigration, and the roles of race and gender. This course is co-scheduled with Milano The New School for Management and Urban Policy. It is open to juniors and seniors only. (3 credits)

LURB 4527  Political Economy of the City
Peter Eisinger
This course is an introduction to the historical and political economic context in which city officials formulate and carry out public policy. It covers the evolution of cities and metropolitan economies, important functions of municipal government, relations with higher levels of government, and the dynamics of local politics. It examines various solutions to current major city problems. The focus is to understand the characteristics and functions of cities and the socio-economic and political processes and structures that affect what happens in them. This course is co-scheduled with the Milano graduate school; open to juniors and seniors only. (3 credits)

LURB 4518  Gender, Development, and Finance
Lisa Servon
This course focuses on the financial experiences of low-income women. Topics include the importance of examining poverty, economic development, and financial literacy through a gendered lens; asset building literature and how focus on the individual's financial well-being constitutes a departure from traditional urban poverty frameworks; the effects of traditional financial institutions like banks; and recent trends, including the rise of fringe financial services like check cashers and payday lenders; alternative financial strategies, such as microenterprise development and individual development accounts (IDAs); and policy interventions aimed at creating a better environment for asset building and ownership. The course requires no prior study of economics or finance. This course is co-scheduled with Milano The New School for Management and Urban Policy. It is open to juniors and seniors only. (3 credits)

LURB 3023  Grass Roots Environmental Activism (UE)
Nevin Cohen
This course examines the roles of community organizations, environmental groups, and individual citizen activists in protecting and improving the urban environment. It traces the historical roots of urban environmental advocacy and contemporary approaches—from the creation of community gardens to the use of the courts—to attain environmental justice and sustainable development. Topics include an examination of the mechanisms that grassroots organizations and individuals use to influence decisions that affect the environment and approaches to enhance citizen participation; how community organizations, environmental groups, and individual citizen activists work to protect and improve their local environment; and the most effective strategies, tools, and techniques of grassroots environmental groups. (3 credits)

SPRING COURSES

LURB 2000  Public Space and the City (UD)
Richard Wells
Beginning with readings and discussions that familiarize students with the historical roots and political-cultural facets of the term "public," this course sets 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 purposes. It examines the forces—private capital, the state, philanthropic institutions, traditional party politics, and community activism—determining the city's fate. The fluidity of the concept of public space is examined in the context of the history of New York's Central Park. Using the local daily and weekly press, it then examines contemporary issues involving the development and use of city space. Students immerse themselves in a chosen topic, present their research, and produce a final paper.

LURB 2002  African-Americans in the City (UC)
Komozi Woodard
This course explores the social, political, and cultural experience of African Americans in US cities, examining the interplay between urban structure and human agency, and between the changing economy and black life chances. Topics include: the dynamics of urban slavery; the impact of emancipation; the pull of industrialization; mass migration; the development of the classic ghetto; the consolidation of the second ghetto; and the emergence of American apartheid; and the postindustrial urban situation.

LURB 2059  Race, Ethnicity, Class, and the City (UP)
Theodore Hamm
This course focuses on the politics of race, ethnicity, and class in American cities since the 1960s. It compares New York City's development to that of other major cities, including LA, Detroit, and Chicago. In the second half, the focus is 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 2066  Lang at the Museum of the City of New York
Scott Salmon
See the website, www.lang.edu, for details.
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 globalizing are transforming cities throughout the world. The focus is 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 explore the complex geographies of contemporary cities and consider possible strategies for reclaiming a sense of place and community in these globalizing urban settings.

**Community Organizing: Methodologies of Research and Activism (UD)**

Laura Liu

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

**Urban Toolbox (CORE)**

Jurgen von Mahs

Having discussed the issues and problems facing cities in other courses, students now learn in-depth analysis of those issues and pose informed policy solutions. They perform a comprehensive neighborhood assessment using ethnographic, observational, and statistical methods, investigating who lives and works in the area and whether the community’s needs are being met. Topics 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. Data used includes the decennial Census, the New York City Housing Vacancy Survey, and other sources, and students’ first-hand data collected through neighborhood visits.

**Sustainable Urban Foodsystems (UE)**

Nevin Cohen

This course examines the social, political, economic, and environmental dimensions of urban food systems. Topics include issues of food security (access to nutritious food in poor communities), urban food production through community gardening and inner city farming, the challenges to regional agriculture, and the relationships between sustainable foodsheds and public health, community development, and environmental protection.
LURB 4030  Space, Place, Gender, and Identity (UC)
Laura Liu
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 examining hierarchically related scales of space, students analyze how gender is always constructed in and by space and place and through multiple institutions. They also examine ways that places, at various scales, have identities of their own that are shaped by gender and other differences.

LURB 4035  Urban Environmental Policy (UE)
Nevin Cohen
This course explores the process of environmental policy-making, the history of American environmental policy, key environmental laws that affect the urban environment, and innovative, market-based approaches to environmental protection. Students read and discuss case studies that illustrate the politics behind environmental regulations and the roles that different interests (lawmakers, bureaucrats, the media, activists) play in the policy-making process. For the course project, students evaluate pending environmental legislation and prepare advisory memoranda and testimony for local lawmakers.

LURB 4509  Competitive City (UD)
Scott Salmon
The post-industrial, post-modern metropolis is dramatically different from its predecessor, with its revitalized city center of gleaming offices, high-tech transport nodes, and secure privatized shopping malls surrounded by a veritable archipelago of elite enclaves, fragmented neighborhoods, and “edge” cities. Yet, these cities are increasingly carceral, dividing and separating populations to create polarized landscapes of gentrified spaces juxtaposed with urban decay characterized by chronic dependency, poverty, and social unrest. These changes are accompanied by equally dramatic shifts in how cities are managed, organized, and governed, giving rise to an identifiably “new urban politics.” In this course students explore the causes and consequences of the latest trends in “competitive” urbanism, planning, and development by focusing on the transformation of cities from New York to Johannesburg. This course is co-scheduled with Milano The New School for Management and Urban Policy. Open only to juniors and seniors. (3 credits)

LURB 4548  Urban Labor Markets and Public Policy
David Howell
See the website, www.lang.edu, for details.

LURB 4569  Introduction to Geographic Information
Stephan Schmidt
See the website, www.lang.edu, for details.

LURB 4570  Suburbs, Sprawl, and Metropolitan Regionalism
Peter Eisinger
This course examines the history, patterns, implications, and future of suburbanization in America. It considers the definition and dimensions of suburbanization, its basic demographic and socioeconomic characteristics, and the competing values inherent in suburban settlement, such as the desire for affordable housing versus preserving green space and managing sprawl. Topics include the difficulty of creating a community in suburbia; racial exclusion; the isolation of women; the geographic separation of growing labor markets from surplus labor pools; and the role of gated communities in class and racial segregation. The course also explores democratic governance issues in suburbs and regional solutions to metropolitan problems. This course is co-scheduled with the Milano graduate school; open to juniors and seniors only. (3 credits)

UURB 3001  Planning for Sustainable Cities
Nevin Cohen
This course explores how the urban planning process affects the sustainability of cities, for better or worse. Students study 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. They 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 include community activists, government planners, and private developers who work in the New York metropolitan region to advance sustainable land use planning. (3 credits)
COURSE DESCRIPTIONS

LWRT Writing

Unless otherwise noted, courses are 4 credits.

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 include Introduction to Fiction: What Is Fiction, Introduction to Nonfiction: Creative Nonfiction. Prerequisite for all introductory courses is Writing the Essay 1.

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 include Reading for Writers Fiction: Changing Stories; Reading for Writers Nonfiction: Reading Vietnam; Reading for Writers Poetry: Experiments in Poetry Since WWII. Reading for Writers courses are open to juniors or seniors or by permission of the instructor.

Intermediate courses

Advanced courses
Advanced courses are intensive writing seminars in which students, while still focusing on key texts in a genre, work on craft and content with a view to advancing their mastery of the form. Examples include: Advanced Fictions: Masters of Short Stories; Advanced Nonfiction: The Literary Essay; Advanced Poetry: Poetry as a Public Act. Advanced courses require completion of an introductory course and a Reading for Writers course in the genre.

FALL COURSES

LWRT 2000 Public Readings
Jennifer Firestone
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. (2 credits)

LWRT 2010 Introduction to Nonfiction: Truth and Memory
Sean Elder
This course explores the ways in which writers employ memory to get to the "truth." Memoirists, journalists, and even historians often recreate dialogue and fill in other blanks. James Frey’s fictionalized memoir raises the issue of a writer’s moral obligation to represent events as they happened without embellishment. Topics include: the writer's responsibility to those he writes about and his responsibility to the reader; the complications of being faithful to "facts;" and the distinction between writers of fiction and nonfiction. Readings include personal memoirs (Frank Conroy, Paula Fox) and fiction based in personal experience (James Agee, Joan Didion). Students draw on their own experiences and shared histories for writing assignments. Prerequisite: Writing the Essay 1.

LWRT 2010 Introduction to Nonfiction: The Art of Personal Narrative
Jan Clausen
This course introduces students to varieties of personal narrative (memoir, personal essay, and subjective reportage) via concepts laid out in Vivian Gornick's The Situation and the Story. Short assignments focus on: the creation of a nonfiction persona (the "I" of the story); use of significant detail to bring the world’s texture onto the page; scene-making; and structure. The semester’s work culminates with one or more revised, completed pieces that have been discussed in class workshops. In addition to Gornick, readings may include work by James Baldwin, Annie Ernaux, Jamaica Kincaid, Maxine Hong Kingston, and Sara Suleri. Prerequisite: Writing the Essay 1.

LWRT 2010 Introduction to Fiction: the Human Fact
Jocelyn Lieu
In this course, students explore short fiction through writing assignments and close critical readings of stories by their colleagues and published writers. They learn to read “carnivorously,” as Charles Baxter put it, i.e., to consume fiction with the intent of taking what is useful and inspiring both as readers and writers. They focus on all aspects of craft (characterization, narrative structures and stances, dramatic scene, fictive place, pacing, focus, voice) and study writers in the genre of realism. Ultimately, students acquire and sharpen their awareness of their literary influences. Prerequisite: Writing the Essay 1.

LWRT 2020 Introduction to Fiction: Storytelling—Analysis and Interpretation
Albert Mobilio
In this course students study and practice the art of storytelling. To deepen understanding between authorial intention and reader response, they read works by established authors and their colleagues and offer written and oral analyses that detail the mechanics of literary technique. The works of canonical and contemporary authors from a range of national literatures offer insight into the literary process—from inspiration through execution to reception. Students refine their perceptual abilities as readers thereby heightening their awareness as writers. The focus on form, style, narrative voice informs the students’ final project: a sustained work of fiction. The course also provides students with a methodology for textual interpretation and analysis useful in their study of all the liberal arts. Prerequisite: Writing the Essay 1.
LWRT 2020  
**Introduction to Fiction: Experience As Metaphor**  
Lynda Schor

Most writers’ strongest material comes from their personal experience. But making literature out of life is a process of imaginatively repossessing one’s deepest experiences, discovering one’s narrative strengths, and inventing forms. This course helps students gain access to their inner sources, and to become aware of the connections that make for rich, multi-layered writing. The emphasis is on fiction as a process that involves specific skills. Assignments exercise those skills as much as possible. Revision is a crucial part of the process. Students read (as writers) and discuss the short stories of a variety of authors. Prerequisite: Writing the Essay 1.

LWRT 2020  
**Introduction to Fiction: Writing out of the Self**  
Pablo Medina

This course focuses on writing fiction as a transformation of personal experience and knowledge from the realm of the factual into the realm of the imaginary, with truth (big or small) as its ultimate goal. Through craft and the careful nurturing of language, the writer achieves the texture, movement, and balance of fiction. Texture draws the reader into the narrative; movement seizes his attention; balance makes him forget he is reading. Students read the work of established writers of short fiction. The course also functions as a workshop in which students’ stories are presented and discussed. Prerequisite: Writing the Essay 1.

LWRT 2020  
**Introduction to Fiction: The Role of Truth in Fiction**  
Rebecca Chace

This course introduces fiction writing as a way to explore both the personal and the political. Students analyze and discuss published works of fiction, nonfiction, essays, and dramatic monologues. In-class writing is used for critical response to both student work and assigned readings, as well as writing to develop the skill of “thinking on paper.” Reading assignments range from classical to contemporary, and contextualize writers in their social/political climates. Authors may include: Anton Chekhov, Anna Deveare Smith, George Saunders, Raymond Carver, and Augst Wilson. Weekly writing assignments progress in length and complexity over the semester. Occasional attendance at literary events in the city is required. Students are expected to engage in class discussion and to help develop each other’s work. Prerequisite: Writing the Essay 1.

LWRT 2030  
**Introduction to Poetry**  
Robin Mookerjee

Students write and revise poems, experimenting with form and questioning their own poetics. “The test of poetry,” Louis Zukofsky wrote, “is the range of pleasure it affords at sight, sound and intellect.” As a group this class examines emphasis, diction, and sound, exploring the many ways that verse gives pleasure. In other words, the course puts students’ own work and the work of well-known poets to the test. Readings include Sidney, Shelley, Milton, Pound, Dickinson, and Baraka. Prerequisite: Writing the Essay 1.

LWRT 2030  
**Introduction to Poetry: Chaos, Order, Things as They Are**  
Mark Statman

This course examines the ways in which poets name and describe the world. Students read, study, and write poems in order to understand and clarify the what, how, and why of the human experience. Poems studied include those of place, of relationships, and of the spirit, and students compare a variety of poets to understand how others have examined themselves in the world. Prerequisite: Writing the Essay 1.

LWRT 2030  
**Introduction to Poetry: 20th Century Poetry and Poetics**  
Jennifer Firestone

This course examines how the poetic elements of craft and the sociopolitical influences of a particular time help shape and inform a poem’s “meaning.” Students write poems using the imagistic, narrative, documentary, surrealist, and collage techniques of modernist poets, such as William Carlos Williams and Gertrude Stein, and innovative contemporary poets, such as Joy Harjo, Harryette Mullen, Victor Hernandez Cruz, and Robert Creeley. Course work includes critical writings and experimental exercises, reviewing poetry readings, and creating a portfolio of revised poems. Prerequisite: Writing the Essay 1.

LWRT 2030  
**Introduction to Poetry: Exploring the Poetic Voice**  
Cathy Hong

In this course students explore, focus, and hone their understanding of poetic form. The focus is on the foundations of poetic craft, such as tone, imagery, narrative, and different poetic forms—from the sestina to prose poetry, and the basic vocabulary of poetics. Students also learn how to generate constructive criticism and develop a critical means to discuss each other’s poems in a classroom setting. Students develop their craft through writing exercises. Reading assignments, from early modernist poetry to contemporary verse, offer inspiration and critical, historical, and contextual understanding. Prerequisite: Writing the Essay 1.

LWRT 2505  
**Introduction to Journalism: The Fundamentals of Reporting and Writing**  
Tracy Dahlby

This year-long course develops students as critical observers of the world and equips them with the practical skills required to report accurately and effectively. With an emphasis on field work and workshops, students define and develop stories in the manner of professional journalists and in the terms of the requirements of today’s major news media formats. Students learn basic techniques for conducting preliminary research, reporting, and interviews, and practice writing in various media genres. This course complements Inprint, the student newspaper of Eugene Lang College, and is a prerequisite for all intermediate and advanced journalism classes. This course also satisfies some of the requirements in Cultural Studies (MCH). Prerequisite: Writing the Essay 1.
LWRT 2120  Reading for Writers: Poetry—The Lyric
Pablo Medina
This course traces the development of non-narrative or lyric poetry from 2,000 BC to recent times, with emphasis on poetry of the late 20th century. Students practice writing poems in different modes. Other requirements include midterm and final papers and an oral presentation on a master poet of their choosing.

LWRT 3016  Reading for Writers: Nonfiction Wilderness and the American Mind
Rob Buchanan
This course draws from the nonfiction genres of nature writing, popular history, and journalism to explore our connection to the natural world and how it has changed from the colonial era to today's digital age. Topics include from the 'taming' of the American west; the birth of the conservation movement; current environmental policy issues; and the ways in which New York City is linked to the actual, physical world. Readings include works by Thoreau, Muir, Aldo Leopold and Edward Abbey, and shorter pieces from contemporary periodicals. There are guest appearances by professional writers and editors, and at least one field trip.

LWRT 3028  Reading for Writers: Journalism
Rob Buchanan
See the website, www.lang.edu, for details.

LWRT 3046  Literary Magazine Release
Cathy Hong
Students work on the Eugene Lang College arts magazine, Release. This activity-related course is repeatable. The total number of credits a student can earn in activity-related courses is 24. (3 credits)

LWRT 3072  Reading for Writers: Fiction and Nonfiction—Mongrel Literature
Margo Jefferson
This course explores writing that is a mélange of genres. "Mongrel" texts use fact, fiction, sermon, confession, and collage to revise history and to recreate myth and folklore through reportage and dialogue. Their intent is to merge and shatter cultural, political, and aesthetic boundaries, and to question the reader's notions of race, ethnicity, religion, and gender. Topics include: the significance of memoirs passing as novels and vice versa; the relation between words and images in graphic novels; and the essay as a form that encompasses both personal revelation and cultural criticism. Readings include Marjane Satrapi, James Weldon Johnson, Richard Rodriguez, W.G. Sebald, Philip Lopate, Zora Neale Hurston, and Michael Chabon. Prerequisite: Writing the Essay 1.

LWRT 3072  Reading for Writers: Fiction and Nonfiction Realism—An Introduction
Neil Gordon
This course examines realism—novels that attempt to represent and analyze the reality of human life like, in Stendhal's famous phrase, "a mirror being carried down a road"—in the context of the literary debate framed by Tom Wolfe, Jonathan Franzen, and V.S. Naipaul about the decline of the American realistic novel of social criticism. Reading works of fiction from Balzac to Alan Furst, and informed by the fiction and nonfiction of W.G. Sebald, our object is to understand both the history of the form as well as some of the questions of analysis, empathy, and political commitment that challenge novelists today. Extensive readings are complemented by written work in the genre—fiction or nonfiction, expository or creative, of the student's choice.

LWRT 3500  Intermediate Fiction: The World within the Word
Jocelyn Lieu
In this course, students reinforce and continue to develop skills as creators and critical readers of fiction through practice of the craft and close study of stories, linked stories, novel excerpts, and craft essays by their colleagues and published writers. A range of fiction writers is surveyed to examine diverse approaches to characterization, point of view, narrative design, genre, and the creation of fictional worlds. Prerequisite: an Introduction to Fiction course.

LWRT 3500  Intermediate Fiction: Experience as Metaphor
Lynda Schor
Most writers' strongest material comes from their personal experience. This course helps students process and imaginatively repossess their deepest experiences, discovering narrative strengths, and inventing forms to make for rich, multi-layered writing. The focus is on fiction as a process involving specific skills. Students practice those skills, including numerous revisions. Readings include the short stories of a variety of authors. Prerequisite: an Introduction to Fiction course.

LWRT 3500  Intermediate Fiction: Writing the Modern Moment
Stacey D'Erasmo
Students investigate and produce fiction of the modern moment, consisting of current concerns, wishes, talk, dress, interactions, crimes, architecture, tribes, and anxieties. Students produce at least two original pieces of fiction. Readings include some of the founding masters of modernity in fiction, such as Chekhov and Woolf; social realism; but mostly the worldly voices of the present: Alice Munro, George Saunders, Deborah Eisenberg, Junot Diaz, Joan Silber, Zadie Smith, and others. Prerequisite: an Introduction to Fiction course.
LWRT 3505  Intermediate Journalism: The News Media in the Age of the Web Log
Tracy Dahlby
This course focuses on the rapid growth and popularity of news-related Web logs and their effect on America's mainstream and alternative news media. It examines the Blogosphere's development as a vehicle for disseminating information and correcting the lapses in coverage of major newspapers, magazines, and TV networks. Topics include: the accuracy of Blogosphere reports; how journalists—and news consumers—maintain balance in a time of Blogs; the effectiveness of bloggers at correcting mainstream media mistakes, and forcing the media to reevaluate the nature of its coverage; and whether and how old media and new will coexist to shape the future of American journalism. Prerequisite: Introduction to Journalism. This course satisfies some of the requirements in Cultural Studies (MH).

LWRT 3510  Intermediate Nonfiction: American Music
Alex Abramovich
Students consider the music critic's place within the greater critical community and write a series of hundred-word capsule reviews, and two longer essays or critical appreciations. Readings include Frederick Douglas, Kenneth Rexroth, and Pauline Kael, as well as Otis Ferguson, Joan Didion, Lester Bangs, and Patti Smith. The history of American music—from slave songs and spirituals to jazz, blues, rock and roll, and hip-hop—is examined to understand the import of American music to people all over the world and how these forms reflect the cultures that created them. Topics include intersections of art, politics, and market forces; questions of influence and appropriation; issues raised by intellectual property law and the digital revolution; and tensions between mass movements and individual artists. Prerequisite: Introduction to Non-fiction or permission of the instructor.

LWRT 3520  Intermediate Poetry: Investigative Poetics
Kristin Prevallet
This course bridges the tradition of Investigative Poetics (Charles Olson, Ezra Pound, William Carlos Williams, Muriel Rukeyser, and Langston Hughes) with how these forms reflect the cultures that created them. Topics include the politics of poetic form; the validity of incorporating "information" (facts and fictions) into poetic texts; and the practical applications of this technique for poets and writers. Prerequisite: an Introduction to Poetry course.

LWRT 3591  Student Newspaper, Inprint
Tracy Dahlby
Students work on the Lang College student newspaper, Inprint, as reporters, editors, designers, photographers, and publicists. Credits are determined by level of responsibility and workload. Critical readings in journalism are a component of the course. This course is graded pass/unsatisfactory and is repeatable to a maximum of 18 credits. (1-6 credits)

LWRT 4000  Advanced Fiction: Short and Long Forms
Jan Clausen
This course deepens students' understanding of form and craft through workshop sessions framed by discussion of assigned readings. Students define a semester-long writing project (several short stories, a brief novelia, or a portion of a novel) and then draft and revise following the workshop process. The theme is comparison of structure in short and long forms: for example, contrasting Yasunari Kawabata's severely cropped Palm-of-the-Hand Stories with the richly layered profusion of Henry Roth's Call It Sleep. Issues explored include whether short stories and novels belong to the same genre; the creation of character; how diction conveys tone; how detail implies feeling. Prerequisite: Introduction to Fiction and Reading for Writers.

LWRT 4000  Advanced Fiction: Innovative Fiction
Linda Schor
This course explores writing that questions the traditional elements of the short story: language, structure, image, character. Inspired by Thomas Pynchon, "The more we think we know, the less we know we know", students read authors who play with existing forms and invent new ones, such as Donald Barthelme and Stephen Dixon, and authors who break rules and transgress conventions, such as Henry Miller, William Burroughs, and Kathy Acker. Readings and writing assignments question concepts of reality, perception, and values. Required text: Postmodern American Fiction, A Norton Anthology. Prerequisite: Introduction to Fiction and Reading for Writers.

LWRT 4005  Master Class: Always the Beautiful Answer
Sekou Sundiata
Always the beautiful answer asks the more beautiful question (ee cummings).
Poets develop best in the company of other poets. Visiting poets work with students exploring how poems are created, through research, development, and revision on small body of poems. Students also conduct and produce videotaped interviews with the guest artists. Through practice of critical reading to tutor their own writing, students identify and explore tonalities (narrative, lyric, dramatic), conduct critical conversations with original and published poems, organize a collection or series of personally meaningful published poems with personal commentary, gain experience with incorporating academic (ideas, books, discussions from other classes, for example) and related personal experiences into poems, create a videotape archival document for possible use in other classes. Each student develops a portfolio of poems that are thematically and structurally linked. Prerequisite: an Introduction to Poetry course and submission of a recent work sample.
COURSE DESCRIPTIONS

LWRT 4010  Advanced Nonfiction Workshop: A Sense of Place
Elizabeth Kendall
This course examines the unique challenges of writing journalism and non-fiction about terrorism. Students place terror in a historical context, examining its earliest manifestations in the Roman Empire, the origin of the term in the French Revolution, and its use in the American Civil War, the battles against South African apartheid, and other periods of political violence. Class time is divided between discussing readings, (including works by Elizabeth Bishop, Geoff Dyer, Patrick Leigh Fermor, Adrienne Kennedy, Primo Levi, John McPhee, Victor Shklovsky); and workshopping. Wild impulses are honored; clear, streamlined prose preferred. Students examine their own narrative rhythms, energies, and sources for material. "Make use of your life. Break yourself over your knee. Avoid nothing except stylistic sangfroid," wrote the great Russian memoirist, Victor Shklovsky. Prerequisite: an Introduction to Nonfiction course and Reading for Writers: Fiction.

LWRT 4020  Advanced Poetry
Sekou Sundiata
This course examines how poetry uniquely distills language to express something honest about the human experience. Poetry’s logic and syntax often resembles that of dreams, and like dreams, poetry can make fresh connections between individual experience, memory, desire, and humanity itself. Students explore the ways in which the work of Kimiko Hahn, Yusef Komunyakka, Tess Gallagher, Martin Espada, and John Balaban, among others, resonates both in the individual life and in greater society. Assignments include response papers and written interpretations of poems. Prerequisite: Intermediate Poetry and a portfolio of poems.

LWRT 4025  Advanced Nonfiction: Journalism—Dilemmas in Writing about Terrorism
Lorraine Adams
This course studies the unique challenges of writing journalism and non-fiction about terrorism. Students place terror in a historical context, examining its earliest manifestations in the Roman Empire, the origin of the term in the French Revolution, and its use in the American Civil War, the battles against South African apartheid, and other periods of political violence. The focus is on terrorism within a cross-cultural framework in writing about the Irish Republican Army; Hamas, Islamic Jihad, Al-Aqsa Martyrs Brigade, the PLO, PFLP, Hezbollah, and Kahane Chai in Israel, Lebanon and Palestine; Aum Shinriko of Japan; Liberation Tigers of Tamil Eelam in Sri Lanka; FARC in Colombia, Jemaah Islamiyah in Southeast Asia; and the largely transnational organization of Al-Qaeda. Writing assignments include book reviews, essays, op-ed columns, profiles, and reportage. Students are expected to be conversant in contemporary international politics and regular readers of newspapers and magazines. Prerequisite: an Introduction to Journalism and a Reading for Writers in Journalism course.

LWRT 4050  Writing for Publication
David Sobel
This course offers advanced, self-directed writing students the opportunity to work one-on-one with a professional editor or writer. Over the course of the semester, students complete a writing project in proposal, draft, and final version, meeting with their assigned editor at each stage for comments. Students meet as a class every three weeks, with private tutorials arranged between the student and mentor. Prerequisite: an Intermediate Fiction or Non-Fiction course and permission of the Chair. Open to Juniors and Seniors only.

SPRING COURSES

LWRT 2000  Public Readings
Instructor to be announced
See Fall courses for description.

LWRT 2010  Introduction to Nonfiction: Truth and Memory
Sean Elder
See Fall courses for description.

LWRT 2010  Introduction to Nonfiction: The World Out There
Colette Brooks
Creative nonfiction (reflective essays, reportage) examines the real world with the imaginative richness usually associated with fiction. This course explores the basic elements of such writing while developing research and workshop skills. Students write short pieces, explore revision strategies, and proceed to longer pieces as the semester progresses. Substantial reading will be assigned. Prerequisite: Writing the Essay.

LWRT 2020  Introduction to Fiction: The Role of Truth
Rebecca Chace
See Fall courses for description.

LWRT 2020  Introduction to Fiction: Experience As Metaphor
Lynda Schor
Most writers’ strongest material comes from their personal experience. But making literature out of life is a process of imaginatively repossessing one’s deepest experiences, discovering one’s narrative strengths, and inventing forms. This course helps students gain access to their inner sources, and to become aware of the connections that make for rich, multi-layered writing. The emphasis is on fiction as a process that involves specific skills. Assignments exercise those skills as much as possible. Revision is a crucial part of the process. Students read (as writers) and discuss the short stories of a variety of authors. Prerequisite: Writing the Essay 1.
LWRT 2020  
**Introduction to Fiction**
Pablo Medina
See Fall courses for description.

LWRT 2030  
**Introduction to Poetry**
Robin Mookerjee
See Fall courses for description.

LWRT 2030  
**Introduction to Poetry: 20th-Century Poetry**
Jennifer Firestone
See Fall courses for description.

LWRT 2030  
**Introduction to Poetry: Chaos, Order**
Mark Statman
See Fall courses for description.

LWRT 2505  
**Introduction to Journalism: Research Basics**
Tracy Dahlby
This year-long course develops students as critical observers of the world and equips them with the practical skills required to report accurately and effectively. With an emphasis on field work and workshops, students define and develop stories in the manner of professional journalists and in terms of the requirements of today’s major news media formats. Students practice writing in various media genres, and learn basic reporting techniques, and learn to do preliminary research and conduct interviews. This course complements Inprint, the student newspaper of Eugene Lang College, and is a prerequisite for all intermediate and advanced journalism classes. **Prerequisite:** Writing the Essay I.

LWRT 3006  
**Reading for Writers: Fiction—Queer Renaissance**
Jan Clausen
This course focuses on key “queer” texts by Americans writing since the Stonewall Rebellion (1969) initiated the Gay Liberation Movement. Given that queer implies a resistance to received categories, the texts cross genres and parallel and support their authors’ subversion of sexual hierarchies. Topics include: how queer interacts with race, class, nation, and language community and autobiographical experiments as a challenge to heteronormativity. Texts include: Gloria Anzaldúa’s *Borderlands/La Frontera* and artist David Wojnarowicz’s mesh of memoir, fantasy, and polemic, *Close to the Knives: A Memoir of Disintegration*. Writing assignments involve both close textual analysis and creative imitation. The course closes with Melville’s “Billy Budd,” read in light of a relevant chapter from queer theorist Eve Kosofsky Sedgwick’s *Epistemology of the Closet*. Open to juniors and seniors only, except by permission of the instructor.

LWRT 3006  
**Reading for Writers: Fiction—The Beats**
Hettie Jones
This class examines the work of the Beat writers of the fifties and sixties, including the major figures, Kerouac, Burroughs, and others, as well as less-known writers such as Wieners, Huncke, Johnson, and Jones. For context, assignments include some poetry and nonfiction as well as contemporary responses to the creative efforts of the “beat generation.” Discussion arising from the readings might cover questions of why the Beat literary movement arose when it did, why reactions to it were so vociferous and divided, and what accounts for the continuing, and growing, interest in the period. Anthologies with excerpts are used as well as the complete works of several authors. Open to juniors and seniors only, except by permission of the instructor.

LWRT 3016  
**Reading for Writers: Nonfiction—The Wilderness**
Rob Buchanan
See Fall courses for description.

LWRT 3070  
**Reading for Writers: Nonfiction**
Elizabeth Kendall
See the website, www.lang.edu, for details.

LWRT 2120  
**Reading for Writers: Poetry—Page to Stage**
Sekou Sundiata
This is a writing course based on the premise that poems are revealed fully when they are performed. Students read, study, and discuss a wide variety of lyric, dramatic, and narrative poems to understand the ways in which poets address issues of rhythm, attitude, persona, and composition. Students write poems modeled after the various tonalities, and memorize original and published poems. The class includes seminars, workshops, performance presentations and critiques, and a final performance of student work. **Prerequisites:** an Introduction to Poetry course and at least one Reading for Writers: Poetry course. All students must be prepared to present in public. Open to juniors and seniors only, except by permission of the instructor.

LWRT 3500  
**Intermediate Fiction: Writing the Modern Moment**
Stacy D’Erasmo
See Fall courses for description.

LWRT 3500  
**Intermediate Fiction: Storytelling—Analysis and Interpretation**
Albert Mobilio
In this course, students study and practice the art of storytelling. To deepen understanding between authorial intention and reader response, they read works by established authors as well as their colleagues in the class and offer written and oral analyses that detail the mechanics of literary technique. Works of canonical and contemporary authors from a range of national literatures offer insight into the literary process, from inspiration through reception. Students learn basic techniques of literary criticism and become familiar with genre, narrative voice, figurative language, point of view, setting, and tone in order to refine perceptual ability as readers, which they can use as writers, and to provide a methodology for textual interpretation and analysis applicable in their study of all the liberal arts. Students are required to complete at least two short stories. **Prerequisite:** Introduction to Fiction.
**COURSE DESCRIPTIONS**

**LWRT 3500 Intermediate Fiction**  
Martha Southgate  
In this course, students reinforce and reexamine their concepts about the craft of fiction through close critical study of their colleagues' work and assigned readings in modern and contemporary fiction. Readings include works by John Cheever, ZZ Packer, James Baldwin. Requirements include a reader's journal, structured short fiction writing assignments, and two drafted and revised longer stories or chapters (or the equivalent). Prerequisite: an Introduction to Fiction course.

**LWRT 3505 Intermediate Journalism: International Law and Institutions**  
Lorraine Adams  
This course explores the reporting and writing challenges inherent in covering the United Nations, the International Criminal Court, the World Bank, and other transnational bodies. Students learn the fundamentals of international law, focusing on genocide, war crimes, torture, humanitarian intervention, diplomatic treaties, and multilateral conventions. They gain understanding of non-governmental organizations such as the International Red Cross, Lawyers Without Borders, Human Rights Watch, National Councils for Sustainable Development and how these can enhance or detract from reporting strategies. There are frequent writing assignments. Readings include the work of Paul Berman, Samantha Powers, Hannah Arendt, and Christopher Hitchens. Prerequisite: Introduction to Journalism.

**LWRT 3510 Intermediate Nonfiction: Personal Essay**  
Ann Snitow  
This course explores the personal essay, which has often been pushed to the margins of traditional literary canons. Today readers value both its subjectivity and its lack of any grand claim to authority. Personal essays yoke the immediate and private with the largest social and spiritual questions. This course studies the personal essay's rich past and links it to recent interest in the form. Texts include Phillip Lopate's *The Art of the Personal Essay*. Other texts might include: *Out of Sheer Rage* by Geoff Dyer; *My Brother by Jamaica Kincaid; Survival in Auschwitz* by Primo Levi, *Approaching Eye Level* by Vivian Gornick; *The Little Virtues* by Natalia Ginzberg; *Maus I & II* by Art Spiegelman; *The Story of a Life* by Aharon Appelfeld; *Thugs* by Bill Buford. Students write critical essays and personal essays. Prerequisite: satisfactory completion of an introductory nonfiction course. This course satisfies some of the requirements for Literature.

**LWRT 3520 Intermediate Poetry: Poetry as Citizenship**  
Sekou Sundiata  
In this seminar, students make poems that are consciously crafted in particular forms and tonalities. They examine how form and tone help determine the “meaning” of a poem. Some forms are traditional, others are “open,” i.e., developed according to the needs of the poem as it is being made. The three principal tonalities (lyric, dramatic, narrative) are explored to develop voice and intention. Emphasis is on open verse and the techniques of hearing the poem aloud as a way of evaluating it. Special emphasis is placed on poetry as a spoken art. Students read, study, and discuss a variety of lyric, dramatic, and narrative poems to understand the ways in which poets address issues of rhythm, attitude, persona, and composition. The writing life of poets is examined through recorded interviews. Coursework entails writing on a weekly basis, presenting original poems for critique, and full participation in the workshop process. Students are required to memorize their own poems as well as published poems. Prerequisite: an Introduction to Poetry course.

**LWRT 3599 Student Newspaper, Inprint**  
Tracy Dahlby  
See Fall courses for description.

**LWRT 4000 Advanced Fiction: Linked Stories**  
Jocelyn Lieu  
This develops students' skills as creators and engaged readers of fiction through workshops and close readings of collections of linked stories starting with Babel's *Red Calvary* and Sherwood Anderson's *Winesburg, Ohio*, then proceeding to contemporary examples by a diverse range of writers. Topics include analyzing these collections' integrity specifically and analyzing the meaning, scope, and usefulness of linked stories generally. Students complete two substantially revised (not necessary linked) stories or chapters and several short critical papers. Advanced classes require completion of introductory class in fiction and a Reading for Writers class in fiction.
LWRT 4005  **Master Class: Politics and Fiction**
Neil Gordon
This course examines the expression and elaboration of politics and history in contemporary novels and works of screen fiction (film and TV). The emphasis is on the role of fiction in the exploration of political complexity. Students explore political and historical themes in fiction, examining such topics as why journalists often write fiction to entertain the exact same issues as their journalism and what the novel allows—or disallows—in the discussion of political realities. Each section of the course culminates in a “master class” taught by the authors of the books or films. Writing assignments enable students to practice the course’s insights in fiction or critical work. **Prerequisite:** an introductory and intermediate writing class in any genre or permission of the instructor.

LWRT 4010  **Advanced Nonfiction Workshop: A Sense of Place**
Elizabeth Kendall
See Fall courses for description.

LWRT 4020  **Advanced Poetry: Poetry as a Public Act**
Pablo Medina
Poetry is the shaping of language. Poetry is a public act. This course assumes that students enrolled in it are interested in devoting themselves to the practice of poetry and to the shaping of language that lies at its center. We will study the work of master poets and read and critique the poems of student-poets in a workshop situation. Each student is expected to become immersed in the work of a master poet of his/her choosing and to introduce an aspect of that poet’s work orally before the group. In addition, each student must produce a small manuscript of twenty pages of finished poetry by the end of the semester.

LWRT 4025  **Advanced Nonfiction: Journalism**
Rob Buchanan
See the website, www.lang.edu, for details.

LWRT 4050  **Writing for Publication**
Instructor to be announced
See Fall courses for description.

### University Courses

Unless otherwise noted these course are 3 credits.

These courses, many taught by members of the Lang faculty, are open to all undergraduates. University science courses are listed under LSTS.

### FALL COURSES

**UCST 2350  Visual Cultural Analysis**
Christopher Johnson
This course combines social history techniques of examining visual artifacts with an examination of selected images and media. Students analyze 1) how digital age images reveal greater truths, 2) whether earlier media created more moving statements, and 3) why America evolved into a visual culture. Social history texts include Fred Chiapelli’s *First Images of America* and Joyce Appleby’s *Telling the Truth About History*. American colonial era images such as the Sable Venus from Bryan Edward’s *History* (1801) are discussed. Media include the film *Stormy Weather* (1943), featuring the Katherine Dunham dancers, and rap artist Missy Elliott’s video “Work It” (2002). Students are required to write two critical essays, due at mid-term and end of the semester respectively. **This course satisfies some requirements for Cultural Studies.**

**UHUM 2004  Medieval Church and State: Christendom’s Fall and Rise**
Michael Pettinger
This course examines the history of Christianity and its association with European identity from the fall of the Roman Empire in the West to the Reformation. Students examine the relationship between the Church and the disintegrating Roman State and the new kingdoms that took its place. This entails studying the process of conversion in Europe, including such topics as monasticism and missionary movements, pagan resistance and accommodation to the new religion, and Christian relations with Jews and Muslims in Europe and beyond. **This course satisfies some requirements for Religious Studies.**

**ULEC 2020  Introduction to Macroeconomics**
Duncan Foley
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 students must also register for a recitation section, ULEC 2021 *Introduction to Macroeconomics: Discussion*. **This course satisfies some requirements for Social and Historical Inquiry and Urban Studies.**
COURSE DESCRIPTIONS

ULEC 2070  Politics of the Image in the Muslim World
Faisal Devji
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 role of images in the Muslim world, a place where 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 students must also register for a discussion section, ULEC 2071 Politics of Image Discussion. This course satisfies some requirements for Media and Cultural Studies, Religious Studies, and Social and Historical Inquiry.

ULEC 2080  Liars, Hypocrites, and Truth-tellers
Paul Kottman
According to some philosophers, it is our ability to lie—more than our ability to speak—that distinguishes us as human beings. This course examines philosophical and literary representations of truth-telling and lying in order to analyze the place of liars and truth-tellers in public life. Topics include the meaning and nature of lying and truth telling; contemporary modes of deception as distinguished from historical ones; and the role of truth-tellers like Socrates. Readings include texts by Plato, Saint Paul, Shakespeare, Machiavelli, Melville, Isak Dinesen, and others. To receive credit, Lang students must also register for a discussion section, ULEC 2081 Liars, Hypocrites, and Truth-tellers Discussion. This course satisfies some of the requirements for Philosophy and Writing.

ULEC 2090  Art of War: Word, Image, Culture
Val Vinokur, Neil Gordon
This course examines how war becomes art. Working from various perspectives (that of the scholar, the novelist, etc.), the course considers how representation shapes fact; how the sensory and aesthetic contours of warfare form its moral landscape; how war can be extension of culture even as it destroys civilizations; how military culture can inspire the best and the worst in human nature; and how the meaning of combat depends as much on its narrative aftermath as it does on martial prowess. Subjects may include Homer, Euripides, Goya, Tolstoy, Isaac Babel, and Dadaism. To receive credit, Lang students must also register for a recitation section, ULEC 2091, Art of War Discussion. This course satisfies some requirements for Writing.

ULEC 2100  Reading Word by Word
Francine Prose
Throughout history, written language has been used to create masterpieces and to spread propaganda, to delight and delude, to reveal and obscure the truth. Distinguishing one from the other often requires close reading. In this course, students closely read the short stories of great writers such as James and Joyce, Cheever and Chekhov, Mansfield and O’Connor, Beckett and Bowles, and current issues of The New Yorker and the New York Times to examine how words are used to convey information and insight, transmit truth and beauty, and form and transform our vision of the world. To receive credit, Lang students must also register for a discussion section, ULEC 2101 Reading Word by Word Discussion.

ULEC 2120  Body: Aesthetics, Culture, and Politics in the 20th Century
Terri Gordon, Jay Bernstein, Clive Dilnot
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. It considers cultural notions of purity and impurity, health and sickness, discipline and uniformity, production and consumption, and alienation and despair. It covers the historical and contemporary avant-garde; body culture and life reform movements; war; and cabaret, dance, and performance art. Readings include literary works by Kafka, James Weldon Johnson, Audre Lorde and Jeanette Winterson; theoretical texts by Freud, Foucault, Kracauer, and Sontag. Artists studied include Hans Bellmer, Frida Kahlo, George Balanchine, Andy Warhol, Judy Chicago, Cindy Sherman, and Olan; slides of painting, photography, and performance art are shown in class, and a number of films are screened. To receive credit, Lang College students must also register for a recitation section, ULEC 2121, The Body Discussion. This course satisfies some requirements for Cultural Studies and Philosophy.

ULEC 2160  Introduction to Psychology
Howard Steele
This course provides an introduction to the broad science of psychology. Subjects range from biology to sociology to computer science. They may deal with human or animal behavior (which can be observed) or with mental and emotional activity (which can often only be inferred from behavior). Specific topics include: human susceptibility to visual illusions; comparing self-recognition in chimpanzees with self-awareness in children; human propensity to obey authority and conform to the behavior of peers; how the brain processes language; why we fall in love; how babies come to understand they are animate objects in space; why we never forget how to ride a bicycle. This course is a prerequisite for intermediate and advanced courses in psychology. To receive credit, Lang students must also register for a discussion section, ULEC 2161 Introduction to Psychology Discussion. This course satisfies some requirements for Psychology.

ULEC 2170  Art of War: Word, Image, Culture
Val Vinokur, Neil Gordon
This course examines how war becomes art. Working from various perspectives (that of the scholar, the novelist, etc.), the course considers how representation shapes fact; how the sensory and aesthetic contours of warfare form its moral landscape; how war can be extension of culture even as it destroys civilizations; how military culture can inspire the best and the worst in human nature; and how the meaning of combat depends as much on its narrative aftermath as it does on martial prowess. Subjects may include Homer, Euripides, Goya, Tolstoy, Isaac Babel, and Dadaism. To receive credit, Lang students must also register for a recitation section, ULEC 2091, Art of War Discussion. This course satisfies some requirements for Writing.
ULEC 2180 Violence/Non-Violence

Faisal Devji, Vyjayanthi Rao

This course explores the complicated relationship between the twin concepts of violence and non-violence. It considers Gandhi’s reflections on the intimacy of the seemingly disparate approaches to the resolution of social issues and also considers other studies devoted to the nature and extent of violence in South Asia. By focusing on non-violence as much as its supposed opposite, the course allows a re-thinking of the character of social relations in that region. Readings are interdisciplinary, and the class also studies visual materials that address the changing nature of urban riots, the new culture of terrorism, and the relationship of religious and secular conflict from colonial times to the present. To receive credit, Lang students must also register for a discussion section, ULEC 2181 Violence/Non-Violence Discussion.

ULEC 2190 How to Recognize a Poem

Virginia Jackson

This course explores 19th- and 20th-century definitions of poetry. It begins with the romantic revisions of genres of poetry and ends with Jenny Holzer’s recent projected wall of poetry at the newly reconstructed 7 World Trade Center. Focus is on the changing definitions of poetry in public space. Topics include, What makes a poem a poem? What is the function of poetry? How is poetry recognized in public and private life? To receive credit, Lang students must also register for a discussion section, ULEC 2191 Discussion. This course satisfies some requirements for Writing.

ULEC 2210 Social Thought 1: Social Change

Ron Kassmir

This course provides insight into how social science thinking, research, and logics of inquiry are used to understand important social issues around the world. Students gain both broader knowledge of the issues themselves and acquire tools for grasping the meaning, causes, and consequences of the issues, which can be used in further study. The course is structured around modules that focus on critical social issues, especially large-scale social and political transformations and mobilizations such as social protests, war and civil conflict, and democratization—and highlights perspectives on these issues of public intellectuals, classical social theorists, and contemporary social researchers. To receive credit, Lang students must also register for a discussion section, ULEC 2211 Discussion. This is a core course for Social and Historical Inquiry; it also satisfies some of the requirements for Education.

ULIT 2009 Major Russian Novels

Val Vinokur

This seminar focuses on key works of 19th- and 20th-century Russian literature, including Alexander Pushkin’s The Captain’s Daughter, Mikhail Lermontov’s Hero of Our Time, Nikolai Gogol’s Dead Souls, Fyodor Dostoevsky’s The Brothers Karamazov, Lev Tolstoy’s Anna Karenina, and Vladimir Nabokov’s Glory. It may also cover some of the rich critical writing on prose theory that has been inspired by the Russian novel. Topics include literary history and evolution, genre theory, ethics and aesthetics, metaphysics, religion in literature, and literature as religion. This course also satisfies some of the literature requirement for Writing.

UMTH 1500 Algebra

Instructor to be announced

This course reviews the fundamentals of elementary and intermediate algebra. Topics include simplifying algebraic expressions, factoring, solving equations, and linear, quadratic, and exponential functions. The course prepares students for more advanced study in mathematics, viz. pre-calculus and statistics, and courses involving broader mathematical principles, such as accounting and financial management.

UMTH 2400 Pre-Calculus

Instructor to be announced

This course strengthens students’ mathematical background and equips them with the skills and knowledge to enter calculus. It covers the theory of functions and examines the basic 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 is used to assist in visualizing the applications. This covers in greater depth many of the concepts touched upon in Algebra.

UMTH 2525 Statistics I

Maria Sole

This course begins with the statistician’s vocabulary and goes on to cover: the techniques used to select a sample; how to use, organize, and present data graphically; calculation and interpretation of a variety of measures of center and dispersion; and an introduction to probability. Students are introduced to confidence intervals and encouraged to apply statistics to different kinds of data and interpret their results. The course also provides an introduction to the use of software in analyzing and presenting statistical information. This course also satisfies some of the requirements for Psychology.

UMTH 2620 Calculus

Maria Sole

This course begins with a review of Pre-Calculus and then introduces limits, derivatives, linear approximations, integration, applications of the derivative to maximization, and related rates problems. Technology is used to assist in visualizing the applications. Prerequisite: High School or College Pre-Calculus or permission of the instructor.

UPHI 2230 Aesthetics: Thinking about the Arts

Beatrice Baru

Also Spring

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. By grappling with these questions, students enter the world of philosophical thinking. They read some of the classic theories in philosophy of art and aesthetics: Plato, Aristotle, Shaftesbury, Kant, Nietzsche, and Dewey and become familiar with philosophical ways of thinking and philosophical concepts. The course assists in thinking critically—and creatively—about the nature of art and aesthetic experience. This is a Core 1 common course in Arts. This course satisfies some of the requirements for Arts in Context. (3 credits)
COURSE DESCRIPTIONS

**UREL 2002**  *Theorizing Religion*
Anne Murphy
What is “religion” and how useful is it to describe aspects of human history and experience? This course explores a wide range of disciplinary engagements with the definition of “religion” and considers the genealogy of the concept in relation to broader histories of ideas and politics. Students consider the problems of this Western concept for understanding non-Western cultures and traditions, and evaluate the usefulness of critical engagement with the notion of religion in concept to contemporary society. 
*Advising note:* students who have taken Approaches to the Study of Religion are not permitted to take this course.

**USCI courses are listed under Science, Technology, and Society.**

**USOC 2015**  *Iraq: War, Occupation, and Politics*
Andrew Arato
The course considers the war in Iraq and its aftermath in the historical and international context, focusing on the causes of the war and the attempts to justify it. International legal questions of war and occupation are considered, as are the geo-political consequences. Primary emphasis, however, is on the internal Iraqi developments in the context of the American-led occupation: constitution making, elections, and the issues raised by the ongoing insurgency and the attempts to suppress it. Comparisons are made with other U.S. programs to impose constitutional democracy by external force, in particular in the Philippines and Japan, and perhaps Germany. (3 credits)

**UURB 3023**  *Grass Roots Environmental Activism (UE)*
Nevin Cohen
This course examines the roles of community organizations, environmental groups, and individual citizen activists in protecting and improving the urban environment. It traces the historical roots of urban environmental advocacy and contemporary approaches, from the creation of community gardens to the use of the courts to attain environmental justice and sustainable development. Topics include an examination of the mechanisms that grassroots organizations and individuals have used to influence decisions that affect the environment; approaches that enhance citizen participation; how community organizations, environmental groups, and individual citizen activists work to protect and improve local environments; and the most effective strategies, tools, and techniques of grassroots environmental groups. This course satisfies some of the requirements for Urban Studies.

**SPRING COURSES**

**ULEC 2xxx**  *Social Thought 2: Everyday Life*
Hylton White
This course provides insight into how social science thinking, research, and logics of inquiry are used to understand important social issues. Part 2 focuses on critical dimensions of everyday life, such as family relations, sexuality, religion, and consumption. *This is a core course for Social and Historical Inquiry.*

**UPHI 2230**  *Aesthetics: Thinking about the Arts*
Beatrice Banu
See Fall courses for description.
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