

Spring 2014 - Course Description

LANT Anthropology

LANT 2028 Love and Money: Intimate Transactions

Faculty: Halawa, Mateusz TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6981 Sec A

The intimate and the economic are often imagined as two separate, or even hostile, spheres of social life. If mixed, conventional wisdom holds, love and money will corrupt each other: sentiments will get in the way of business, and calculation will poison passion. Our very ideals of intimacy and economic activity both rely on constantly drawing boundaries between the two. However, ethnographic evidence gathered by anthropologists and sociologists suggests that in the practice of everyday life, love and money intermingle constantly in the practices of individuals, couples, and households -- and often with good results. This course serves as an introduction to social and cultural analysis of money in everyday life by way of exploring a series of messy "intimate transactions." How does money circulate between spouses, friends, lovers, relatives, parents and children? What pleasures and profits, divisions and attachments do these exchanges produce? The course explores, among other themes: compensated and uncompensated household labor, inheritance, informal loans, remittances from those overseas, college funds, and allowance. We will discuss and debate the relationship between love and money based on anthropological, sociological, legal, journalistic, and literary readings. This course satisfies requirements in Writing.

LANT 2100 Postcolonial Africa

Faculty: Roitman, Janet TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4993 Sec A

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

LANT 3013 Cities and Globalization

Faculty: Rao, Vyjayanthi F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7070 Sec AX

For the first time in world history, more people live in urban rather than rural settlements. The scale, complexity and dynamism of contemporary urbanization and the tendency toward disorder or entropy in contemporary cities is historically unprecedented. This momentous and global transformation has great social, cultural, economic and political implications and numerous causes. In this seminar course, we will examine the specific relationship between the contemporary urban revolution and globalization or the recent, post-cold war integration of economic and political institutions at the global scale and we will explore their implications for our collective future. The seminar is structured around core topics such as infrastructure and urban ecology, urban inequality and uneven development and the question of urban visions and futures. Case studies are drawn from across the world and we will use several channels of analysis, including documentary films and television broadcasts, the internet, reports prepared by multilateral organizations and think tanks and, finally, your own field researches in and around New York City. Ideas will be shared in class through interactive journals and shared reports. Students must have taken at least one prior anthropology course at the 200 level.

LANT 3028 Human Rights & Humanitarianism in a Critical Perspective

Faculty: Ticktin, Miriam TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6398 Sec A

"This course introduces the principles and practices of human rights and humanitarianism in interdisciplinary perspective. We will inquire into the notions of "humanity" imagined and protected by each of these, as well as how each are bounded by national and colonial histories. The readings will help students explore how these hegemonic discourses and practices are culturally contextualized and mediated; and while trying to understand how claims of resistance and struggle are being re-articulated in legal languages of rights and entitlements and/or in a moral language of humanitarianism, we will pay particular attention to how these claims often have unintended consequences. Using gender, race and class as focal points, we will think about *who* benefits from these discourses and practices and what alternatives we may have. This course satisfies requirements in Reading and Writing."

LANT 3035 Workshop in Ethnography

Faculty: Raffles, Hugh M 12:10 PM - 02:50 PM **Credits:** 3 CRN 6800 Sec A

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

LARS The Arts

LARS 2030 Latin American Modern: 1920s-1960s

Faculty: Cepero-Amador, MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7175 Sec A

This course examines the emergence and development of Latin American modernisms. The first wave, which unfolded from the 1920s to the 1940s in Brazil, Mexico and Cuba, witnessed the artists' combination of European avant-garde tendencies such as post-impressionism and Cubism with local motifs in a quest to reflect a national identity. The second wave pertains to the post-World War II rise of abstraction in South America, specifically, concrete abstraction in Argentina and Brazil, and op and kinetic art in Venezuela. Artistic modernisms in the region will be studied in connection with the political and cultural context, specifically, the process of nation-state building, the rise of populist ideologies, and the incidence of developmentalism in the Southern Cone during the 1950s and 1960s. We will analyze a range of artists, such as Tarsila do Amaral, Candido Portinari, Diego Rivera, David Alfaro Siqueiros, Frida Kahlo, Wifredo Lam, Cundo Bermdez, Mario Carreño, Pedro Figari, group MAD, Lygia Clark, Helio Oiticica, Carlos Cruz-Diez and Jess Rafael Soto. Topics might include: the strategies of modernity in Latin America, the new concept of "inverted utopia," the role of the avant-garde group manifestos, the post-colonial legacy, and the meaning of abstraction within a turbulent political milieu. We discuss crucial concepts that define cultural modernism in Latin America; among them, identity, indigenism, costumbrismo, transculturation, syncretism, hybridization, and race politics. As part of the course, we will visit the Latin American collection at MoMa and art galleries that specialize in Latin American art.

LARS 2250 Practicing Curating**Faculty:** Lookofsky, Sarah F 12:10 PM - 02:50 PM **Credits:** 4 CRN 6173 Sec AX

Practicing Curating will offer an in-depth introduction to curatorial practice, examining the art of exhibition making from a historical, cultural, theoretical, and pragmatic perspective. The course covers current and historical exhibitions along with curatorial and critical writing related to exhibition practices. Students will also gain hands-on experience in various aspects of mounting an exhibition, including planning, designing, installing, and archiving the show. The exhibition venue will be the Skybridge Art and Sound Space located on the third floor between the Lang and New School buildings. Students must be able to dedicate time outside of normal class hours for excursions to museums, galleries, alternative art spaces, and other venues as an essential part of this course.

LARS 3045 Postwar Art and Theory**Faculty:** Young, Benjamin MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7176 Sec A

This course will survey major developments in mostly American and European visual art from the end of World War II to the present. At the start of the course, students will be introduced to the main artistic terms and problems set up by the "high" modernism of abstract expressionism. We will then examine the challenges to modernism posed by pop art, minimalism, photography and video, and performance and conceptual art in the 1960s and 1970s. As the course proceeds, we will narrow our focus to track certain problems set up by these postmodern practices as they are developed by artists in the 1980s and 1990s, including: the photomechanical challenge to painting and the unique touch of the artist's hand; the unsettled objecthood of photography, performance, and text-based work; the tension between art and document, or making and recording; authorship, identity (including gender, race, and sexuality), commodification, and appropriation; the shift from medium specificity to the expanded fields of the physical, environmental, social, and political context of the artwork and its maker. Students will conclude the course with a research paper based on a work currently on view in the city. Time permitting, class trips to relevant current exhibitions may be arranged; previous familiarity with the history of modern art is encouraged but not required.

LARS 3065 Art and Labor**Faculty:** Yoon, Soyoung TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7177 Sec A

The course offers a history of modern and contemporary art through the framework of art and labor: the various relationships between art and labor, the changes in the conditions of artistic production as well as the transformations in the measure/value of artistic labor. Students address artistic representations of work as well as different figurations of the artist as worker, as nonworker, as out-of-work. If the LumiÈre brothers' *Workers Leaving the Factory* (1895) is the first film in the history of cinema, we will also ask what happens after the leaving of the factory: the time-space of reproduction and care, of work that is overlooked and undervalued (for example, "women's work"); of the refusal to work, of strike, sabotage, or anti-work politics and post-work imaginaries; of the displacement of the factory and the assembly-line as the primary mode of production. Students address how artists have worked with and against the effects of the restructurations of capital and social/technological transformations that have changed the very conditions of production, especially the supposed shift from a Fordist to post-Fordist economy: the blurring of the distinction between work and life, the increasing importance of what has been called immaterial, communicative, or affective labor, as well as the overall dismantling of the security and stability of work in general. As we analyze the transformations of the affective composition of labor, pointing to the current fear and anxiety of precarity, unemployment, debt, we will underscore labor not only as a matter of economics but also power and subjection: the subjective effects of labor, the time-space of the body in relation to labor, the working body, the reproductive body, the fatigued body, the body at rest, the idling or drifting body, the body on strike. This history of art will be studied alongside different histories and theories of labor. Seminar discussions will be supplemented with screenings, visits to galleries and museums, participation in artists' talks.

LARS 3155 Methods of Art History and Visual Studies**Faculty:** Caplan, Lindsay TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5793 Sec A

This is a challenging seminar in which students are introduced to the fundamental issue of methodology in art historical (and cultural) analysis. Through a highly selective series of texts, the course presents an introductory overview of some of the major literature and interpretive models that have been developed, contested, and in some cases overturned, throughout the history of art history.

LCST Cultural Studies**LCST 2028 Public Radio Culture****Faculty:** Montague, Sarah MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7492 Sec A

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

LCST 2120 Introduction to Cultural Studies**Faculty:** Wark, Kenneth TR 10:15 AM - 11:30 AM **Credits:** 3 CRN 5794 Sec A

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

LCST 2122 Introduction to Screen Studies**Faculty:** Isenberg, Noah TR 10:15 AM - 11:30 AM **Credits:** 3 CRN 4707 Sec A

Introduction to Screen Studies [Track S] The goal of this course is to deepen your appreciation of the history of cinema and to explore possible ways of thinking about films. By analyzing influential films from the cinematic canon, as well as theoretical approaches that have been brought to bear on that canon, we will explore the complex relationship between the moving image and critical thought. The course will survey/include the main historical periods and movements from film history √ silent cinema, the classical Hollywood film, Italian Neo-realism, the French New Wave, and American Independent Cinema. The course will also cover some of the major film genres, key films from various national cinemas, and select auteurs from the history of cinema. [Track S]

LCST 2450 Introduction to Media Studies**Faculty:** Scholz, Robert TR 12:00 PM - 01:15 PM **Credits:** 3 CRN 4035 Sec A

Introduction to Media Studies [Track M] This course introduces the student to basic concepts and approaches in the critical analysis of communications media. Drawing on contemporary critiques and historical studies, it seeks to build an understanding of different forms of media, such as photography and cinema, television and video, the internet and hypermedia, in order to assess their role and impact in society. Since media are at once technology, art and entertainment, and business enterprises, they need to be studied from a variety of disciplinary perspectives. The readings for the course reflect this multi-pronged approach and draw attention to the work of key thinkers and theorists in the field. Moreover, the readings build awareness of the international dimensions of media activity, range, and power. [Track M]

LCST 2787 Media Toolkit**Faculty:** Bardin, Stefani T 03:50 PM - 06:30 PM **Credits:** 3 CRN 5858 Sec B

Media Toolkit [Track M] This course situates media in the broader context of an innovative and integrative liberal arts education. As such, it enables students to evaluate and make decisions concerning their relationship to proliferating technologies and various new media. This course combines lectures and lab-work to help students familiarize themselves with various software platforms and multimedia tools, in order to more effectively gather, analyze, contextualize, present, and re-present information within a broad political and cultural framework. After completing the five different modules (intro, image, word, sound, number), students better understand—and are more confident in using—the various modes and methods that enable the critically informed to read between the pixels, as well as meaningfully contribute to the ever-expanding digital public sphere. This is an Integrative course. [Track M]

LCST 2788 Screen Toolkit**Faculty:** Beck, Michele W 03:50 PM - 05:30 PM **Credits:** 3 CRN 5217 Sec A

Screen Toolkit [Track S] This course combines lectures and lab-work to help students familiarize themselves with various software platforms and multimedia tools, in order to more effectively gather, analyze, contextualize, present, and re-present information within a broad political and cultural framework. After completing the six different modules (text, camera, lighting, sound, editing, distribution), students better understand—and are more confident in using—the various modes and methods that enable the critically informed to 'read between the pixels,' as well as meaningfully contribute to the ever-expanding digital public sphere. This is an Integrative course. Prerequisite for Screen Studies track. [Track S]

LCST 3027 Adaptation**Faculty:** Collyer, Laurie M 09:00 AM - 11:40 AM **Credits:** 4 CRN 7499 Sec AX

Adaptation [Track S] Turning nothing into something is something every writer faces when they sit down to create a new piece of work. Adaptation is a screenwriting class where we will learn to turn something which already exists into something else. What we will come to understand, is that we flex the same muscles as when we write from imagination alone. We will adapt news articles, first person interviews, short stories and fairy tales into screenplays. We will also experiment with genre by watching clips and adapting them into other genres û drama to comedy, comedy to western, the possibilities are endless. Weekly staged readings of student work will enhance the experience of writing for actors on screen. Adaptation requires previous screenwriting experience, as well as familiarity with the work of Syd Field and Lagos Egri. [Counts for Track S]

LCST 3047 Heterodox Identities**Faculty:** Lee, Orville TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7503 Sec A

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

LCST 3049 StoryCorps: Radio and Digital Storytelling**Faculty:** Napolin, Julie M 07:00 PM - 09:40 PM **Credits:** 4 CRN 7593 Sec AX

StoryCorps: Radio and Digital Storytelling [Track M] This course will be taught in collaboration with the senior producer of public radio's "StoryCorps." We will produce a StoryCorps-style oral history of Eugene Lang College, The New School and the surrounding Greenwich Village area. In the first part of the course, we will consider the history and theory of the relationship between voice, storytelling, and recording technology beginning with print media and the phonograph, and leading up to digital media. How have people understood their voices in acts of witnessing, testimony, and other forms of cultural memory? We will also discuss the concept of oral history, considering such projects as Zora Neale Hurston's recordings of slave narratives and Studs Terkel's oral history of the Great Depression. Why do people tell stories and what are the ethics of listening to and documenting them? In studying the StoryCorps project and the fundamentals of radio documentary, students will seek out, document, script, edit, and present an oral history that will be a part of a larger podcast and web-series, "StoryCorps at Lang." This series will begin to capture the voices of the rich political, intellectual, and artistic history of our University. Students will have the opportunity to work with StoryCorps facilities, including the various booths around the city. Students will be chosen based on experience and a personal statement. 2 Student Fellows with proficiency in sound recording and Pro Tools will be selected to supervise and design a platform for the public presentation of student work. [Track M]

LCST 3050 Documenting Williamsburg: Living Los Sures**Faculty:** Zahedi, Caveh W 03:50 PM - 06:30 PM **Credits:** 4 CRN 7556 Sec AX

Travel to the acclaimed Brooklyn-based documentary company, UnionDocs, and contribute to the exciting project, Living Los Sures, an ongoing transmedia documentary on the historical Puerto Rican barrio of South Williamsburg. Students will create short films with programmer Steve Holmgren and the UnionDocs team, attend screenings, and participate in master classes and professional development workshops. 2 Student Fellows with a proficiency in film production and film editing will be selected to train other students in the use of the audio-visual equipment and software.

LCST 3072 Mapping Time: Film & Video History and Theory**Faculty:** Perlin, Jenny F 09:00 AM - 11:40 AM **Credits:** 4 CRN 6682 Sec AX

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

LCST 3090 Category of Race: Theory, Genesis, Construction, Democracy**Faculty:** Lee, Orville TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7594 Sec A

Category of Race: Theory, Genesis, Construction, Democracy [Track C] This seminar examines the origins and evolution of the category of race in America. We will consider the social and cultural "conditions of possibility" for the existence, reproduction, contestation, and democratization of this category. We will also weigh theoretical and methodological issues pertaining to the study of "race." [Track C]

LCST 3107 Intimate Film Cultures**Faculty:** Guilford, Joshua MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 5871 Sec A

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

LCST 3108 World Cinema**Faculty:** Vega-Llona, Silvia TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6184 Sec A

World Cinema [Tracks S] This course studies world cinema, initially understood as films of world-importance, not produced in and for Hollywood. Beginning with the pioneering work of French filmmakers, and highlighting German Expressionism of the early 1920s, as well as Russian montage cinema of the late 1920s, the focus shifts to Latin America (Mexico and Argentina) as well as China and Japan in the 1930s and 1940s. After WW II, the course will consider the different 'new waves' in Western Europe (Italian Neo-Realism, the French Nouvelle Vague, New German Cinema) and Eastern Europe (Poland, Czech Republic, Hungary). From the 1970s onwards, a politicised, anti- and post-colonial cinema emerges in parts of Latin America (Cuba, Argentina, Brazil) and Sub-Sahara Africa (Mali, Senegal, Ethiopia, Burkina Faso), which also reflects the increasing importance of international film festivals for world cinema. The 1980s witness a strong presence of Asian films (from Taiwan, South Korea and Hong Kong), while the 1990s reflect the vitality of filmmaking in Mainland China, in Iran, as well as world-class directors in Spain and Mexico. With the arrival of digital media and the spread of globalised culture since the late 1990s, cinema everywhere has undergone such dramatic changes that the course will conclude with new definitions of what is meant by 'world cinema' today. Readings in film history and international film culture will be complemented by critical analyses of individual films. [Tracks S]

LCST 3221 Oral Histories of LES**Faculty:** Griff-Sieven, Hanna TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 5877 Sec A

Oral Histories of The Lower East Side: New Paths to Old Stories [Track C & M] The Eldridge Street Synagogue was the first of its kind in America a grand structure built by the newly arriving Jewish immigrant community of Eastern Europe. I will work with New School students on creative ways to integrate new technologies such as digital documentation and digital stories into our historic site. Students will be trained in oral history interviewing techniques, transcription, and the evaluation of oral evidence. Each student will conduct an interview, transcribe and edit the material and analyze our current use of technology. The theme for this semester will be food and food memories of the Lower East Side. As a class students will create an exhibition/program/presentation using that technology integrating the history, aesthetics and spiritual qualities of our space. All classes except for the first one will be at the Museum at Eldridge Street, 12 Eldridge Street NY NY 10002. This class will count towards a minor in Jewish Studies. [Track C & M]

LCST 3223 Retro-Futurism**Faculty:** Eichhorn, Cathleen TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6828 Sec A

Retro-Futurism [Track M & C] This course investigates how technologies and media were imagined in the past and how obsolete technologies and media are re-imagined in the present. Through an exploration of science fiction works and media artifacts, the first part of the course explores how our present and future lives were imagined by our late 19th-century to mid 20th-century counterparts. The second part of the course examines contemporary subcultures from Steampunk to Dieselpunk, which attempt to re-construct how people may have once imagined future worlds. Required course texts include literary, theoretical and cinematic works by writers, theorists and artists such as Jules Verne, William Gibson, Samuel Delany, Wolfgang Ernst and Zoe Beloff. [Track M & C]

LCST 3240 Edgar G. Ulmer: Rediscovering a Filmmaker at the Margins**Faculty:** Isenberg, Noah **Credits:** 1 CRN 7595 Sec A

Edgar G. Ulmer: Rediscovering a Filmmaker at the Margins [Track S] Rediscover the sprawling, eclectic works of Austrian-born émigré filmmaker Edgar G. Ulmer through this weekend-long festival at the Film Society at Lincoln Center and the Center for Jewish History (Jan. 17-20), coinciding with the annual Jewish Film Festival. His work includes: such daring and original horror films as *The Black Cat* (1934) and *Bluebeard* (1944); a startling variety of ethnic films, from the all-black musical drama, *Moon Over Harlem* (1939), to Ukrainian operettas and powerful Yiddish features, most notably *The Light Ahead* (1939); and such film noir classics as *Detour* (1945). Enjoy screenings and participate in roundtable discussions with Viennese film critic Stefan Grisseemann, and head of the Ulmer Preservation Corp., Ariannó Ulmer Cipes. 2 Student Fellows will be selected to aid in the organizational elements of the screenings, discussions and seminar. Schedule: - Course runs JANUARY 17 - JANUARY 20 - Screenings at Lincoln Center on Fri. 1/17 and Sat. 1/18 - Roundtable discussion on Sun. 1/19 and Mon. 1/20 [Track S]

LCST 3324 Social History of New Media**Faculty:** Scholz, Robert TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6829 Sec A

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

LCST 3523 Designing Digital Knowledges**Faculty:** Cowan, Theresa TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6830 Sec A

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

LCST 3562 Animal Images: Representing Non-Human Life**Faculty:** Burris, Dawnja MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6831 Sec A

*Non-human animals have been represented in various forms of media throughout history. From ancient instances of illustration upon cave walls paintings to the plethora of modern day visual media, images of "the animal" have consistently been produced by all human societies, and for a variety of complex purposes. This course traces the manykey instances of animal portrayal through the agesdifferent epochs, with emphasis on identifying the ways in which humans interact with, and maintain, relationships with animals through the creation of their mediated image. Drawing upon sociological and philosophicalinter-disciplinary theoretical viewpoints that explore the subject of the animal and humans"conceptions" of them, we examine and question potential psychological motivations and consequences involved in creating and interacting with animals via their presentation as emblems, friends, and partners, companions, humanized characters, and wild others. Examination of visual media is key to the course and students are expected to contribute image visual examples to the online course blog for collective analysis, as well as and co-creation of a digital gallery that will have an online opening at the end of the semester"

LCST 3618 Experimental Film: Sites and Spaces**Faculty:** Yue, Genevieve F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7571 Sec AX

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

LCST 3782 Feminist and Queer Affect Studies**Faculty:** Rault, Jasmine TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6833 Sec A

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

LCST 3789 Cultural Toolkit**Faculty:** Eichhorn, Cathleen TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5797 Sec A

Cultural Toolkit [Counts for Track C] This course provides students with the methodological competencies required to carry out advanced research in the field of Cultural Studies. Combining theory with case studies, students are introduced to some of the investigative approaches commonly adopted by Cultural Studies scholars, including ethnography, discourse analysis and archival research. Further attention is paid to research ethics and research controversies. In addition to reading articles on the question of method by key theorists, such as James Clifford, Angela McRobbie and Michael Taussig, throughout the course students will be asked to complete short research assignments designed to advance their own research skills. The final assignment will take the form of a proposal for a senior year project. [Counts for Track C]

LCST 3901 Radio/Podcasting: On Air**Faculty:** Briggs, James F 12:10 PM - 02:50 PM **Credits:** 3 CRN 3034 Sec A

Radio / Podcasting: On Air [Track M] WNSR is the New School's web-based radio station. Students are responsible for managing and producing content for the station's five programming streams, currently conceived as a series of podcasts while streaming options are being explored. Course components include station management including marketing and fundraising; Audio production including basic recording and mixing; Broadcast journalism including interviewing and writing for radio; Feature productions, editing, and critiquing; Music programming; Artistic performance programming-interfacing with Eugene Lang's wide array of creative performance and arts programming. Classes meet fully once a week, but students should be prepared to work independently outside of regular class times. This is a practiced-based course. [Track M]

LCST 3901 Radio/Podcasting: On Air**Faculty:** Montague, Sarah F 12:10 PM - 02:50 PM **Credits:** 3 CRN 3034 Sec A

Radio / Podcasting: On Air [Track M] WNSR is the New School's web-based radio station. Students are responsible for managing and producing content for the station's five programming streams, currently conceived as a series of podcasts while streaming options are being explored. Course components include station management including marketing and fundraising; Audio production including basic recording and mixing; Broadcast journalism including interviewing and writing for radio; Feature productions, editing, and critiquing; Music programming; Artistic performance programming-interfacing with Eugene Lang's wide array of creative performance and arts programming. Classes meet fully once a week, but students should be prepared to work independently outside of regular class times. This is a practiced-based course. [Track M]

LCST 4022 Internet: Playground&Factory**Faculty:** Scholz, Robert TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 6685 Sec A

Digital Labor: The Internet as Playground and Factory [Tracks M & C] This course explores the shift of labor markets to the Internet where the distinction between work, leisure, communication, and play has faded. In the midst of the worst financial crisis in living memory, the Internet has become a simple-to-join, anyone-can-play system where digital labor generates profits and data for a small number of commercial and governmental stakeholders. Newly gained freedoms and visions of empowerment for the digital (social) worker have complex social costs that often go unnoticed. The course examines the violence of participation through the lens of examples of waged and unwaged practices including Amazon.com's Mechanical Turk, Txteagle, and Crowdfunder). We'll study milestones of labor struggles in the United States and implicate recent exploitative forms of digital labor as a grievous affront to these difficult struggles for the 8-hour workday, minimum wages, paid vacation, and against child labor. Beyond an analysis of the situation of digital labor, the class will formulate a specific course of action. Readings include Aneesh, Tronti, Virno, Lazzarato, Dibbell, Vercellone, Doctorov, von Hippel, and Terranova. Films include Sleep Dealer and Golden Times. Two research papers, one presentation, and a final paper are required. [Tracks M & C]

LCST 4033 Screening Medusa: The Limits of Representation**Faculty:** Yue, Genevieve F 09:00 AM - 11:40 AM **Credits:** 4 CRN 7455 Sec AX

Screening Medusa: The Limits of Representation [Tracks S, C & M] How do we represent something that, by definition, is unrepresentable? This course uses the myth of the Medusa to approach a variety of issues concerning the problems associated with looking in cinema and other visual media, including medusan ekphrastic poetry, the representation of women and violence, and the notion of forbidden and excessive images. In addition to surveying critical approaches to the study of gender and sexuality, including psychoanalytic and feminist film theory, genre, and studies of gender and sexuality in relation to race, nation, and technology, the course uses the Medusa myth as a lens to test, critique, and expand scholarly discourses in film studies, art history, and theories of gender. How, for example, might psychoanalysis have developed differently if it had taken Medusa instead of Oedipus as its foundational myth? What does Medusa offer in the consideration of monstrous women, from film noir's femmes fatales to the vengeful female ghosts of J-horror? How does the moment of Medusa's decapitation cause us to examine the intersection of vision and violence in contemporary media, both fictive and documentary? And, how might Medusa's body, or the woman's body in general, both as a sight to behold and a site of looking, offer different ways of thinking representational possibility? Examination of visual media is key to the course and students are expected to contribute posts and images to the course blog for collective analysis. [Tracks S, C & M]

LCST 4035 Screen Theory: Mind Games & Puzzle Films**Faculty:** Vega-Llona, Silvia TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5798 Sec A

Mind Games and Puzzle Films [Track S] Recent years have seen a surprising number of films gaining both popularity and critical acclaim which leave the spectators baffled, confused and unsure of whether what they saw was on the screen or in their minds. Films like Memento, The Sixth Sense, A Beautiful Mind, Bin-Jip, The Life of Pi, Eternal Sunshine of the Spotless Mind, Donnie Darko, Lost Highway, Mulholland Drive and many others, feature convoluted plots and labyrinthine narratives, characters that seem neither alive nor dead, and visuals (whether generated digitally or shot on actual locations) that are as spellbindingly seductive as they are deceptive or indecipherable. A number of books have begun to investigate these films, focusing on parallel worlds, forking path narratives and puzzling storytelling. The course will examine and explore the complexities of these new cinematic fictional worlds. It will ask what can account for this interest in multiple storylines, and why do audiences enjoy being challenged in their perception of what is real, imagined or purposely misleading? If the impact of digital media is clearly one of the reasons, do these films also tell us something about the effects of social networks on interpersonal interaction and the ways we perceive the world? [Track S]

LCST 4070 Symbolic Struggles: Culture Conflict and Consensus in the United States**Faculty:** Lee, Orville MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7550 Sec A

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

LCST 4102 Modernist Architecture: Designing Race and Sexuality**Faculty:** Rault, Jasmine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7603 Sec A

Modernist Architecture: Designing Race and Sexuality [Track C] Since the start of the twentieth century, architecture and design have been concerned as much with creating new forms of living spaces as new forms of people to occupy them. This course focuses on the contributions early twentieth century modernist architecture and interior design have made to the production and regulation of modern categories of race, gender and sexuality. We will examine texts across the fields of architectural and design studies, histories of sexuality, race, media and communications, as well as feminist and queer theory. [Track C]

LCST 4470 Science, Technology, Design**Faculty:** Wark, Kenneth T 06:00 PM - 07:50 PM **Credits:** 3 CRN 6961 Sec A

Science, Technology, Design [Track M] These three fields form something of a continuum, from the pure to the applied, but while science and technology are often studied together as one field, design is not often included as a component of that continuum of practices. In part, this course will function as an introduction to science and technology studies, covering key authors and arguments. In part, it will complicate the narrative of that field a little by introducing the question of how science and technology relate to design practices. In short, if technology is applied science, can we think of design as applied technology? Such at least might be a starting point. The work of Gilbert Simondon and Andr  Leroy-Gourhan and Bernard Stiegler may help us expand the scope of science and technology studies a little to incorporate design as a fundamental conceptual category. Seniors/Juniors only. Juniors must obtain permission from instructor. [Track M]

LCST 4900 Senior Seminar: Writing a scripted webshow**Faculty:** Zahedi, Caveh W 12:10 PM - 02:50 PM **Credits:** 4 CRN 5799 Sec AX

This course will involve the writing of a multi-episode web show about the New School. Together, we will come up with a concept for the show, a biography of main characters and supporting characters, a season "bible" that sets out the story and character arcs for the series, and a season's worth of episodes to be shot the following semester. We will also analyze various web shows and TV series as we explore the question of how to make an episodic web show that is successful and engaging. This is the senior capstone seminar for Culture & Media majors in the Screen Track. You must submit a capstone declaration form in order to enroll in this course.

LCST 4900 Senior Seminar: Directing the Documentary**Faculty:** Collyer, Laurie W 09:00 AM - 11:40 AM **Credits:** 4 CRN 5800 Sec BX

This course allows Culture & Media graduating Seniors in the Screen Track [S] to complete their Senior Capstone requirement in a class room environment. This four-credit course meets for fewer in-class hours than others but requires additional outside of class activities in the form of mandatory student conferences. The focus is the production of a 5-7 minute documentary film, preferably in the format of cinema verite. Students will gain production, as well as storytelling, experience without the excessive costs or personnel management required in fiction filmmaking. Particular emphasis will be given to character development, shot composition and editing technique. Students should enter the class ready to pitch up to three ideas. Graduating Culture & Media Seniors in the Screen Track only.

LDAN Dance**LDAN 2028 Moving With Somatics, Intro 2****Faculty:** Paz, Maria MWF 10:00 AM - 11:30 AM **Credits:** 2 CRN 5255 Sec A

This is a movement practice course, at the introductory level, grounded in the perspective of a specific somatic technique - such as Alexander Technique, Klein Technique, Body-Mind Centering, Feldenkrais Technique, or Laban/Bartenieff Movement and Somatic Studies - employing concrete anatomical information as a springboard for fully realized, full-blown dancing. A primary focus is to help each student find a connection to the floor from which she or he can stretch and move out into space. Attention is given to educating the body to move with specificity; to sharpening each student's rhythmic, spatial and energetic acuties; and to augmenting each student's range of qualitative possibilities. The course, which presents movement practices that are being utilized by some of the field's most progressive choreographers, gives students experience learning choreographed sequences, while also fostering students' ability to self-direct as dancers. Prerequisite: fall semester Moving with Somatics, Introduction, or permission of the instructor required. Students who register for Moving with Somatics, Intro are also expected to enroll in Ballet Practices, Intro.

LDAN 2301 Ballet Practices Intro 2**Faculty:** Carpenter, Mary TR 08:00 AM - 09:30 AM **Credits:** 1 CRN 5979 Sec A

This studio practice course builds on principles of movement, shape, and alignment as grounded in the perspectives of classical ballet practices. Students work at the ballet barre, as well as explore center work that includes adagio, pirouettes, petite allegro and grand allegro. This course is required for all incoming first-year dance majors, and is only open to additional students by permission. Contact instructor for details. Students who register for Ballet Practices, Intro are also expected to enroll in Moving with Somatics, Intro.

LDAN 2305 Hip Hop in Context**Faculty:** Park, Miri TR 10:00 AM - 11:30 AM **Credits:** 1 CRN 4720 Sec A

This studio practice course introduces students to urban dance practices, aiming to broaden students' understanding of Hip Hop culture beyond the commercialized representations prevalent in the media today. Students learn foundational techniques of urban dance practices, drawing from forms such as Funk, Hip Hop, Locking, Popping, Breaking, Krumping, and House, and explore the roots of contemporary urban dance in the social fabric of African, Caribbean, and Afro-Latin culture and re-inventions in ragtime, swing, and rock n' roll. Required readings explore historical and theoretical perspectives on urban dance, supporting an immersive studio practice.

LDAN 2405 Repertory**Faculty:** Greenberg, Neil MW 03:50 PM - 05:30 PM **Credits:** 1 CRN 2724 Sec A

This course develops performance skills for first-year dancers through rehearsals and performances of a new dance work created for them by a professional choreographer. Students are exposed to a process of choreographic research, from the preliminary stages through performance. The repertory work is presented at the end of the semester in the Spring Dance Performance. Previous dance training and permission of the instructor are required. Students who register for First Year Repertory must be enrolled in a movement practice course (e.g. Moving with Somatics, Introduction).

LDAN 2510 Lang at Judson with Improvisation Practices**Faculty:** TBA, Faculty MW 07:00 PM - 08:30 PM **Credits:** 2 CRN 7461 Sec A

This course provides students the opportunity to delve into the downtown New York dance scene, by attending regular weekly performances of Movement Research at Judson Memorial Church. These performances are a free, high visibility, low tech forum for experimentation, emerging ideas, and works in progress. Students learn the history of the Judson Church in the context of post-modernism and avantgarde experimentalism in the early 1960's, with a focus on artists whose ground breaking work continue to influence the present day generation. A studio component of the course will introduce movement improvisation practices as a means to continue to think through issues raised by the Judson performances. A dance background is not a requisite for this class.

LDAN 2700 Eiko Otake Guest Residency: Private Body/Public Place**Faculty:** Greenberg, Neil M 06:00 PM - 09:00 PM **Credits:** 1 CRN 4721 Sec A

In this course, students will work closely with NYC-based artist Eiko Otake, of Eiko & Koma, in moving, creating, and sharing ideas. The class will start in the safety of a studio and move towards exposing one's body (and mind) in public places. In learning movement exercises, students are encouraged to develop individual practice and perspectives. Through both preparing and experiencing durational performances, we will explore intimacy, anonymity, and hesitation. Together we will contemplate on what it is to perform. The course will culminate in a site-specific public performance in the lobby of the Sheila C Johnson Design center (2 W 13th). Prerequisite: Interested students should see videos and read articles found at www.eikoandkoma.org. Then write a letter describing why you want to study with the instructor. Letters should be sent to <otakee@newschool.edu>.

LDAN 3010 Movement Research Repertory**Faculty:** Baldwin, Ivy TR 03:50 PM - 05:20 PM **Credits:** 1 CRN 4800 Sec A

A partnership with Movement Research, a NYC-based organization that serves as a laboratory for experimentation in movement-based performance work, this course develops performance skills for advanced dancers through rehearsals and performances of a dance work choreographed by a current Movement Research Artist-in-Residence (A.I.R.). The new work is performed at the end of the semester in the annual Spring Dance Performance. This course provides students the opportunity to engage with varied approaches to choreographic research and understandings of the body and performance, as conceived and employed by some of the field's most adventurous contemporary practitioners. Audition required.

LDAN 3015 Souleymane Badolo Repertory: A New Voice in African Dance**Faculty:** TBA, Faculty TR 01:50 PM - 03:20 PM **Credits:** 1 CRN 7580 Sec A

"Souleymane (Solo) Badolo, a Brooklyn-based choreographer and dancer born in Ouagadougou, Burkina Faso, will teach this combination practice/repertory course rooted in contemporary African dance. This is a course in Solo's own movement style--in Solo's words, ""dancing over/under/inside and outside the tradition."" Class will begin with a warm-up involving both physical and mental preparation, listening to internal rhythms as well as the beat of the music, and working toward precision of movement in time and space. The course develops performance skills through rehearsals and performances of a new dance work. The work created will be performed in the Spring Dance Performance at New York Live Arts. Audition required."

LDAN 3016 Modern Dance Practices**Faculty:** Wolfangle, Karla MW 01:50 PM - 03:20 PM **Credits:** 1 CRN 4722 Sec A

This is a movement practice course that is grounded in the aesthetic principles of historic modern dance. Students explore concepts of alignment and work to develop strength, flexibility, coordination, and articulation. The class begins with exercises that warm up the torso, stretch the legs, and prepare the body for standing work. The standing work emphasizes coordination of full body movement with the use of breath. The class progresses across the floor using traveling phrases to build movement vocabulary. <div>Prerequisite: Moving with Somatics, Intro or Technique 1: Modern. Space is limited and priority is given to dance majors. Interested students outside of the Dance Program must contact the instructor for permission to enroll in the course.</div>

LDAN 3025 Moving with Somatics, Continued**Faculty:** Mapp, Juliette MW 11:55 AM - 01:25 PM **Credits:** 1 CRN 4723 Sec A

This is a movement practice course that is grounded in the perspective of a specific somatic technique -- such as Alexander Technique, Klein Technique, Body-Mind Centering, Feldenkrais Technique, or Laban/Bartenieff Movement Studies -- employing concrete anatomical information as a springboard for fully realized, full-blown dancing. A primary focus is to help each student find a connection to the floor from which she or he can stretch and move out into space. Attention is given to educating the body to move with specificity; to sharpening each student's rhythmic, spatial and energetic acuties; and to augmenting each student's range of qualitative possibilities. The course, which presents movement practices that are being utilized by some of the field's most progressive choreographers, will give students experience learning choreographed sequences, while also fostering students' ability to self-direct as dancers. Prerequisite: Moving with Somatics, Intro or Technique 1: Modern. Space is limited and priority is given to dance majors. Interested students outside of the Dance Program must contact the instructor for permission to enroll in the course.

LDAN 3050 Performing Genders**Faculty:** Gerard, Patrick MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7579 Sec A

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

LDAN 3300 Ballet Practices, Continued**Faculty:** Roth, Janet TR 10:00 AM - 11:30 AM **Credits:** 1 CRN 4724 Sec A

This advanced-level studio practice course builds on principles of movement, shape, and alignment as grounded in the perspectives of classical ballet practices. Students work at the ballet barre, as well as explore center work that includes adagio, pirouettes, petite allegro and grand allegro. Prerequisite: Ballet Practices, Intro. Space is limited and priority is given to dance majors. Interested students outside of the Dance Program must contact the instructor for permission to enroll in the course.

LDAN 3325 Choreographic Research, Continued**Faculty:** Stenn, Rebecca TR 11:55 AM - 01:25 PM **Credits:** 2 CRN 4725 Sec A

This is a studio practice course that approaches choreography as a practice of research and discovery. The course will utilize choreographic and verbal discourse to reflect on each participant's assumptions about choreography, as well as the assumptions of its traditions, with the goal of assisting each student to formulate her or his own questions, ideas and methods. Students will practice a basic research methodology for the creation of movement studies, resulting in the creation of a completed group dance at the conclusion of the course. Students will work both collaboratively and as choreographers authoring their own works, and will learn methods to describe, analyze and critique each other's choreographic research. Required reading and additional research assignments will support the students' studio practice. By design, this course is taught by a rotating group of artists currently practicing in the field, giving students the opportunity to engage with varied approaches to choreographic research as conceived and employed by contemporary practitioners. Course is repeatable with different instructors. Prerequisite: Intro to Choreographic Research or Choreography 1.

LDAN 3325 Choreographic Research, Continued**Faculty:** Stenn, Rebecca F 11:55 AM - 01:25 PM **Credits:** 2 CRN 4725 Sec A

This is a studio practice course that approaches choreography as a practice of research and discovery. The course will utilize choreographic and verbal discourse to reflect on each participant's assumptions about choreography, as well as the assumptions of its traditions, with the goal of assisting each student to formulate her or his own questions, ideas and methods. Students will practice a basic research methodology for the creation of movement studies, resulting in the creation of a completed group dance at the conclusion of the course. Students will work both collaboratively and as choreographers authoring their own works, and will learn methods to describe, analyze and critique each other's choreographic research. Required reading and additional research assignments will support the students' studio practice. By design, this course is taught by a rotating group of artists currently practicing in the field, giving students the opportunity to engage with varied approaches to choreographic research as conceived and employed by contemporary practitioners. Course is repeatable with different instructors. Prerequisite: Intro to Choreographic Research or Choreography 1.

LDAN 4900 Senior Seminar**Faculty:** Greenberg, Neil TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3963 Sec A

This performance-based course functions as a dance-making work group in which students develop original dance works and produce these in a public performance. Required reading and additional research assignments explore debates concerning dance criticism, the idea of expression, and other topics related to the creative process, assisting students to describe, analyze, and critique each other's choreographic research. Students workshop their projects in class, revising and showing them at least three times before a public presentation.

LDAN 4900 Senior Seminar**Faculty:** Greenberg, Neil F 01:50 PM - 04:00 PM **Credits:** 4 CRN 3963 Sec A

This performance-based course functions as a dance-making work group in which students develop original dance works and produce these in a public performance. Required reading and additional research assignments explore debates concerning dance criticism, the idea of expression, and other topics related to the creative process, assisting students to describe, analyze, and critique each other's choreographic research. Students workshop their projects in class, revising and showing them at least three times before a public presentation.

LECO Economics**LECO 3020 Designing the Green Economy****Faculty:** Banerjee, Lopamudra TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7331 Sec A

This seminar examines the notion of environmental sustainability from a trans-disciplinary perspective, and explores what designing for a green economy entails from the (often conflicting) viewpoints of (a) engineers, planners, and policy makers, (b) earth scientists and social theorists, and (c) environmental-social-political mass movements. The seminar draws upon certain fundamental principles of economic analyses to evaluate the alternative designs. In particular, it invokes the concepts of efficiency and equity (and fairness) to evaluate the social, economic and environmental desirability of these designs. The theory is applied to study the cases of ecosystem designs (forests and oceans), structural designs (multipurpose river valley projects and nuclear power plants), agrarian designs (GMO crops and land use patterns), and to examine the effects of urban/industrial designs in generating environmental pollution. In light of these analyses, the seminar revisits the debate on economic growth, human welfare and ecological balance.

LECO 3035 Understanding International Finance**Faculty:** Proano Acosta, MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7332 Sec A**LECO 3810 The Evolution of Financial Institutions: From the Fuggers to Bretton Woods and Beyond****Faculty:** Velupillai, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7333 Sec A

A sub-title for this course could have been, in very distinct sottovoce mode, 'and the emergence of a mathematical theory of finance'. In this case there are at least five important concepts that would require clarification for the course contents to be coherent: evolution, finance, institutions, emergence, mathematical theory. Although this coherency would be attempted, the main aim of the course is a narrative history of the evolution of financial institutions, constructed out of the historical examples of the complex evolutionary nexus between capital, finance and money, in diverse institutional settings, from about the time of the Fuggers (i.e., the Renaissance - to modern times. Towards the end of the course, it is hoped that a natural path would have emerged, from the narrative history of a complex evolutionary nexus, to tell the story of the emergence of a mathematical theory of finance and a vision (in the sense of Schumpeter's characterization of this notion in the History of Economic Analysis, p. 41, ff.) of the subservience of finance theory to a particular ideology of markets as the repository of efficiency in information transmission.

LECO 3823 Intermediate Microeconomics: Methods and Models**Faculty:** Foley, Duncan TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5802 Sec A

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

LECO 4500 Graduate Microeconomics**Faculty:** Banerjee, Lopamudra R 06:00 PM - 07:50 PM **Credits:** 3 CRN 3252 Sec A

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

LECO 4500 Graduate Microeconomics**Faculty:** Banerjee, Lopamudra W 08:00 PM - 09:50 PM **Credits:** 3 CRN 3252 Sec A

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

LECO 4505 World Political Economy**Faculty:** Nell, Edward F 04:00 PM - 05:50 PM **Credits:** 3 CRN 3750 Sec A

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. Crosslisted with New School for Social Research. This course satisfies Writing's crosslisted course requirements. <div>a prerequisite (for undergraduates) of introductory and intermediate microeconomics and introductory and intermediate macroeconomics.</div>

LECO 4505 World Political Economy**Faculty:** Nell, Edward W 04:00 PM - 05:50 PM **Credits:** 3 CRN 3750 Sec A

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. Crosslisted with New School for Social Research. This course satisfies Writing's crosslisted course requirements. <div>a prerequisite (for undergraduates) of introductory and intermediate microeconomics and introductory and intermediate macroeconomics.</div>

LEDU Education Studies

LEDU 2017 International Comparative Education

Faculty: Gershberg, Alec T 04:00 PM - 06:45 PM **Credits:** 4 CRN 5908 Sec AX

This course explores contemporary issues in international education from a comparative perspective. Education is an important factor in economic, human and social development, and comparative inquiry is necessary to understand both global trends and local contexts. The impact of contemporary processes of globalization are central to the course, creating a forum for critically exploring the changing nature of education and its relationship to economic development, democratic citizenship, social movements & change, social control, and cultural production. We examine the political economy of education reform in the context of the nation-state, key historical legacies (e.g., Colonialism), the rise and dominance of human capital theory, and the role and function of international organizations and international aid in education development. We pay particular attention to the developing world and the inter-relations between education and poverty. In addition, since many less-developed countries are now looking to the developed world for models of education reform and improvement (and in some cases vice versa), we will consider some of the most prominent reform models from the OECD countries (Organisation for Economic Co-operation and Development) and how they are being adopted by less-developed countries. We will discuss the various actors in the provision and reform of education in the developing world: governments (nationals and sub-national); international multi-lateral organizations (The World Bank, the regional development banks, UNESCO, UNDP, OECD, UNICEF, etc); inter-national and local NGOs and civil society; communities, parents, schools, teachers and children; labor unions; etc. The focus of the course will be on primary and secondary schooling but we will consider higher education as necessary as well as the impact of labor markets. And while the course focuses on education per se, it is built on a philosophy that broader human development requires that educational issues be considered together with health, social protection, and other sectors. Building from a base in the social sciences, the course examines multidisciplinary frameworks and methodologies, and multiple dimensions (scientific, pragmatic, and global) shaping contemporary debates about education. Considerable attention will be paid to learning how to interpret data used for educational planning, policy, and advocacy. Additional topics include: early childhood development, gender and education, the millennium development goals (MDG's) situations of severe crisis and war, teacher training and identity, curricular and pedagogical trends, the role of information & computer technology (ICT), educational quality and opportunity.

LEDU 2807 History of U.S. Education

Faculty: Mehman-Petrzela, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 2992 Sec A

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

LEDU 3033 Education, Human Rights and the Promise of Development

Faculty: Thomas, Susan MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7109 Sec A

Within the context of global justice and international aid, the salvation narrative of education reigns. In developing nations, education is widely positioned as the key to social and political stability, the strengthening of civil society, and the fostering of a vibrant and growing economy. This seminar explores the discourse of education as a human right within this broader salvation narrative and investigates how new categories of meaning and universal standards about education become produced and contested through this major approach to global social justice. The course raises important questions about the localization of human rights by problematizing how these rights become translated into local contexts of power and culture. The readings draw from across the social sciences, primarily anthropology, sociology, and political science.

LEDU 3034 Quantitative Reasoning in Education

Faculty: TBA, Faculty MW 08:00 AM - 09:41 AM **Credits:** 4 CRN 6835 Sec A

This course provides students with an opportunity to gain the quantitative skills necessary to ask data driven questions related to educational research. Students will learn the theory behind primary quantitative methods beginning with asking a question, and moving on to considering options for research design. Students will carry out a small pilot research project and utilize the statistical package SPSS to analyze data. Statistical analysis will focus on scales of measurement, t-tests, chi-square test, one and two-way ANOVAs as well as multiple regression modeling.

LEDU 3101 Refugees, Immigrants and Education

Faculty: Martin, Margary MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6862 Sec A

Immigrant-origin children have become the fastest growing segment of the national child population with one in three children under the age of 18 projected to be the child of an immigrant by 2020. These children face considerable challenges but also demonstrate remarkable resilience. This interdisciplinary course will consider psychological, anthropological, sociological, and educational contributions to the study of immigrant children and adolescents and the schools and communities that receive them. We will review the growing presence of immigrant youth in public schools in the United States and other post-industrial societies. We will delve into the critical role of the educational experience on the adaptation of immigrant youth and experiences that may factor into their experiences such as: refugee, visa, or undocumented status; the variety of stressors involved in the process of immigration; community forces, marginality, discrimination and minority status; and various pathways of (trans)forming identity development. Lastly, we will also examine how schools, a critical site of reception for immigrant families and their children, enact the broader perceptions and immigration debates in the United States and other countries with growing populations of immigrant origin families.

LEDU 3102 Literacy Around the Globe**Faculty:** Moland, Naomi TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 6837 Sec A

This course will explore the definitions, functions, and teaching of literacy across various cultural contexts and different time periods. We will examine how writing, reading, and oral language have been used as tools of inclusion and exclusion in civic processes, and how societies have become stratified around who reads, what they read, and in which language they read. Special attention will be paid to literacy practices in social and cultural contexts and to myths about the consequences of literacy for cognition, socio-economic mobility, "civilization," and "progress." This course will explore different theories about the deeper ideologies and purposes that ground literacy practices, particularly as they relate to formal spaces of education. As literacy is intricately bound with language, readings will also explore issues of language hierarchies, bilingual education, linguistic globalization, and efforts to preserve local oral traditions. We will also investigate literacy campaigns for building national unity and identity, efforts to validate "indigenous" literacies and histories, and reforms in urban schooling. Finally, we will study the international aid community's recent push on literacy and reading, and how NGOs' donations of books and libraries have been used as tools of diplomacy and development.

LEDU 3510 Special Topics: Cambodia**Faculty:** Dhillon, Jaskiran R 12:10 PM - 02:50 PM **Credits:** 4 CRN 6836 Sec A

Can you locate Cambodia on a map? What is the relationship between the United States and this small country on the other side of the world? This seminar explores the politics and history that make up the Cambodian present and draws specific attention to US-Cambodia relations. The readings and class discussions draw from across the social sciences and humanities (primarily anthropology, history, sociology, and political science) to examine key events in the nation's history and highlight contemporary social issues. The course also raises a series of questions regarding international development efforts targeted at social reform. Students interested in applying for the Lang in Cambodia Summer 2014 program are strongly encouraged to take this course.

LEDU 3961 HealthClass 2.0 Practicum**Faculty:** Mehman-Petrzela, R 12:00 PM - 01:15 PM **Credits:** 0 T CRN 6238 Sec A

This field-based practicum provides support for students involved as leaders of HealthClass2.0, an experiential fitness and food education program operating in NYC schools. While the practicum is intended to continue the work of students who have already been involved in HC2.0 and have taken LEDU 2960, Education at Work: Wellness and the School, interested students with no prior HC2.0 experience may join the class with instructor approval.

LEDU 4006 Senior Seminar**Faculty:** Mehman-Petrzela, T 12:10 PM - 02:50 PM **Credits:** 4 CRN 3962 Sec AX

The Senior Seminar in Education Studies is the culmination of students' coursework, and their opportunity to make an original contribution to the field of education in an area of their choosing. In selecting a topic, students are encouraged to construe education broadly, considering not only schools but also other diverse sites where teaching and learning occur. Open to seniors who have pursued significant coursework in Education Studies, this research-based seminar supports students as they formulate a research question, conduct original research, and complete a substantial written project. The focus is on the research process rather than on content, and students are evaluated both on their written work and on the quality of their participation in peer editing, individual conferences with the professor, and class presentations. The final project is a written work of significant length, though certain projects may include other media as well.

LEDU 4402 Education Policy**Faculty:** Meade, Benjamin T 06:00 PM - 07:50 PM **Credits:** 3 CRN 7618 Sec A**LFYW First Yr Writing Prog****LFYW 1000 Writing the Essay I: The Borders of Citizenship****Faculty:** Vimo, Jacqueline MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4727 Sec A

Western political thought has historically confined itself to the borders of the city-state or nation-state. However, the recent phenomenon of globalization has radically altered the landscape of the world's political map, bringing a new urgency to questions related to immigration: Do states have any obligations to admit foreigners into their territorial borders? What criteria, if any, should states use to offer or deny admission? What duties, if any, do states have to non-citizens residing or working within state lines? Do non-citizens have rights - and if so, which rights? This writing intensive course seeks to interrogate the politics of immigration through the exploration of theoretical texts and a series of case studies. Course readings may include current media reporting on immigration issues as well as scholarly works by authors including Mae Ngai, Michael Walzer, Aristide Zolberg, and Alejandro Portes. Throughout the semester students will develop a major research paper that explores a contemporary immigration issue such as Arizona's controversial SB1070, noncitizen voting, the DREAM Act, or immigrants' rights to drivers' licenses and health care.

LFYW 1000 Writing the Essay I: Everyday Aesthetics: Writing about Art**Faculty:** McNamara, David MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 4366 Sec B

Aesthetics is rooted in sensation and emotion, capabilities all of us have. While valuing the contributions of trained art historians and critics, all of us, as sensing and feeling social beings, are entitled to have an opinion about the aesthetics in our everyday lives. This writing-intensive class will help students develop the perceptual and critical abilities needed to write about aesthetic experiences. In addition to reading key works by art historians and critics, we will explore how writers from a wide variety of disciplinary backgrounds explore the aesthetic dimension. Possible readings will include essays on art by novelists, poets, and critics, such as John Updike, Frank O'Hara, Susan Stewart, Susan Sontag, Joan Didion, and John Ashbery. In addition to course readings and writing assignments, students will have an opportunity to visit local art museums and to explore the New School's own impressive collection of modern and contemporary art, with the goal of finding the art that moves and inspires us, and then exploring how our own distinctive background can inform the way we write about our aesthetic experiences.

LFYW 1500 Writing the Essay II: Queer Theories**Faculty:** Price, John TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1909 Sec A

This writing-intensive course introduces students to contemporary debates among queer theorists with an emphasis on their academic as well as activist roots. We will explore the multiple and unexpected spaces in which queer theories are employed, for what purposes, and to what ends. We look backwards, investigating histories of gender and sexual identities in a contingent and contextual manner while simultaneously looking ahead towards potential queer futures and possibilities. Students will be introduced to ideas of essentialism and social construction, to theories concerning the social production of identity and its complicated relationship with capitalism, as well as queer forms of kinship and families of choice. We place a critical lens on the modern equality movements for marriage and military inclusion and question if indeed we are, as Lady Gaga posits, 'born this way.' The class will provide students the tools to think critically about one's self, identity, and politics regardless of one's sexual or gender identity. Special attention will be paid to the work of Gayle Rubin, Judith Butler, Michel Foucault, Michael Warner, Lauren Berlant, Jose Estaban Munoz, Lisa Duggan, and Sarah Ahmed.

LFYW 1500 Writing the Essay II: Occult Knowledge**Faculty:** Lipscomb, Lisa MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1910 Sec B

This writing-intensive course explores the status of knowledge claims made by new age and occult practitioners, including astrologers, tarot card readers, paranormal experts (ghost hunters),

psychics, and mediums. In addition to reading sociology, cultural studies, anthropology, and psychology scholars' perspectives on occult knowledge claims and the "occult industry," students will investigate the status of specific historical and contemporary examples of occult professionals' claims to knowledge.

LFYW 1500 Writing the Essay II: War and Trauma in the Popular Imagination

Faculty: Sogn, Emily TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 4770 Sec C

War and trauma are exceedingly common themes in literature, film, television, and other forms of media. But despite this cultural visibility, the true reality of trauma during war is often perceived as hidden, either because it is so difficult to represent faithfully, or because it's portrayal is colored by a deeper agenda, political or otherwise. In this course, students will become familiar with a variety of representations of war in literature as well as some of the theories about how war stories operate in the cultural imagination. Authors will include Robert Graves, Dalton Trumbo, Ernst Junger, Leslie Marmon Silko, Tim O'Brien, Susan Sontag, and Simon Critchley. Students will also be required to choose from a selection of war films to watch and critique over the course of the semester.

LFYW 1500 Writing the Essay II: The Meaning of Myth

Faculty: Massimilla, Stephen MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1911 Sec D

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

LFYW 1500 Writing the Essay II: The Meaning of Myth

Faculty: Massimilla, Stephen MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 1912 Sec E

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

LFYW 1500 Writing the Essay II: The Writing of Disaster

Faculty: Lessy, Rose MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 5805 Sec F

Beginning with Susan Sontag's claim that "being a spectator of calamities taking place in another country is the quintessential modern experience," this course asks students to consider the aesthetic and ethical questions posed by the writing of historical and personal disaster. As they assess the representational strategies of the course texts, students develop their own ethos of writing. Texts include critical and creative responses to historical suffering by writers such as J.M. Coetzee, Toni Morrison, and Marguerite Duras, as well as testimonial accounts of tragedy by Primo

Levi and John Hersey. Students are expected to produce frequent and rigorous written analyses of challenging material and complete a final research paper.

LFYW 1500 Writing the Essay II: Postmoral Ethics for the 21st Century

Faculty: Kruse, Meridith MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 4367 Sec G

This writing-intensive course invites students to explore the work of influential scholars who have sought to articulate an ethics beyond the dominant moral imperatives of church and state. No prior knowledge of ethical philosophy is required, but students will be expected to demonstrate a willingness to listen to challenging texts and consider new ideas. Class discussions will explore the relevance of postmoral ethics for our contemporary world and personal lives. Students will have an opportunity to use the concepts and methods introduced in class to think through a contemporary topic of their own choosing. Course readings will include work by Friedrich Nietzsche, Hannah Arendt, Jane Bennett, and Lynne Huffer.

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

Faculty: Cooke, Julia TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4383 Sec H

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

LFYW 1500 Writing the Essay II: Subject to Change: Varieties of Self-Transformation

Faculty: McDonald, Charles TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 1913 Sec I

What does it take to become someone else? How do we recognize self-transformation when we see it? This writing-intensive course challenges students to develop critical perspectives on social and cultural change at the scale of the self by considering various forms of "conversion." Students will read across disciplines and genres to understand how self-transformation and conversion are theorized and represented in contexts including but not limited to changing religion, changing gender and changing citizenship. Paying specific attention to competing claims about the limits of self-transformation and the politics of crossing, students will also consider how and when the self is distinguished from the social by considering key debates on belief, agency, and embodiment. Readings include historical, anthropological, and philosophical texts, as well as critical essays, fictional works, and autobiographies. Students will hone their ability to engage with various textual forms; distill and synthesize arguments; and master the research and writing skills necessary to engage thoughtfully and critically with the central questions on the course.

LFYW 1500 Writing the Essay II: Setting a Fine Table

Faculty: Korb, Scott TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 1914 Sec J

We love food and it haunts us. We indulge in it and abstain from it. It makes us sick and it heals us. We worry over where it comes from and serve it during our religious rituals. We pay a fortune for it and we give it away. Its preparation is a science and an art. With a major focus on crafting the research essay, this course asks students to consider the many, often contradictory, roles food has played, and continues to play, in culture. And through a process of writing, workshopping, and the all-important rewriting, students will have their own hand in the kitchen of the essay writer. Readings require a consideration of a variety of food writing—from primary sources, cookbooks,

newspapers, magazines, and journals—and include works by David Foster Wallace, M.F.K. Fisher, John McPhee, Ruth Reichl, A.J. Liebling, and Michael Pollan.

LFYW 1500 Writing the Essay II: Jews in America

Faculty: Liebson, Jonathan MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 1915 Sec K

This literature-based course examines how American Jewish life has been narrated over essentially the second half of the past century. The readings range from short fiction and essays to memoir, revealing a variety of issues Jews have faced in their assimilation to American culture. The texts explore ongoing questions of faith, the difficult preservation of heritage, obligation to family and history versus country, and the construction of identity in a modern, melting-pot society. Readings are both canonical and contemporary, including Philip Roth, E.L. Doctorow, Art Spiegelman, Lynne Sharon Schwartz, Adam Gopnik and André Aciman.

LFYW 1500 Writing the Essay II: What's Love Got to do with It?

Faculty: Bandede, Nkosi TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4728 Sec L

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

LFYW 1500 Writing the Essay II: What's Love Got to do with It?

Faculty: Bandede, Nkosi TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 1901 Sec M

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

LFYW 1500 Writing the Essay II: Setting a Fine Table

Faculty: Korb, Scott TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 1903 Sec N

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

LFYW 1500 Writing the Essay II: Comedy as Critique

Faculty: O'Neal, Jeffrey TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2229 Sec O

Comedy has long been a means to skewer, lampoon, mock, deflate, and otherwise question ideas.

This intensive writing course investigates the way comedic forms, from stand-up to South Park, function as critique. To help students further develop critical writing skills, this course asks students to develop a substantial critical project, requiring research that engages existing scholarship. In addition to readings from Mark Twain, Jonathan Swift, James Thurber, Dorothy Parker, and Langston Hughes, course materials include a variety of other comedic forms, including jokes, political cartoons, and sketch comedy.

LFYW 1500 Writing the Essay II: Comedy as Critique

Faculty: O'Neal, Jeffrey TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 4769 Sec P

Comedy has long been a means to skewer, lampoon, mock, deflate, and otherwise question ideas. This intensive writing course investigates the way comedic forms, from stand-up to South Park, function as critique. To help students further develop critical writing skills, this course asks students to develop a substantial critical project, requiring research that engages existing scholarship. In addition to readings from Mark Twain, Jonathan Swift, James Thurber, Dorothy Parker, and Langston Hughes, course materials include a variety of other comedic forms, including jokes, political cartoons, and sketch comedy.

LFYW 1500 Writing the Essay II: Postmoral Ethics for the 21st Century

Faculty: Kruse, Meridith MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 2870 Sec Q

This writing-intensive course invites students to explore the work of influential scholars who have sought to articulate an ethics beyond the dominant moral imperatives of church and state. No prior knowledge of ethical philosophy is required, but students will be expected to demonstrate a willingness to listen to challenging texts and consider new ideas. Class discussions will explore the implications of a postmoral ethics for our contemporary world and personal lives. Students will have an opportunity to use the concepts and methods introduced in class to think through a contemporary topic of their own choosing. Course readings will include selections from Friedrich Nietzsche's *On the Genealogy of Morals* (1887), Jane Bennett's *The Enchantment of Modern Life: Attachments, Crossings, and Ethics* (2001), and Lynne Huffer's "Queer Moralities" (2011).

LFYW 1500 Writing the Essay II: The Writing of Disaster

Faculty: Lessy, Rose MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 5806 Sec R

Beginning with Susan Sontag's claim that "being a spectator of calamities taking place in another country is the quintessential modern experience," this course asks students to consider the aesthetic and ethical questions posed by the writing of historical and personal disaster. As they assess the representational strategies of the course texts, students develop their own ethos of writing. Texts include critical and creative responses to historical suffering by writers such as J.M. Coetzee, Toni Morrison, and Marguerite Duras, as well as testimonial accounts of tragedy by Primo Levi and John Hersey. Students are expected to produce frequent and rigorous written analyses of challenging material and complete a final research paper.

LFYW 1500 Writing the Essay II: Religions in Contemporary America

Faculty: Ebin, Chelsea TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2871 Sec S

This writing intensive course focuses on the wide and varied forms of religious belief and practice in contemporary American culture. Through the examination of different religious groups students will explore the complicated intersections of faith, ritual, and politics in the United States. By way of representing a small cross-section of the remarkable diversity of religious life in the United States, the course focuses on a wide range of topics, including: fundamentalist Christian consumer culture, Hasidic Judaism in New York, Islam in a post-September 11th America, pop culture representations of Mormon fundamentalism (e.g. *Sister Wives* and *Big Love*), New Age Zen Buddhist movements, and Scientology. Readings will include works by Emile Durkheim, Dave Eggers, Susan F. Harding, Gary Wills, and Max Weber. In addition to assigned readings and class discussions, students will complete a series of short written assignments and a final research paper.

LHIS History

LHIS 2023 Power + Knowledge

Faculty: Halpern, Orit TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5807 Sec A

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

LHIS 2061 Conquest, Empire and Revolutions: A History of the Atlantic World

Faculty: Boodry, Kathryn TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 6839 Sec A

In the past, water created greater unity than division. In the seventeenth or eighteenth century residents of New York, Saint Domingue or London were much closer in thought and deed to one another than London to Manchester or New York to New Haven. The Atlantic Ocean functioned as a highway of sorts linking Europe, the Americas, and Africa through trade, cultural exchange as well as conquest and colonization. This course examines the conflicts and exchanges between these regions from 1492 to 1945. Along the way we will consider examine issues of trade, smuggling and piracy; colonization and the development of the plantation system, slavery and other forms of labor; creolization, cultural exchange and resistance; and revolution, independence, and emancipation.

LHIS 2210 Gender, Race, & Citizenship

Faculty: Abelson, Elaine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6841 Sec A

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

LHIS 2854 History, Authority & Power 2

Faculty: Yavari, Neguin MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7228 Sec A

The course introduces students to reading and analyzing primary sources that deal with the interaction between religion and politics. It examines the role of interpretation in attempting to appropriate the past and proposing an agenda for the future. It investigates intellectual commonalities while recognizing cultural differences. Students read excerpts from Machiavelli, examine the Protestant Reformation, explore the interplay between history and religion in several key Islamic texts, read theorists and the reformulation of political thought in the 17th and 18th centuries, from Luther to Kant. They then read selections from Hegel, Marx, and Nietzsche and Weber's The Protestant Ethic and the Spirit of Capitalism, and Foucault's Discipline and Punish. The course concludes with Eric Foner's interpretive essay on the meaning and significance of freedom in American history and political theology.

LHIS 2861 Jewish History

Faculty: Zarrow, Sarah MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 5084 Sec A

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

LHIS 3000 Political & Social Change: 60s

Faculty: Abelson, Elaine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6849 Sec A

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

LHIS 3011 Origins of Contemp Culture

Faculty: Halpern, Orit TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7227 Sec A

This course explores a history of vision, visuality, and the screen since the 19th century. It investigates how machines, life, and knowledge are historically reformulated and organized in relationship to new media practices. The course traverses avant-garde art practices, scientific experiments, and factory floors, introducing students to methods and ideas in the history of representation, science, media, and the body.

LHIS 3031 Middle Eastern History and Society**Faculty:** Yavari, Nequin MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4370 Sec A

This seminar is an interdisciplinary survey of major themes in Middle Eastern history, focusing on the role of myths, rhetoric, and propaganda in politics. Its multidisciplinary approach incorporates texts from a wide range of fields and disciplines: art, politics, religion, history, philosophy, and literature. Focusing on primary sources, the course charts cultural trends in their various facets and their interaction from their very inception to the present day, as seen and interpreted by writers and artists themselves. From sacred biographies and Sufi books on everyday conduct to modern literature and the cinema, the rich mosaic of artistic and religious experiences of the Middle East are explored to deepen our understanding of what it meant to be a Muslim and what shaped the Muslim experience over the past centuries. Literature, cinema and popular culture will be studied as ways of understanding the contemporary issues faced by these Muslim societies. How has culture been used to create, express, or legitimate political power? And conversely, how have word and images been used to underwrite criticism and dissent? How does the past define the contemporary dilemmas of the Middle East, and how does Islam function as ideology? We will also be reading from the works of poets and novelists who lived in Palestine and then Israel in the twentieth century.

LHIS 3032 Boom Times, Breadlines, and Bloodshed: New York City from Roaring Twenties through Second World War**Faculty:** Williams, Mason MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7467 Sec A

It was spectacular and horrific: Americans who lived through the years 1919-1945 experienced a great economic boom followed by a catastrophic collapse—the most destructive war in world history. They saw the enfranchisement of women and two "great migrations" of rural southerners into America's cities; the flourishing of artistic movements and the coming of age of radio and the movies; a renegotiation of the "role of government" and sharp changes in America's place in the world. In this course, we will look closely at how these national—even global—events played out in everyday life by using our position in New York City as a vantage point. For their term papers, students will take advantage of local archives to conduct original research.

LHIS 3070 Paris & London in the 19th Century**Faculty:** Shapiro, Ann-Louise MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6850 Sec A

"When the stranger says: 'What is the meaning of this city? Do you huddle close together because you love each other?' What will you answer? 'We all dwell together to make money from each other'?" T.S. Eliot The great capital cities of nineteenth-century Europe were the midwives of the modern world – sites of the changes that defined modernity. This course uses London and Paris as a prism through which to examine two separate, but intertwined developments: the realities of a new kind of urban life, on the one hand, and, on the other, the fantasies and expectations generated by the city that became the ground for a new social imaginary. It looks at such topics as: the transformation of physical space; the production and enactment of class and gender differences; crime, disease, and prostitution; markets and consumerism; the culture of empire; technological transformations; and the emergence of a modern sensibility. In studying the development of these iconic capital cities, the course explores both the character of the emerging urban environment and the ways in which contemporaries understood and made meaning of these developments."

LHIS 3122 Wall Street in U.S. History**Faculty:** Ott, Julia TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7815 Sec A

In this course, students will examine the evolution of 'Wall Street' - understood as a set of financial institutions and practices critical to the development of the American economy, and as a symbol and an idea. We will examine Wall Street's shifting relations with both Main Street and Washington. Major themes include the critical role of policy, politics, and political ideology in shaping the structure of financial markets and institutions; enduring debates over the proper relationship between financial markets, the 'real' economy, and the state; the effects of financialization and financial crisis on the distribution of economic power and wealth; the ability of economic crises to catalyze popular insurgency and social change. After successfully completing this course, students will have enhanced their ability to critically engage contemporary debates involving corporate behavior, financial practices, and economic policy.

LHIS 3213 Kafka's Europe**Faculty:** Zaretsky, Eli MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6851 Sec A

Few writers can be said to have captured the spirit of the twentieth century more profoundly than Kafka—especially the rise of the large bureaucracy, the all-powerful state, "totalitarianism." Kafka looked at the plight of the individual in that context from a perspective that was simultaneously Jewish, East European, German, European and universal. He even wrote a book about the United States. We will read his novels and stories, as well as a biography of this fascinating man against the background of the history of the twentieth century.

LHIS 3817 "Drones, Dunes & "Dirty" Wars: The United States and the New World Order"**Faculty:** VanderLippe, John TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 7714 Sec A

In the first two decades of the 21st century, America's wars in Afghanistan and Iraq, and the "war on Terrorism" have redefined the nature of modern warfare and the modern state, through the use of new remote-controlled technology and depleted uranium weapons, the restriction of civil liberties and the expansion of state powers of surveillance, torture and execution. Concentrating on American policy in the Middle East since 1990, this course explores the connections between international and domestic politics and policymaking, the impact and implications of technological changes for state-society relations in the 21st century, and the emergence of popular challenges to America's global hegemony.

LHIS 4517 War Stories: History, Memory and Genre in Stories of the Great War, 1914-2014**Faculty:** Shapiro, Ann-Louise W 04:00 PM - 05:50 PM **Credits:** 3 CRN 7226 Sec A

For Europeans in general, and for scholars in particular, the Great War of 1914-18 was the shaping event of the twentieth century — an event that not only set the frame for future developments but persists in memory to the present. Yet the specific legacies of the war have been understood differently by different kinds of authors writing in different times, in different genres, and within different historiographical frameworks. This course examines various interpretations of the war, seeking to uncover what the war has meant and the implications of these different understandings across time. It asks: How did eye-witness accounts shape the war story? How did the understanding of the war's legacies change in light of subsequent conflicts, including the Holocaust, the Cold War and the war in Vietnam? What role did novelists and filmmakers play in telling the war story? And how have such popular accounts intersected with those of professional historians? Why and how do particular aspects of the war gain special resonance in different moments? Finally, what is at stake now as the war recedes in time and memory? In addressing these questions, the course uses primary and secondary documents, novels and film to explore the creation and transformation of historical knowledge as new generations make meaning from the past. This examination is especially pertinent as we approach the 100-year anniversary of the outbreak of the war.

LHIS 4581 Politics and Violence in Latin American History**Faculty:** Finchelstein, Federico R 04:00 PM - 05:50 PM **Credits:** 3 CRN 6853 Sec A

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

LHIS 4582 The Rise and Fall of Communism**Faculty:** Zaretsky, Eli M 06:00 PM - 07:50 PM **Credits:** 3 CRN 6854 Sec A

Begun with great hopes during World War One, passing through dictatorship, gulag, and famine, and ending with disillusion and collapse, the trajectory of Communism largely shapes the twentieth century. We will try to understand the phenomenon as a whole, including such matters as the Bolshevik and Stalinist Revolutions, the Chinese Revolution, Vietnam, Korea and Cuba, the impact of the Communist movement on leftist parties and movements, as well as governments, and the extraordinary power of anti-Communism. We will ask whether this experience was simply negative, or whether anything was accomplished. We examine the differences, if any between Communism and Nazism. Readings include works by Arendt, Milosz, Lewin, Conquest, Snyder, Fairbank, and Schurmann.

LINA Integrated Arts**LINA 2001 10 Great Art Ideas****Faculty:** Sember, Robert TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7179 Sec A

This course examines ten clusters of ideas, movements and events that have influenced the definition, practice and experience of the arts. We will consider, among other topics: how considerations of beauty and form shift over time, and across art forms; conceptions of art within social and political theory as illustrated by specific historical events; the contradictory lessons performance teaches about experience, presence, embodiment and authenticity; and, ongoing debates regarding originality and influence, genius and populism, repetition and change, and truth and interpretation. Readings will include philosophical and historical texts as well as artists' statements and manifestoes. Our examination of the "ideas" will proceed by placing conceptual propositions in conversation with specific art works, ranging from dance to film to environmental sculpture and CGI environments.

LINA 2010 Arts in New York City**Faculty:** Noterdaeme, Filip F 12:10 PM - 01:50 PM **Credits:** 2 CRN 4371 Sec A

In this course students take part in an exciting variety of music and theater performances and art exhibits in New York City, including on-campus presentations by visiting artists and performers. Students attend seven programmed events during the semester and share their reviews in an online forum. Lang College covers the cost of tickets for these events, so course enrollment is limited. The one and only class meeting, required of all registered students, is scheduled for the second Monday of the semester at 6:00pm in the Lang Cafeteria.

LINA 2019 Listening to America**Faculty:** Napolin, Julie MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7180 Sec A

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

LINA 2023 Buddhist Art in Asia**Faculty:** Wu, Lan M 12:10 PM - 02:50 PM **Credits:** 4 CRN 7181 Sec AX

Supported by the Rubin Museum of Art, this course introduces you the multivalent world of Buddhist art in Asia with particular focus on the Himalayan region, including Tibet, India, and Nepal. Divided into two parts, the course first introduces various regions and genres of Buddhist art. In the second part, students investigate art production in historically-specific circumstances of Himalayan Buddhist realm. This part provides students with the opportunity to address complex issues regarding ritualistic and performative aspects of Buddhism, the relation between art, religion, and state. In addition to familiarizing you with Buddhist art and iconography in Asia, particularly the Himalayan area, this course will also delve into art historical issues of chronology and style while addressing contemporary production and restoration practice of Tantric Buddhist art. Weekly seminars feature instructor's brief introduction to the chosen topics, followed by students' discussions of the related artifacts. Aside from engaging with Buddhist arts in the classroom, students will also actively engage with the collection and current exhibitions of the Rubin Museum of Art. The course is open to all, no prior knowledge in Buddhist art or the region is required, and readings are all in English.

LINA 2024 Ecologies of Art**Faculty:** Weintraub, Linda F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7391 Sec AX

This course focuses on ten strategies contemporary eco artists use to address the neglect and abuse of the Earth's living systems. These strategies activate, metaphorize, perturb, satirize, intervene, visualize, celebrate, dramatize, and investigate environmental problems and their resolutions. Students can choose any artistic practices to complete course assignments, including poetry, film, visual art, dance, music, etc. Personal interactions with the material components of the physical world and its dynamic forces are the focus of the readings and projects in the first half of the semester; public displays and community interactions comprise the second half. The instructor is the author of the textbook that will serve as the basis for these creative explorations in pursuit of a sustainable planet.

LINA 3007 Dialectic Materials: Montage in Visual and Performance Culture**Faculty:** Cowan, Theresa TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7182 Sec A

From Sergei Eisenstein's cinematic montage and Walter Benjamin's bricolage, to the European cabaret cultures of the late 19th and early 20th centuries, to the hybrid-temporality of Diego Rivera's murals, to American Vaudeville, to Ezra Pound's parataxis, to contemporary feminist and queer political variety shows, to mash-up culture and "scrap-booking," to the net art of Jessica McCormack, to the AIDS "montage documentary" Untitled (Jim Hodges, Encke King, and Carlos Marques da Cruz, 2010), this course will take students through theories of dialectical politics and the aesthetics of visual juxtaposition. The course will also give students a good sense of how one might broadly approach "visual cultural studies" in translocal contexts and as an inter-discipline. Students will be encouraged to experiment with solo and collaborative montage creations throughout the course and with a range of critical writing genres including essays, catalog entries, reviews, video confessionals, Tumblr blogs and Twitter posts.

LINA 3020 Practical Side of Performance**Faculty:** Stenn, Rebecca TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5001 Sec A

This course is a departure point for the invigorating and challenging lifelong process of building and navigating a life in the arts, from a practical standpoint. The course integrates useful and realistic elements and creative potential in discovering the process of developing one's own presentational style and organizational method. The class will explore putting together resumes, portfolios, grants and grant writing. The course will also focus on presenting oneself and one's work in the larger context of the performing/visual arts world – concerts, installations, theater events, and other presentational models, as reflected in the skills and interests of those enrolled in the course. Elements of fund-raising, marketing and technical support will be discussed. Emphasis is placed on student's defining their own interests and working toward those interests both in our work in class and as you may pursue them in the real world. Outside artists (as well as professional publicists, presenters, agents, fundraisers and technicians) will provide commentary on creating a life in the arts, leading to practical approaches to help students move from their explorations in school toward viable approaches to what comes next.

LINA 3030 Intermedia**Faculty:** Marranca, Bonnie W 03:50 PM - 06:30 PM **Credits:** 4 CRN 7378 Sec AX

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

LINA 3040 Art & Neuroscience**Faculty:** Levy, Ellen F 09:00 AM - 11:40 AM **Credits:** 4 CRN 7183 Sec AX

Both new and traditional media can induce new experiences by directing our attention, emotion, and memory. This course analyzes how the dynamic expansion of artistic practices through video, performance, and augmented reality offers new ways to explore cognition. Students explore how art focused on the body and the constraints of vision can impact attention, while technology and staging can bring adjustments of the body and our spatial positioning to conscious recognition. The course includes visits to exhibitions and events as well as individual and collaborative projects that enable students to integrate neuroscientific understanding to advantage within their own creative practices and research.

LINA 3045 Delicious Movement: Reflecting on Nakedness**Faculty:** TBA, Faculty W 03:50 PM - 06:30 PM **Credits:** 4 CRN 7504 Sec AX

This course contemplates metaphorical nakedness through interdisciplinary discourse. Taught by NYC-based artist Eiko Otake, of Eiko & Koma, students will examine how being or becoming a mover reflects and alters each person's relationships with the environment, with history, and with other beings. Students will participate in movement explorations; watch films; read volumes of essays and literature; write journal entries; attend mandatory out-of-class activities; and create final projects with a paper. Topics of study and discussion include Eiko & Koma's aesthetic and inspirations, atomic bomb literature, and post-war Japan. No dance/movement experience necessary, but willingness to explore and share is a must. Please see www.eikoandkoma.org to familiarize yourself with the instructor's practice.

LINA 3050 Myth, Modern Art, Modernity**Faculty:** Cermatori, Joseph MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7184 Sec A

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

LINA 3110 Haitian Rara in New York: Diasporic Music and Dance**Faculty:** Rapport, Evan - **Credits:** 2 CRN 7589 Sec A

Explore the music and dance of Haitian Rara, a processional form of music associated with Lent and the Vodou religion. Students will work closely with Oneza Lafontant and the local Haitian heritage ensemble "Kongo" in master classes and participatory workshops. Students will also participate in weekly Rara circles in Prospect Park. The intensive culminates in a lively presentation of Rara music and dance. The course is organized in cooperation with the Center for Traditional Music and Dance (CTMD)'s Haitian Community Cultural Initiative, and in co-organizing the final event, students will be involved in the many facets of cultural presentations, gaining an understanding how the performance and circulation of culture is essential to the viability of diverse communities in an urban setting. Two Student Fellows will be selected: one to direct and organize ethnographic research done by the class into program notes for the event, and one to help prepare and teach the music and dance pedagogy. A strong background in dance and/or music is required for the latter.

LINA 3150 Organizing for Freedom: Community Mobilizing Through Art and Education**Faculty:** Sember, Robert F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7590 Sec AX

Delve into the internal workings of the long-term Vogue'ology Project, a collaboration between the Ultra-red sound-art collective and the House/Ballroom scene of New York City (a multi-generational creative and kinship network of LGBT African American and Latino/a men and women.) Now in its fifth year, the Vogue'ology Project brings members of the House/Ballroom scene into dialogue with various social justice groups in order to advance anti-racist, anti-poverty, gender, and sexual rights struggles, using collective art practices (Ultra-red) as a central platform for its mission. Students in this class will gain a firsthand look into the Vogue'ology's investigative and organizing practices; engaging in archival research, community resource mapping, preparing education/curriculum materials, participating in teach-ins, and studying its artistic practices including Voguing. Student work will play an integral role in helping the Project reach its long-term goal of establishing the Ballroom Freedom and Free School, a combined art, learning and social services space. 2 Student Fellows will be selected to conduct interviews and organize ethnographic research and organize a digital archive of online materials relevant to the Vogue'ology Project.

LINA 4900 Senior Seminar**Faculty:** Rapport, Evan F 12:10 PM - 02:50 PM **Credits:** 4 CRN 4479 Sec AX

This research-based seminar supports seniors in The Arts as they formulate research questions, conduct original research, and complete a substantial written project. The focus is on the research/writing process and integrative work rather than on a specific topic or content. Students are evaluated both on their written work and on the quality of their participation in collaborative workshops, peer editing, individual conferences, and class presentations. Students complete a research paper of 30 pages or a research-based creative project with a written component of 10 pages. The seminar aims to bridge the collective experience of studying the arts at Lang with students' own intellectual and creative paths while honing their strategies for applying this knowledge in the transition to employment, further studies, and future careers.

LINA 4900 Senior Seminar**Faculty:** Yoon, Soyoung W 12:10 PM - 02:50 PM **Credits:** 4 CRN 4767 Sec BX

This research-based seminar supports seniors in The Arts as they formulate research questions, conduct original research, and complete a substantial written project. The focus is on the research/writing process and integrative work rather than on a specific topic or content. Students are evaluated both on their written work and on the quality of their participation in collaborative workshops, peer editing, individual conferences, and class presentations. Students complete a research paper of 30 pages or a research-based creative project with a written component of 10 pages. The seminar aims to bridge the collective experience of studying the arts at Lang with students' own intellectual and creative paths while honing their strategies for applying this knowledge in the transition to employment, further studies, and future careers.

LLSL Lit Studies: Literature**LLSL 2018 Drama: An Introduction****Faculty:** Sussman, Herbert MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7585 Sec A

We will consider a variety of plays and dramatic styles including Greek tragedy Shakespearean tragedy, the realism of Ibsen, the surrealism of Ionesco, the political theater of Brecht, Beckett's minimalism, and the Pinteresque. Particular attention to staging and modes of performance. Plays: Sophocles, Antigone; Shakespeare, Macbeth; Ibsen, Doll's House; Strindberg, Miss Julie; Pirandello, Six Characters in Search of an Author; Ionesco, The Bald Soprano; Brecht, Mother Courage; Beckett, Waiting for Godot; Pinter, The Homecoming. Some viewing of videos and films in class. Critical postings, oral presentation, two papers, final exam.

LLSL 2333 19th Century English Novel**Faculty:** Birns, Nicholas MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6686 Sec A

This course surveys the novel in Britain at the nineteenth-century height of its formal development and confidence. The vast majority of our books are (to use the title of the periodical edited by Charles Dickens) 'household words', with well-known characters and plots that have been treasured for generations and have become cultural common currency even with people who have not read them. As my friend, who many years ago worked in a bookstore once commented, "these are the classics that people will come into the store and buy right off the shelf". With these authors, the novel combines ingenious plotting and a sense of emotional life, comedy and passion, droll idiosyncrasies with convictions of the heart. Fully in command of its own imaginative procedures, the nineteenth century novel became a form in which a society in the midst of rapid and turbulent change chronicled its own transformation and that of the idea of the self without which society is not meaningful.

LLSL 2351 Major Russian Novels**Faculty:** Vinokur, Val W 12:10 PM - 02:50 PM **Credits:** 4 CRN 6688 Sec AX

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 may include literary history and evolution, genre theory, ethics and aesthetics, metaphysics, religion in literature, and literature as religion.

LLSL 2411 Contemporary Latin American Literature**Faculty:** De Castro, Juan TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7092 Sec A

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

LLSL 2571 Slavic Dreams and Nightmares: Utopia, Dystopia and Science Fiction**Faculty:** Anemone, Anthony TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7090 Sec A

This course focuses on classic Russian, Polish, and Czech Science Fiction novels and movies with special attention paid to the cultural, historical and political contexts of the works. We will interrogate the notion of "speculative fiction" and the purposes of inventing alternate worlds in literature. Readings by Karel Capek, Stanislaw Lem, Boris and Arkady Strugatsky, Evgeny Zamiatin, Mikhail Bulgakov, and others. Oral reports, short papers, and one research paper are required.

LLSL 3052 Literature & Revolution in Latin America**Faculty:** De Castro, Juan TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6690 Sec A

"This course studies the discrepant visions and revisions of revolution in Spanish American literature from the 19th century until the present. Given the social and economic inequality prevalent in the region, Spanish American writers have frequently grappled with the need for radical political change. In particular, the belief in revolution as a modernizing and democratizing process became widespread after the Cuban Revolution in 1959, which for many exemplified the possibility of achieving equality and freedom in the region. Among the authors studied are Karl Marx and Friedrich Engels, José Martí, José Carlos Mariátegui, Ernesto "Che" Guevara, Mario Vargas Llosa and Roberto Bolaño."

LLSL 3085 Emerson, Thoreau, & Their Age**Faculty:** Birns, Nicholas TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 6953 Sec A

Although there were good American writers before them, Ralph Waldo Emerson and Henry David Thoreau set the tone for a distinctly American contribution to world literature. Paradoxically, they did so by abandoning nationalism in favor of attention to nature and the cosmos, the minutely particular and the abstract universal. Quintessentially American in their individualism self-motivation, and optimism, they are also uncannily un-American in their refusal of consensus, their dislike of Rotarian 'socializing', and their unwillingness to court unpopularity as the result of conviction, especially as regards the wrong of slavery and the tensions that eventually led to the US Civil War. The movement they led, called "Transcendentalism", was admired, transformed or mocked by their fellow American writers, including Margaret Fuller, Nathaniel Hawthorne, Sarah Orne Jewett, and Louisa May Alcott, and we will read fiction and criticism by writers along with the essays, poems, and meditations of Emerson and Thoreau. We will also examine these American writers' relation to European Romanticism and how Transcendentalism operated in other media, such as music and especially painting. Our central text will be Thoreau's Walden, his memorable account of a year living alone in the New England woods.

LLSL 3105 Avant-garde Poetry: America 1950s-1960s**Faculty:** Mookerjee, Robin MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7093 Sec A

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

LLSL 3160 Introduction to Eco-Criticism**Faculty:** Savory, Elaine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 5815 Sec A

Awareness of nature has been a fundamental part of literature for millennia, but now literature has become a way of raising consciousness about the fragility of our planet. This course briefly explores early ways in which literature represented the non-human, and then focuses on important literary texts from the U.K., the U.S., Ireland, the Caribbean and New Zealand which are deeply engaged with the environment, as well as relevant ecocritical approaches to them. This course welcomes all students interested in literature and in the environment, including environmental studies students.

LLSL 3161 Anglophone Poetry 2**Faculty:** Savory, Elaine TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4736 Sec A

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

LLSL 3403 Allegory & Symbol**Faculty:** Pettinger, Michael MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 5817 Sec A

This course explores the theory and practice of allegory and symbol as methods of interpretation and writing. Primary texts may include excerpts from Aesop's Fables, Homer's Odyssey, the Song of Songs, parables of Jesus from the Gospels of Luke and Matthew, The Pearl, Thomas Mann's Death in Venice and Italo Calvino's 'Under the Jaguar Sun.' Primary texts are supplemented by theoretical works, including Porphyry, Augustine, Dante, Coleridge, and A.P. Martinich.

LLSL 3865 Screening the Latin American Novel**Faculty:** De Castro, Juan TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6691 Sec A

This course studies how Latin American literary works have been transformed into film not only in the region, but also in Europe and in the United States. In addition to studying the manner in which the different cultural contexts have impacted these film adaptations, we analyze the differences between cinematic and literary narrative, theories of film adaptation, and the integration of cinematic techniques into literary texts. Some of the theorists read in the course are André Bazin, Robert Stam, and Dudley Andrew. Among the novels and short stories analyzed may be texts by Julio Cortázar, Edmundo Desnoes, and Mario Vargas Llosa. The films studied include Michelangelo Antonioni's Blowup, and Tomás Gutiérrez Alea's Memories of Underdevelopment.

LLSL 4415 Woolf, Beauvoir, Weil**Faculty:** Frost, Laura F 11:55 AM - 01:35 PM **Credits:** 3 CRN 6949 Sec A

This course will examine three female writers of the early twentieth century and how they engaged with the political, cultural, and philosophical issues of their time. Reading across a wide range of genres (essays, novels, aphorisms, journals), we will consider each writer in her own context and in relation to her legacy. General topics will include feminism, sex, class, education, activism, war, fascism, and the role of the female public intellectual. More specifically, we will consider how these authors developed distinctive voices and styles, and how their private concerns shaped their public writings. Readings will include Woolf's A Room of One's Own, Three Guineas, and Orlando, Beauvoir's The Second Sex and She Came to Stay, and Weil's Waiting for God, The Need for Roots, and her factory journals. Seniors/Juniors only. Juniors must obtain permission from instructor.

LLSL 4416 Politics and the Novel**Faculty:** Boyers, Robert M 04:00 PM - 05:50 PM **Credits:** 3 CRN 6950 Sec A

Seniors/Juniors only. Juniors must obtain permission from instructor.

LLSL 4503 Language and Self in Modern Literature**Faculty:** Monroe, Melissa W 04:00 PM - 06:40 PM **Credits:** 3 CRN 6951 Sec A

One of the defining characteristics of modernist literature is its linguistic self-consciousness and its engagement with the fact that we live in 'a world made of words.' In this course, we examine the work of twentieth-century writers who violate linguistic norms in order to question social, psychological and philosophical norms. These violations raise questions about the role of the individual in society, challenge the notion of a stable, cohesive self, and break down accepted category distinctions such as concrete/abstract and real/imaginary. We focus on the ways in which each author's linguistic disruptions embody the thematic concerns of his or her work. We read theorists such as H.P. Grice, John Searle, Roman Jakobson and Tzvetan Todorov; major literary figures such as Samuel Beckett, William Faulkner, Gertrude Stein, Paul Celan, Franz Kafka, Alain Robbe-Grillet and Wallace Stevens; and contemporaries such as Lydia Davis, Stephen Dixon and James Kelman. Permission required from the instructor with the exception of BA/MA students.

LLSL 4900 Senior Seminar: Shakespeare**Faculty:** Kottman, Paul M 12:10 PM - 02:50 PM **Credits:** 4 CRN 3217 Sec AX

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

LLST Literary Studies**LLST 3006 RFW Fiction: The Young Adult Novel****Faculty:** Spirn, Michele TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3226 Sec A

This course explores the range of young adult novels now in vogue—from coming-of-age and problem novels to those that feature fantasy and dystopian worlds. Only about 60 or 70 years old, the young adult novel is a form that continues to evolve. We will explore the history of the young adult novel briefly, read and analyze current novels and those that have made an impact on the form, discuss themes, structure, techniques, plotting, voice, point of view and character development—as well as investigate why this category has crossed reading boundaries to attract adult audiences. Readings will include works by John Green, Elizabeth Wein, Catherine Fisher, Laurie Halse Anderson, Beverly Brenna and Daniel Handler, among others.

LLST 3006 RFW Fiction: Short Fantastic Fiction**Faculty:** Rejouis, Rose TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7570 Sec B

In this course, we will explore a specific literary sub-genre, the fantastic. We will begin with such classic texts as Freud's essay on the uncanny and the short stories of Hoffman and Poe. We will then branch out in many different directions. We will discuss some surrealist films as well as some feminist adaptations of the genre. This is a writing workshop and the semester will indeed be structured around various writing assignments.

LLST 3010 Dickens and the Law**Faculty:** Berman, Carolyn MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6815 Sec A

This course examines Charles Dickens's unmatched depictions of the Law in its impact on individuals and as a character in its own right — as a powerful, pervasive system. Through a close reading of Dickens's novels in the light of contemporary legal reforms, students consider how Dickens dramatizes the 19th-century laws of divorce, inheritance, labor, debt, and environmental regulation — through depictions of their ramifications for "illegitimate" children, suicide, alcoholism, corpse-robbing, recycling, and debtors' prison. Readings extend from Dickens's earliest fiction and journalism (including his report on a high-profile adultery case) to his masterworks of social problem fiction, Bleak House, Little Dorrit, and Our Mutual Friend.

LLST 3016 RFW Non-Fiction: The Memoir: Design & Argument**Faculty:** Kendall, Elizabeth TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4802 Sec A

Memories start in the senses, in childhood. But inside every sense-memory lies coded information about how the person remembering is situated in the world in terms of class, race, gender and history. When a writer puts memories into narrative form, those "situational" details (about class, race, gender and history) often determine the nature of the narrative: its "design" (how the narrative pieces fit together), its tone, its ultimate "argument." This course will start with a text that seems almost formlessly constructed from "pure" sense memories (that is, the writer creates the illusion of experiencing the memories again as she writes): Virginia Woolf's "A Sketch," in her collection of autobiographical writing, Moments of Being. It will expand outwards into a series of memoirs whose writers have invented their own ways of structuring core sense memories. In the course of the semester, we will move Woolf's "introductory" text, to a cluster of early-20th century Russian male memoirs, followed by a cluster of contemporary female memoirs from America. At the end, we encounter two fairly recent experimental memoirs, one European, one American, both of which push the genre into new territories.

LLST 3025 RFW Poetry**Faculty:** Statman, Mark MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 4461 Sec A

It's an old question: is translation a form of treason? A betrayal of the original? Or is it a collaboration between the writer and the translator? Is it a high form of literary criticism? Or is it something that could be accomplished by a really sophisticated software program? In this RFW course, students will study the theory and practice of literary translation with a particular focus on poetry. Students will choose a poet or poets writing in a language other than English and over the course of the semester develop a fluency that makes the poetry available as poetry to the English reader. Students will also write a significant critical essay on their chosen poet(s) which will include studies of comparable translations by other translators. While students are not required to be highly fluent in the language(s) from which they will translate, it is strongly recommended.

LLST 3055 Jane Austen**Faculty:** Savory, Elaine MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6669 Sec A

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

LLST 3514 Proust**Faculty:** Rejouis, Rose T 12:10 PM - 02:50 PM **Credits:** 4 CRN 6955 Sec AX

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

LLST 3515 Faulkner**Faculty:** Napolin, Julie TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6954 Sec A

LLST 3516 Madame Bovary**Faculty:** Rejouis, Rose R 12:10 PM - 02:50 PM **Credits:** 4 CRN 6952 Sec AX

This course focuses on Gustave Flaubert's novel, *Madame Bovary*. We will examine the historical and literary contexts of this novel as well as a transcript of the trial that followed its publication. We will explore the range of critical responses the novel has inspired, including Baudelaire's reading of Flaubert. Reading this classic will allow us to revisit French literary history since *Madame Bovary* synthesizes and foreshadows much of French cultural discourse. Topics for discussion will include Flaubert's critique of 19th century French society, the history of medicine, fashion, women's education, gender politics, literary history, and media politics. We will ask how *Madame Bovary* challenges, in Flaubert's phrase, "received ideas" and offers a social critique that is still relevant today.

LLSW Lit Studies: Writing**LLSW 2010 Intro Non-Fiction****Faculty:** Tippens, Elizabeth MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 3227 Sec A**LLSW 2010 Intro Non-Fiction****Faculty:** Tippens, Elizabeth MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3228 Sec B**LLSW 2020 Intro Fiction****Faculty:** Fuerst, James MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 3229 Sec A

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

LLSW 2020 Intro Fiction**Faculty:** Lopez, Robert TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3230 Sec B

There is no one way to write compelling fiction, just as there are no formulas or tricks to help a young writer to do so. We will learn how to read as writers, which is the most critical aspect of this endeavor. We will learn how to recognize lazy or bad writing, clichés, etc, in each other's work and in our own. By the end of the term we will all become better editors of our own work. We will learn how to read established writers, analyze how they render objects and actions. In short, we will discuss all aspects of fiction writing. Where stories come from and how we put ourselves in what we write, that unique stamp only you can provide.

LLSW 2020 Intro Fiction: Story Structure**Faculty:** Mookerjee, Robin MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3231 Sec C

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

Students develop skills in peer critique, editing, process, and revision.

LLSW 2030 Intro Poetry**Faculty:** Carr, Angela TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3232 Sec A

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

LLSW 2030 Intro Poetry**Faculty:** Ossip, Kathleen TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 3233 Sec B**LLSW 2060 Writing in NYC****Faculty:** Sessions, Joshua F 12:10 PM - 02:50 PM **Credits:** 4 CRN 4739 Sec AX

This course takes advantage of The New School's location in New York City to emphasize writing as a cluster of acts embedded in a large network of social practices. Guided by questions that will inform written and oral reports, students will go off campus to events of literary interest (readings, symposia, lectures, panels and parties) and sites of literary significance. Readings will be of diverse "types," including poetry, fiction, memoir, non-fiction, mainstream and experimental, scholarly and general interest, spoken word and open mic. We will be investigating the relationships between writers and readers and publishers and discrete communities, examining how these varying relationships affect the aesthetics, intentions and cultural/political/social meaning of literary work. To this end, students will be asked to analyze what they are seeing and hearing in written chronicles of their expeditions and in class discussion. Reading assignments will put these activities in historical and theoretical context.

LLSW 2505 Intro Journalism**Faculty:** Ayd, Rachel MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3234 Sec A

In this course, students will learn various techniques in order to research, report, write, and edit features for newspaper and magazine publication. We'll discuss best practices, how to gather stalwart sources, how to analyze statistics and use them to bolster arguments, how to position features using strong points of view, how to revise work, how to pitch stories, and more. In addition to the hands-on writing process, students will study award winning writing throughout the semester, and dissect those pieces with care in order to implement those strategies and structures.

LLSW 2505 Intro Journalism**Faculty:** TBA, Faculty TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 4740 Sec B**LLSW 3150 Writing in the World****Faculty:** Deb, Siddhartha TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7586 Sec A

LLSW 3500 Intermediate Fiction**Faculty:** Fuerst, James MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 3235 Sec A

Building upon the skills acquired at the introductory level, this course provides an in-depth examination of both the art and craft of narrative voice in creative writing. Through exposure to a variety of stories across a diversity of genres, periods, and styles, students learn to identify and analyze different authorial personae deployed in outstanding works of fiction and how those personae shape and inform the totality of the fictional work. Students likewise develop an applied understanding of narrative voice by composing their own sustained work of fiction during the semester, multiple drafts of which will be submitted for consideration in workshop and revised and rewritten in light of constructive criticism from peers as well as the major themes and techniques of the course.

LLSW 3500 Intermediate Fiction**Faculty:** Newman, Sandra TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 3265 Sec B**LLSW 3505 Intermediate Journalism****Faculty:** Chaplin, Heather MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 4741 Sec A**LLSW 3510 Intermediate Non-Fiction: True Crime Stories****Faculty:** Brooks, Colette TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 4646 Sec A

This Intermediate nonfiction workshop course explores a founding genre of creative nonfiction, the true crime narrative. Beginning with colonial accounts of incidents published in sermons and broadsides, the readings will cover succeeding reports of murder and mayhem followed avidly by generations of American readers and writers. Occasionally, we will examine both nonfictional and fictional accounts of the same event (as with Don Mosher's seminal essay "The Pied Piper of Tucson," which inspired a notable short story by Joyce Carol Oates.) Throughout the course, the essential elements of a compelling creative nonfiction narrative – character, point of view, strategic release of the facts, the writer's presence in the piece – will be analyzed. We will also examine the continuing appeal of the maxim "If it bleeds, it leads," as well as changing conceptions of criminality and evil. Students will research and write crime narratives of their own, beginning with early exercises and culminating in one substantial piece due at the end of the semester.

LLSW 3520 Intermediate Poetry**Faculty:** Cruz, Cynthia TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3236 Sec A**LLSW 3991 New School Free Press****Faculty:** Chaplin, Heather MW 03:50 PM - 05:30 PM **Credits:** 2 T CRN 6376 Sec A**LLSW 4000 Advanced Fiction****Faculty:** Mobilio, Albert TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4462 Sec A

In this workshop students study and practice the art of storytelling. In order to explore the relationship between authorial intention and reader response, they read work by established authors (as well as one another) and offer written and oral analysis that details the mechanics of literary technique. Students will begin or extend a work of fiction that will be discussed and refined within the context of assigned readings. This draft (and others) will be carried forward into the Senior Seminar for continued revision and polishing.

LLSW 4010 Advanced Non-Fiction**Faculty:** Deb, Siddhartha TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4463 Sec A

This course will explore nonfiction by building on elements of craft learned in Introductory and Intermediate workshops, including the aspects of reading, conceptualizing, research, reporting, outlining, writing, and revising. Students will be encouraged to formulate a project of 15-20 pages that can be a piece of reported narrative nonfiction, a researched personal essay, or a researched essay of ideas. They will be encouraged to explore pressing contemporary questions and experiment with visual and multimedia forms while also producing structured prose of high quality. The course will have a required online and/or out of class component. Readings are likely to include James Baldwin, W.G. Sebald, Elizabeth Kolbert, Mara Hvistendhal, Arundhati Roy, and Chrystia Freeland.

LLSW 4020 Advanced Poetry**Faculty:** Statman, Mark MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 3243 Sec A

In this Advanced Poetry class, students will be asked to have double vision: in continuing work from Intermediate Poetry, they will also be asked to think about form in poetry. Students will read and write poems in traditional ("closed") and nontraditional ("open") forms. Readings will range from those poets considered expected but extraordinarily daring (Shakespeare, Basho, Bishop) to ones who expectedly challenge the nature of form (Notley, Ashbery, Koch). The promise for the semester is a bumpy ride.

LLSW 4025 Advanced Journalism**Faculty:** Chaplin, Heather MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 4803 Sec A**LLSW 4401 Arts Criticism****Faculty:** Kendall, Elizabeth R 06:00 PM - 07:50 PM **Credits:** 3 CRN 6948 Sec A**LLSW 4991 Senior Seminar: Fiction****Faculty:** Sessions, Joshua MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 3961 Sec A

Senior Seminars are designed to give students the opportunity to share and develop their work as they organize and complete their final portfolios. In this course, students focused on Fiction will critique, shape and revise their work, examining the way their writing has developed throughout their college careers as well as ways forward for themselves as writers. As this class is built around the specific needs and goals of the students enrolled in it, individual objectives and shared reading lists will be generated through in-class discussion at the beginning of the semester. In addition to developing their final portfolios into expanded works or anthologies (50-60 pages of fiction that represents the scope of their writing thus far), students will write critical essay explaining their aesthetic interests and contextualizing their ambitions.

LLSW 4992 Senior Sem:Non Fiction**Faculty:** Mobilio, Albert T 12:10 PM - 02:50 PM **Credits:** 4 CRN 3960 Sec AX

The Capstone in Writing is an opportunity for all graduating Seniors to develop an original project in a rigorous environment and hone their skills over the term in a final work. Each class will be designed as a collaborative small-group environment—capped, ideally, at twelve students. In a collective of advanced writers, students will pursue individual projects in a shared genre. Projects can be portfolio-driven (students can revise a portfolio of work in their primary genre culled from previous writing courses) or entirely new (a cycle of poems; set of short stories; part of a novel; series of nonfiction articles or book). No matter the genre, each thesis class will examine issues of craft, form, content, and process. Projects should aim to be ambitious, and final manuscripts polished work that exemplifies the skill and craft of an accomplished writer—with (approximate) lengths of 20-30 pp. for poetry, 30-40 pp. for fiction, 30-40 pp. for journalism or nonfiction.

LLSW 4993 Senior Seminar: Poetry**Faculty:** Firestone, Jennifer TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 3970 Sec A

This course represents the culmination of the Writing Concentration at Eugene Lang. In this seminar, students rigorously critique, complete, shape, and revise a portfolio of work culled from their previous writing courses. This seminar is community-based, as the class collaboratively selects critical and creative readings that relate specifically to its members' writing projects. In engagement with these readings, as well as student writing projects, the class intensively examines issues of craft, form, content, and process. In addition to developing a final revised portfolio of 25-35 pages, each student submits a critical essay contextualizing her/his body of work.

LLSW 4994 Senior Seminar: Journ/Non-Fic**Faculty:** Buchanan, Robert MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6860 Sec A**LMTH Interdisciplinary Science****LMTH 1950 Quantitative Reasoning****Faculty:** Sole, Marla MW 12:00 PM - 01:15 PM **Credits:** 3 CRN 3971 Sec A

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any requirements for the Interdisciplinary Science major.

LMTH 1950 Quantitative Reasoning**Faculty:** TBA, Faculty TR 12:00 PM - 01:15 PM **Credits:** 3 CRN 3972 Sec B

This course reviews the fundamentals of elementary and intermediate algebra with applications to business and social science. Topics include: using percents, reading and constructing graphs, Venn diagrams, developing quantitative literacy skills, organizing and analyzing data, counting techniques, and elementary probability. Students are also exposed to using technology as graphical and computational aids to solving problems. This course does not satisfy any requirements for the Interdisciplinary Science major.

LMTH 2010 Pre-Calculus**Faculty:** Sole, Marla MW 08:30 AM - 09:45 AM **Credits:** 3 CRN 4090 Sec A

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

LMTH 2020 Statistics**Faculty:** Sole, Marla MW 02:00 PM - 03:15 PM **Credits:** 3 CRN 3976 Sec A

This course covers techniques used to collect, organize, and present data graphically. Students learn how to calculate measures of center and dispersion, apply probability formulas, calculate confidence intervals, and test hypotheses. This course also provides an introduction to software used to analyze and present statistical information. This course is designed for students in marketing and does not use SPSS, which is commonly employed in psychological studies. If you are a student in Lang, you may wish to check with your department to see if SPSS is required for your field of study. This course does not satisfy any requirements for the Interdisciplinary Science major.

LMTH 2020 Statistics**Faculty:** TBA, Faculty MW 08:30 AM - 09:45 AM **Credits:** 3 CRN 3977 Sec B

This course covers techniques used to collect, organize, and present data graphically. Students learn how to calculate measures of center and dispersion, apply probability formulas, calculate confidence intervals, and test hypotheses. This course also provides an introduction to software used to analyze and present statistical information. This course is designed for students in marketing and does not use SPSS, which is commonly employed in psychological studies. If you are a student in Lang, you may wish to check with your department to see if SPSS is required for your field of study. This course does not satisfy any requirements for the Interdisciplinary Science major.

LMTH 2030 Statistics with SPSS**Faculty:** Gould, Heather TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 3958 Sec A

This course is an introduction to statistics using the software package SPSS. Emphasis is on exploring quantitative data and applying concepts to a range of situations. Topics include descriptive statistics, basic probability, normal distributions, correlation, linear regression, and hypothesis tests. The course combines lectures, discussions, and computer assignments. During the semester, students meet at a computer lab to learn specific software skills. Students are expected to go to the lab on a regular basis to complete homework assignments and explore the functionality of SPSS. This course fulfills the second math requirement for the IS major, is a requirement for the ES major, and is taught Fall & Spring.

LMTH 2030 Statistics with SPSS**Faculty:** Gould, Heather TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 4514 Sec B

This course is an introduction to statistics using the software package SPSS. Emphasis is on exploring quantitative data and applying concepts to a range of situations. Topics include descriptive statistics, basic probability, normal distributions, correlation, linear regression, and hypothesis tests. The course combines lectures, discussions, and computer assignments. During the semester, students meet at a computer lab to learn specific software skills. Students are expected to go to the lab on a regular basis to complete homework assignments and explore the functionality of SPSS. This course fulfills the second math requirement for the IS major, is a requirement for the ES major, and is taught Fall & Spring.

LMTH 2040 Calculus**Faculty:** Sole, Marla MW 10:15 AM - 11:30 AM **Credits:** 3 CRN 3957 Sec A

This course is an introduction to the study of differential calculus. Topics include limits, continuity, derivatives of algebraic and exponential functions and applications of the derivative to maximization, and related rate problems. The principles of calculus are applied to business and economic problems.

LMTH 2045 Calculus II**Faculty:** Gould, Heather MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 5245 Sec A

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

LMTH 2050 Math Models in Nature**Faculty:** Wilson, Jennifer TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 3956 Sec A

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

LMTH 2105 Making Math and Art**Faculty:** Wilson, Jennifer TR 12:00 PM - 01:15 PM **Credits:** 3 CRN 7551 Sec A

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

LMUS Music**LMUS 2003 Composition & Analysis****Faculty:** de Kenessey, Stefania M 03:50 PM - 06:30 PM **Credits:** 4 CRN 5924 Sec AX

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

LMUS 2020 Lang at Scratch DJ Academy**Faculty:** Rapport, Evan TR 03:50 PM - 05:30 PM **Credits:** 2 CRN 5136 Sec A

This course introduces students to the art of DJing with a master DJ at the nearby facilities of Scratch DJ Academy. The focus is on the fundamentals of mixing, scratching, and beat juggling, using turntables and vinyl, in order to develop a solid technical foundation, an inner beat, and a distinct personality that can be applied to changing technology. Students also learn about the history and cultural context of DJing techniques. Class size is limited to 15 students.

LMUS 2050 Music Technology**Faculty:** Honig, Ezekiel TR 08:00 AM - 09:40 AM **Credits:** 4 CRN 7506 Sec A

New and evolving technologies provide unprecedented creative opportunities for musical composition/production and performance/reproduction. This course surveys the field of music technology from historical, philosophical, and hands-on practical perspectives. Topics include the physics of sound and the technology of acoustic instruments; case studies on compositional techniques such as musique concrete and electronic synthesis; studio mixing, recording and production techniques; and digital sampling and editing software. All of these topics are framed in a broader understanding of music technology as both concept and construct.

LMUS 3019 Music and Digital Media**Faculty:** Briggs, James MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 4516 Sec A

This course provides further hands-on practical experience working with digital media for musical composition/production and performance/reproduction. Fundamentals of sound synthesis, sequencing and programming, and sampling are covered, in connection with prevalent tools and programs such as ProTools, Logic, Reason, and MAX. In addition to practice, the course will incorporate historical and theoretical perspectives on sound design, composition, and sound art. Prerequisite: LMUS 2050: Intro to Music Technology, or permission of instructor.

LMUS 3028 Microtonality**Faculty:** Hale, Casey TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7505 Sec A

This course explores the sonic, aesthetic, spiritual and philosophical perspectives of selected 20th-century composers of microtonal music. Searching out new scales and harmonies beyond the twelve tones of the piano, these composers question basic assumptions of Western music and seek out new worlds of musical perception and practice. In many cases, these transformed musical worlds are accompanied by transformed world views. Students will analyze the composers' musical works and writings, study tuning and temperament in historical, theoretical and cross-cultural perspectives, and experiment with approaches to microtonality in their own creative projects, utilizing new or altered instruments and/or electronic media. The course is designed for students with some background in music and an openness to experimentation.

LMUS 3030 Music of India**Faculty:** Higgins, Nicholas TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7168 Sec A

This course explores the music of India from musical and cultural perspectives, investigating the classical, folk, and popular musics of India while considering the meaning and problematic nature of such classifications. Topics will include classical Hindustani and Karnatak musics, light classical styles such as thumri and ghazal, Indian folk music, Sufi qawwali performance, film music, music of the diaspora, and intersections between the musics of India and the West. Points of discussion will include aspects of music theory, learning, and performance practice; ideological and philosophical conceptions about the music; the changing balance of cultural authorship; ways of recording, distributing, and listening to music; and the sociality of music itself. No previous background in music is required, but a willingness to engage with musical ideas and fundamentals of Indian music theory is expected.

LMUS 3101 Music, Taste, & Values**Faculty:** Raykoff, Ivan MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7392 Sec A

This course explores the history of musical taste through a study of writings about music's uses and values, specifically considering how the discourse around any music reveals aesthetic judgments as well as social and personal investments. We will study seminal texts on musical meaning from Antiquity through the Enlightenment and Romanticism, finding parallels in those historical accounts to contemporary debates and concerns. Christopher Small's notion of "musicking" provides one theoretical approach to the rituals of music performance in contemporary culture through a case study of the symphony orchestra concert. Students devise a final research or fieldwork project to explore how we construct and enact our musical values in daily life.

LMUS 3104 How Race Defines Amer Music**Faculty:** Rapport, Evan MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6701 Sec A

The musical life of the United States is thoroughly bound up with the ever-shifting concept of race. In this course, students consider the enduring relationship between racial stereotypes, representations, and categories and the ways that Americans create and consume music. Topics include blackface minstrelsy, orientalism, industry marketing strategies, creative responses to historical and political events, connections between race and musicians' careers and repertoires, and links between race, class, gender, and sexuality.

LMUS 3110 Living Music**Faculty:** Raykoff, Ivan T 06:00 PM - 07:50 PM **Credits:** 2 CRN 7591 Sec A

In partnership with Robert Hurwitz, the president of Nonesuch Records (celebrating its 50th anniversary this year), this weekly colloquium brings leading figures from the music world to Lang to discuss the ways they connect the creative and practical sides of their musical lives. Guest presenters will provide one or two readings each week as a focus for discussions about the aesthetic priorities, the community places, and the business paradigms that shape composing, performing, and listening today.

LMUS 3115 Urban Soundscapes**Faculty:** Tausig, Benjamin TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7806 Sec A

In this seminar we will examine the city as a sonic environment. We will listen to the history of the sonic city by exploring the impact of early audio technologies and other sound-making devices on urban form and urban experience, and by imaginatively recreating the soundscapes of ancient and early modern cities around the globe. Then, turning an ear to the modern city, we will address such topics as urban music scenes and portable music devices; audio recorders, cell phones, and loudspeakers, and their impact on urban planning and experience; the politics of noise and silence; and sound art.

LNGC Lang College**LNGC 1990 A Global Citizen Year: Seminar****Faculty:** Browner, Stephanie - **Credits:** 6 CRN 6335 Sec A**LNGC 1991 Global Citizen Year: Language****Faculty:** Browner, Stephanie - **Credits:** 3 CRN 6336 Sec A**LNGC 1992 Global Citizen Year: Fieldwork****Faculty:** Browner, Stephanie - **Credits:** 6 CRN 6337 Sec A**LNGC 2002 Reading NYC:****Reading NYC: Artful NYC****Faculty:** TBA, Faculty T 11:55 AM - 01:35 PM **Credits:** 2 CRN 7745 Sec A

New York is the world's top city for the production and display of visual art. Artful NYC is an in-depth exploration of artistic practice and place making within the city's arts ecosystem and will serve as an introduction to the city's diverse visual art scenes. Through field trips, guest speakers that include working artists, individual and group assignments participants will develop an insider's knowledge of the city's art museums, galleries, and artist run spaces. This course will equip students with the analytical tools and resources they need to incorporate New York's vast visual arts landscape into their undergraduate experience.

LNGC 2002 Reading NYC: Unedited New York: Zines, Chapbooks, and Manifestos**Faculty:** TBA, Faculty R 11:55 AM - 01:35 PM **Credits:** 2 CRN 7746 Sec B

New York City is the center of the American publishing industry. However, there have always been individuals and groups operating outside the confines of this establishment. From the manifestos of early 20th century anarchists and '60s radicals, to the fanzines of science-fiction fans and punk rockers, to the poetry chapbooks of the New York School, New York-based artists and thinkers have found ways to self-publish their own uncompromising visions. In this class, we will discuss the art and writing that appeared in these independently-produced publications, as well as the cultural contexts these publications emerged from. Students will also interact with actual artifacts, through visits to archives such as the ABC No Rio Zine Library and NYU's Tamiment Library. Ultimately, students will create and self-publish their own work.

LNGC 2002 Reading NYC: Black Artists in New York: Sekou Sundiata's World**Faculty:** TBA, Faculty M 03:50 PM - 05:30 PM **Credits:** 2 CRN 7747 Sec C

Whether a clever rap track or spoken word piece turned We Da People's Cabaret, nothing impressed Lang professor Sekou Sundiata more than a good story and the sway of a strong beat. Using Sekou's work as a lens, this course explores black artists' relationships to issues of identity, culture, and citizenship in NYC, from black power to the contemporary era. Students will research works by Sekou Sundiata, June Jordan, Audre Lorde, Adrienne Rich, Nikki Giovanni, George Nelson and others, as well as visit museums and spoken word venues. The class will culminate in a public event/performance talkback.

LNGC 2002 Reading NYC: Geographies of Gentrification in NYC**Faculty:** TBA, Faculty W 03:50 PM - 05:30 PM **Credits:** 2 CRN 7748 Sec D

This course is an interdisciplinary exploration of gentrification and urban change in New York City. While it is based in geography, students will analyze readings from a range of social sciences as well as reading personal accounts, newspaper articles, poetry and other excerpts that provide a holistic introduction to the topic of gentrification that has become the hallmark of contemporary urban change in New York City. The class will make three fieldtrips to gentrified/ gentrifying neighborhoods in the city and complete writing exercises to synthesize their experiences there. The course culminates in a paper about gentrification in a neighborhood of the student's choosing.

LNGC 2002 Reading NYC: The 4th Wave: New Feminisms in New York City**Faculty:** TBA, Faculty W 01:50 PM - 03:30 PM **Credits:** 2 CRN 7749 Sec E

A multiplicity of feminist voices can be heard everywhere from Jezebel and Feministing to DIY drag shows and burlesque nights. With the first, second, and third waves of feminism defined by 20th century cultural movements, what has become of the "F-word" today? Moving beyond traditional issues that have historically shaped Feminist discourse and into the vast cross section of new feminisms alive in New York City, this course will examine intersectional perspectives that encompass race, class, gender and sexual identities and the burgeoning field of sex positive feminism. Through selected readings, guest speakers, and on site visits to performances and events, students will delve into the dynamic and often conflicting voices and communities

embracing, reinterpreting, and rejecting feminist tropes within art, entertainment, and politics in the millennial movement of 4th wave feminism

LNGC 2002 Reading NYC: Occupied City

Faculty: TBA, Faculty M 01:50 PM - 03:30 PM **Credits:** 2 CRN 7750 Sec F

This course is a survey of 'occupied' spaces in New York City beginning in early 20th Century to the present. From the Harlem Renaissance in the 1920s to Beat poets in the West Village in the 1950s, from the Stonewall Riot of 1969 to the AIDS epidemic in the 1980s, from Hip Hop and Fort Greene in the 1990s to the Occupy movement of recent times, the marginal and disenfranchised have occupied derelict or abandoned neighborhoods in New York City. Students look at the vibrant art and culture the communities in these neighborhoods produced and how, in turn, their art and culture are absorbed into the fabric and identity of New York City through gentrification and mimicry.

LNGC 2002 Reading NYC: Method Meets Art in the City

Faculty: TBA, Faculty W 10:00 AM - 11:40 AM **Credits:** 2 CRN 7751 Sec G

How can New York City serve as a lens to capture the intersection between the liberal arts and studio-based learning? In this course, students will create a piece of artwork (written, multi-media, performance oriented, etc.) and use Patricia Leavy's book on Arts-Based Research, Method Meets Art as a springboard to cut across disciplinary boundaries. This course will provide ample opportunities for students to travel throughout the city, collecting data, observing communities, and finding inspiration in a variety of art forms, such as a dance performance at the Brooklyn Academy of Music or a poetry slam at the Bowery Poetry Club.

LNGC 2002 Reading NYC: New York City Human Services: Hard Questions About "Helping"

Faculty: TBA, Faculty M 10:00 AM - 11:40 AM **Credits:** 2 CRN 7752 Sec H

Altruism, charity, human service, philanthropy, social entrepreneurship... all are terms that, while they may have different connotations, denote helping others as an institution. This becomes a complex idea when the surface is scratched, and there is no better laboratory than NYC to explore critical questions like: Is "helping" a profession, an industry, or a calling? Why might voluntarism yield social capital differently from paid helping work? Where do social service and social change intersect and divide? Through readings, speakers, and trips, students will relate their own critical questions to their experiences, interests, and passions around helping others and being changemakers.

LNGC 2901 Francophonie and Exile: Poetics of Expansion & Refuge

Faculty: - **Credits:** 4 CRN 7495 Sec A

In this course, students enter French culture through the literature of exile and migration, and travel, literally as well as through our own writings, through Paris. Through a series of walks, paired with readings, we visit a variety of ethnic enclaves in the north and east of Paris—each one a separate planet orbiting the city center. We create a poetics of walking, of ethnography, and of autobiography, mapping discoveries of self and others through writing. These voyages and readings provide the occasion to write a series of essays, documenting our walks through Paris and our responses to French literature. We take as our inspiration a course taught by Emmanuel Hocquard and Juliette ValOry, Jeu de Cartes à Tangier (map games in Tangiers), in which students created maps of Tangiers through their writings and photography. Other authors include George PÖrec, Walter Benjamin, Blaise Cendrars, Jean-Jacques Rousseau, Abdellatif LaFbdi, Paul Celan, and E.M. Cioran. Note this course counts as general liberal arts elective credit.

LNGC 2902 Paris: Dream City / Real City

Faculty: - **Credits:** 4 CRN 7494 Sec A

In this course we begin with the American Dream of Paris. Through literature, film and philosophy we look at how the American dream gives way to our experience of Paris as a "real" city—a complex and alien urban landscape. Exiles and foreigners often exist on the surface of life. Literature, film and philosophy can offer us, as strangers, small windows into the complexities of French culture. Each is only a small window, but by taking a variety of perspectives, we can tap into some of the deeper currents of French life and thought. We examine some key French philosophical texts, taking them out of the realm of academic theory, and placing them in their original cultural context, to see what kind of window onto French culture they provide. We also link these philosophical texts to their literary and filmic counterparts, to see how the French imagine themselves through these art forms. We view a number of classic and contemporary French films, and look at what the French call "The 7th art," cinema, as both a window onto daily life in French culture, and cinema as a premier French cultural export: the image they present to the world. We respond to the readings with a series of essays. To "essay" in French means to go forth, to try, to make an attempt, and the essay, as exemplified by Montaigne, is a literary form of discovery, an attempt without a destination. Through the essays, we also question our American identity in relation to our discovery of French culture. Auteurs and authors include Woody Allen, Gertrude Stein, James Baldwin, Louis Malle, Françoise Ozon, Jacques Derrida, Blaise Pascal and Michael Haneke.

LNGC 3901 Internship Seminar

Faculty: Gedeon, Jemima M 06:00 PM - 07:50 PM **Credits:** 1 T CRN 4629 Sec A

LNGC 3901 Internship Seminar

Faculty: Gedeon, Jemima R 06:00 PM - 07:50 PM **Credits:** 1 T CRN 6053 Sec B

LNGC 3903 Internship Sem: Advanced

Faculty: Gedeon, Jemima - **Credits:** 1 T CRN 4630 Sec A

LNGC 3912 Professional Fieldwork

Faculty: Gedeon, Jemima - **Credits:** 1 T CRN 6057 Sec A

LNGC 3940 Externship

Faculty: Gedeon, Jemima - **Credits:** 0 T CRN 4631 Sec A

LNGC 3955 Lang Student Union

Faculty: Pettinger, Michael - **Credits:** 1 CRN 5242 Sec A

LPHI Philosophy

LPHI 2006 Reading of Hamlet

Faculty: Critchley, Simon F 03:50 PM - 06:30 PM **Credits:** 4 CRN 6676 Sec A

The objective of this seminar is deceptively simple: to read Shakespeare's Hamlet. Yet how are we to approach Shakespeare's longest, densest and most philosophically self-conscious drama? In addition to reading the play together slowly, collectively, and line by line, we will look at the play in the company of a number of readers, notably Carl Schmitt, Walter Benjamin, Hegel, Schelling, Nietzsche, Freud, Lacan, and Heiner Mueller. A number of problematics will be encountered: the political stakes of Hamlet, the nature of male and female sexuality in the play, the problem of nihilism, the theological background of Hamlet and the way in which it characterizes our so-called 'modernity', tragedy and the production of shame. It is hoped that our reading will add up to a kind of Hamlet doctrine that might tell us something about why this play continues to fascinate us and shape what we think of as our present.

LPHI 2010 Philosophy I: Ancient

Faculty: Snyder, Charles MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 2241 Sec A

This required course is an introduction to the major themes and important texts of ancient philosophy, covering such philosophers as Heraclitus, Parmenides, Plato, and Aristotle.

LPHI 2020 Philosophy II: Modern

Faculty: Bottici, Chiara TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 2731 Sec A

This course introduces students to the main problems of early modern philosophy from early seventeenth century until late eighteenth century. By exploring various philosophical works of Descartes, Hobbes, Spinoza, Rousseau and Kant, we will deal with issues in epistemology, metaphysics, moral and political philosophy.

LPHI 3006 Plato's Republic

Faculty: Dodd, James F 12:10 PM - 02:50 PM **Credits:** 4 CRN 5824 Sec A

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

LPHI 3012 Science Nature & Philosophy

Faculty: Vaisfeld, Alina MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6821 Sec A

What are the philosophical foundations that underpin the emergence of modern science? What had to change in the way in which we understand ourselves and our place in the world to make modern science possible? Our discussion will begin with the rise of early modern philosophy and science in the works of Galileo, Bacon, and Descartes. We will then consider 20th-century debates concerning the objectivity of scientific inquiry, method, and practice in the works of Popper, Kuhn, Jonas, and Feyerabend.

LPHI 3013 Evolution and Ethics

Faculty: Adams, Zed TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6822 Sec A

Since the publication of Darwin's Origin of Species and Descent of Man, many have thought that evolutionary theory has significant implications for ethics. In the 19th century, many of Darwin's staunchest admirers, as well as many of his fiercest critics, agreed that evolutionary theory, if true, has significant implications for our beliefs about right and wrong and what the good life is like. A fair number of the British clergy, for instance, argued that because of these implications, evolutionary theory itself must be false. The thought that evolutionary theory has ethical implications is still widespread today, as anyone familiar with contemporary debates about the teaching of evolution in public schools is sure to recognize. In this course, we will approach the question of the relationship between evolutionary theory and ethics historically. We will begin with Darwin's own views, before proceeding to those of the most famous 19th century evolutionary ethicist, Herbert Spencer. We will then look at a variety of criticisms of Darwin's and Spencer's views, both those of followers of Darwin as well as those of critics of evolutionary theory more generally. We will repeat this cycle of advocacy and criticism twice more: first with regard to sociobiology in the 1970's and second with regard to evolutionary psychology in the 1990's and today.

LPHI 3014 Aristotle Nicomachean Ethics

Faculty: Arruzza, Cinzia TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6823 Sec A

This course will be based on a close reading of two major works by Aristotle: Nichomachean Ethics and Politics. These two works comprise a unity, such that they both are concerned with the goal of the good life, or happiness. In reading and examining these texts together, we will discuss the relation between ethical virtues, nature and habits; contemplative and practical wisdom; and nature and political law. Moreover, we will focus on the role of the city in determining the possibility of the full realization of human capacities. This course will move largely through class discussion.

LPHI 3015 Spinoza

Faculty: Boehm, Omri MW 10:15 AM - 11:30 AM **Credits:** 4 CRN 6824 Sec A

The course is a general introduction to the philosophy of Spinoza and the classical problems associated with it – e.g., the Geometrical Method, Monism and Pantheism (the claim that nothing exists but God), Necessitarianism (the denial of freedom), human happiness and the different types of knowledge. Dealing as we will with the metaphysics of the Ethics will also illuminate Spinoza's position on ethics and normatively, his attack on religion and his political philosophy.

LPHI 3016 Philosophy and the Media: Inside the New York Times

Faculty: Critchley, Simon M 03:50 PM - 06:30 PM **Credits:** 4 CRN 7568 Sec AX

Gain a firsthand look into the editing room of the New York Times. Working with material taken from The Stone, an online philosophical writing series hosted by the NYT, students will collaborate with Critchley, Hans Jonas, and Peter Catapano, editors of the Stone, to create a digital archive of the series and prepare a volume for print publication. 2 Student Fellows will supervise other students and serve as head editors in the creative process. Experience in editing required.

LPHI 3109 Existentialism & Feminism

Faculty: Bernstein, Jay TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6859 Sec A

Existentialism is the view that human beings have no unchanging metaphysical essence, that we are, in a sense, self-making or self-fashioning, that the human is always an interpretation of the human. How far can such a thesis go? Could it conceivably reach as far as sexual difference? In this course we shall examine Jean-Paul Sartre's Being and Nothingness, Simone de Beauvoir's The Second Sex, and Judith Butler's Gender Trouble and related texts in order to comprehend the central elements of existentialist philosophy, and its bearing on feminist thought. This course is for advanced undergraduates only who have taken at least two previous philosophy courses.

LPOL Politics

LPOL 2017 Nation-State & its Discontents

Faculty: Zadorian, Amanda MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 7283 Sec A

Did nations make states? Will markets un-make them? This course provides an introduction to the subfield of comparative politics by examining the focal point of contemporary political power: the state. Beginning with the origin of the modern nation-state in Europe, we will trace its postcolonial development through the twentieth century and consider its frequently remarked decline in the present. How did this new form of political organization arise, and how did it interact with emerging nationalism? How has it been reshaped by the spread of liberal democracy? How do its operations vary in diverse cultural contexts? How can it effectively respond to pressure from popular movements, international institutions and the globalized economy? While investigating these questions, we will also discuss the methods and approaches that shape our knowledge of political institutions and processes.

LPOL 2051 Intro to Mod Poli Theory

Faculty: Kalyvas, Andreas TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6788 Sec A

This course offers an introduction to canonical texts, central concepts, and the main themes and debates that have shaped modern European political thought from the beginning of the sixteenth to the closing of the nineteenth century. What is modern political theory? What makes it modern and to what attributes does it owe its modernity? Certainly there is, on the one hand, the rise of a new form of political association, the modern state as the primary subject of politics, law, and violence and, on the other, a gradual disassociation of the public sphere from church and religion. But what principles and values, aspirations and ends, came to animate the modern political vocabulary, thus distinguishing it from a before and an after? And how did the Enlightenment affect political discourse and debate? The course focuses on this conceptual and theoretical innovation in modern political discourse. We will discuss the rise of sovereignty as the master category of modern political thought and engage with the deployment of social contract arguments to explain, subvert, and re-found political power, social obligation, and individual consent. We will, of course, consider theories of disobedience, resistance, and revolution and the modern reinvention of democracy. Hence, of central importance are questions related to popular sovereignty and representation, the split between government and society, the dynamics of participation and inclusion, the tension between individual rights and political liberty, the private/public distinction, and the intertwinement of law and power in the making of constitutional democracy. Finally, we will examine the transition from nature to history and the struggle between the universal and the particular as reflected in the five intellectual and political protagonists of this period: republicanism, absolutism, conservatism, liberalism, and socialism.

LPOL 3008 Rights of the Accused

Faculty: Huestis, Lisa MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6983 Sec A

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

LPOL 3011 Studying Power/Fieldwork

Faculty: Pachirat, Timothy W 09:00 AM - 11:40 AM **Credits:** 4 CRN 6984 Sec A

This course examines power: what it is, how to theorize, conceptualize, and research it, and how the study of power might itself constitute an exercise of power. In addition to weekly seminars, students will make significant commitments to field-based research projects and fieldnote writing.

LPOL 3012 Biopolitics

Faculty: [REDACTED] TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 6985 Sec A

LPOL 3016 Borders and Walls

Faculty: Pisano, Jessica TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5870 Sec A

What are borders, and why do states police them? What are the politics that generate beliefs that we need borders? How are barriers between states constructed, and who are the actors that participate in their construction? And how, where, and why do people negotiate state boundaries? In this course, we analyze not only physical borders, but also bureaucratic barriers to movement and walls in virtual space. A lot of research about politics focuses on what happens within individual states or an international state system. But borderlands—physical or virtual—often have their own politics distinct from those of the states on whose peripheries they exist. In the course we emphasize research that seeks to understand politics in contexts that transcend the boundaries of states. Through a variety of case studies drawn from different continents, we consider the local political economies borders generate, and the ways people find to move around and across them. We also examine questions such as: how do walls made by authoritarian regimes differ from walls built by countries considered to be democracies? Finally, we consider how the study of borders and walls can change how we think about politics within states.

LPOL 3029 Biodiversity and Politics

Faculty: McPhearson, Paul TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7221 Sec A

This seminar will explore the interplay between the politics and science of biodiversity. We will begin by reviewing the latest updates on the state of global biodiversity, the causes for concern, and the underlying politics that have got us to this state. We will then examine the current state of policy and politics attempting to address the global biodiversity crisis including in-depth analysis of particular illustrative case studies. Topics covered include species and biopolitics, political ecology, activism and social movements, biodiversity science, and opportunities for improving the science and politics relationship.

LPOL 3029 Biodiversity and Politics

Faculty: Youatt, Rafi TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7221 Sec A

This seminar will explore the interplay between the politics and science of biodiversity. We will begin by reviewing the latest updates on the state of global biodiversity, the causes for concern, and the underlying politics that have got us to this state. We will then examine the current state of policy and politics attempting to address the global biodiversity crisis including in-depth analysis of particular illustrative case studies. Topics covered include species and biopolitics, political ecology, activism and social movements, biodiversity science, and opportunities for improving the science and politics relationship.

LPOL 4030 Senior Capstone Class

Faculty: Woody, Deva R 12:10 PM - 02:50 PM **Credits:** 4 CRN 6967 Sec A

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

LPSY Psychology

LPSY 2008 Abnormal Psychology

Faculty: D'Andrea, Wendy TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 2256 Sec A

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

LPSY 2036 Fundamentals in Developmental Psychology

Faculty: TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6944 Sec A

This course is an introduction to the theories and methodologies associated with the study of psychological development in humans.

LPSY 2040 Fundamentals in Social Psychology

Faculty: Boyle, J. Patrick MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6700 Sec A

This course provides students with a broad overview of social psychological research and theorizing. Central to the course is the idea that human beings are not isolated entities who process information like computers, but social animals engaged in a complex network of social relations, driven by goals and motivations and constrained by cultural worldviews. We will analyze how this affects our perceptions of and attitudes towards individuals (including ourselves) and groups. We will examine why people conform, how they influence each other, why they firmly hold on to stereotypes and why they engage in pro- or antisocial behaviors. By analyzing these phenomena we will see how theories of human behavior can be tested rigorously via laboratory experiments and field studies.

LPSY 2042 Fundamentals of Cognitive Psychology

Faculty: Hirst, William MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6709 Sec A

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

LPSY 2772 Culture, Ethnicity, and Mental Health

Faculty: TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 4091 Sec A

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

LPSY 3000 Psych Greek&Roman Mythology

Faculty: Adams, Michael TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7366 Sec A

"This course is a psychoanalytic inquiry into the "mythological unconscious." Students will apply the theories and methods of Freud and Jung to interpret mythology. As James Hillman says: "Mythology is a psychology of antiquity. Psychology is a mythology of modernity." In this course students will learn how to analyze psychologically the gods and goddesses, heroes and heroines, and fabulous creatures in Greek and Roman mythology. Students will have an opportunity to read some of the classic narratives of Western civilization. Readings will include Sophocles' Oedipus Rex (from which Freud derives the "Oedipus complex"), Ovid's Metamorphoses, Homer's Odyssey, and Virgil's Aeneid."

LPSY 3039 Why Freud?

Faculty: Boutwell, Catherine MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6812 Sec A

This title of this seminar "Why Freud?" is meant in a double sense: 1) it is the question we will ask, why Freud, and, why Freud now- what is the value of his model of the mind, his cure, his particular vision of civilization and human development 2) it is also the question we will have to ask of Freud- Why Freud? Why did you choose to write what you have written, about your own dreams, or sexuality, or even the death drive? Why did you change your mind when you did, early on about trauma, later about repetition and anxiety? Why speak the way you do about human desire, with your incessant references to penis-envy and anal eroticism and castration? Why Freud, did you find women so elusive and fascinating? And even, why Freud, after everything, after plumbing the conflicts around incest and aggression, did you think you could analyze your own daughter Anna, or throw out your closest disciples, Jung and Adler and Ferenczi, without sensing the consequences it would have on your own institution?

LPSY 3042 Environmental Psychology

Faculty: Maass, Anne MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6971 Sec A

How is human behaviour affected by the environment? In this course we will address four main areas of environmental psychology. Focusing on environmental cognition, we will first analyse how people process environmental information and how they orient in complex physical environments. We will then examine the powerful effects of architectural and design features (including shape, light, colours, etc.) on people's behaviour, thoughts, and wellbeing. In the third part of the course, we will then explore the effects of environmental stress such as noise, heat, pollution, crowding on people's functioning. The last part of the course is dedicated to the question of behaviour change, with particular attention to strategies aimed at encouraging pro-environmental behaviors.

LPSY 3080 Consciousness**Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7362 Sec A

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

LPSY 3131 Introduction to Memory Studies**Faculty:** Hirst, William TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6811 Sec A

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

LPSY 3601 Methods of Inquiry**Faculty:** TBA, Faculty TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 4751 Sec A

This course is an introduction to the principles of research design. Because of the importance of laboratory skills for the completion the Senior Work project, all psychology majors are required to complete this course before enrolling in Research Practicum 2: Senior Work Proposal.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Todman, McWelling - **Credits:** 1 T CRN 2740 Sec A

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Kinsbourne, Marcel - **Credits:** 1 T CRN 3306 Sec B

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Ginges, Jeremy -**Credits:** 1 T CRN 3307 Sec C

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Rubin, Lisa -**Credits:** 1 T CRN 3308 Sec D

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Steele, Howard -**Credits:** 1 T CRN 3309 Sec E

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Castano, Emanuele -**Credits:** 1 T CRN 3310 Sec F

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Hirst, William -**Credits:** 1 T CRN 3311 Sec G

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Steele, Miriam -**Credits:** 1 T CRN 3312 Sec H

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Safran, Jeremy -**Credits:** 1 T CRN 3766 Sec I

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Hirschfeld, Lawrence -**Credits:** 1 T CRN 3792 Sec J

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Mack, Arien - **Credits:** 1 T CRN 3793 Sec K

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** D'Andrea, Wendy - **Credits:** 1 T CRN 3821 Sec L

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Miller, Joan - **Credits:** 1 T CRN 3822 Sec M

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Chang-Kaplan, Doris - **Credits:** 1 T CRN 3993 Sec N

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** TBA, Faculty - **Credits:** 1 T CRN 6112 Sec O

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4001 Research Practicum 1: SW Proposal**Faculty:** Schober, Michael - **Credits:** 1 T CRN 4577 Sec P

This course is available only to students pursuing a BA in psychology, and only to students who have already taken the Practicum I course. Practicum II students can select a lab placement that is different from their previous placement only if they have not previously committed to a year-long placement.

LPSY 4002 IHAD Research Practicum**Faculty:** Steele, Howard - **Credits:** 4 CRN 2994 Sec A

"This student-initiated research practicum gives students the opportunity to participate as a research assistants on a research project involving school children currently enrolled in a "I Have a Dream" (IHAD) program in Manhattan. Supervision is provided by the directors of the New School for Social Research attachment lab, Dr. Miriam Steel and Howard Steele, in conjunction with their advanced graduate students. Permission from the instructor is required, based on an interview with Professor Howard Steele and the IHAD Director."

LPSY 4503 Social Psychology**Faculty:** Castano, Emanuele W 06:00 PM - 07:50 PM **Credits:** 3 CRN 6675 Sec A

This course provides an overview of social psychological research focusing on human beings as social animals engaged in a complicated network of social relations, both real and imagined. Constrained by our cognitive capacities and guided by motives and needs, humans attempt to make sense of our social world our relationship to it. The course examines how this influences perceptions of the self, perceptions of other individuals and groups, beliefs and attitudes, group processes, and intergroup relations. Readings emphasize how various theories of human behavior are translated into focused research questions and rigorously tested via laboratory experiments and field studies. This course is crosslisted with New School for Social Research.

LPSY 4504 Visual Perception**Faculty:** Mack, Arien T 06:00 PM - 07:50 PM **Credits:** 3 CRN 7107 Sec A

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

LPSY 4561 History and Systems**Faculty:** Blumenthal, Arthur M 06:00 PM - 07:50 PM **Credits:** 3 CRN 2553 Sec A

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

LPSY 4574 Advance Issues in Substance Abuse Counseling**Faculty:** Talley, Jenifer R 04:00 PM - 05:50 PM **Credits:** 3 CRN 3000 Sec A

In this course, there is a greater emphasis on hands-on training and the application of the concepts and techniques introduced in the introductory course. Emphasis is placed on the management of the recovery process. This course is crosslisted with the New School for Social Research. <div>Introduction to Psychology course and one Fundamentals course or permission of instructor.</div>

LPSY 4575 Cultural Psychology**Faculty:** Miller, Joan M 04:00 PM - 05:50 PM **Credits:** 3 CRN 7423 Sec A

This seminar examines cultural influences on human development and implications of cultural research for basic psychological theory. Drawing on psychological, anthropological, and sociolinguistic work, attention is given to cross-cultural and within-cultural variations in psychological functioning across the life course. Topics addressed include such issues as emotion, motivation, personality, cognition, and social understanding. The course is also concerned with the development of minority populations and immigrant groups, issues of cultural contact, and methodological and theoretical challenges in the integration of cultural perspectives in psychology.

LREL Religion

LREL 2032 Religions of African Diaspora

Faculty: Austin, Paula MW 03:30 PM - 05:50 PM **Credits:** 4 CRN 7465 Sec A

This course examines the religious traditions of African, Caribbean, Latin American, and African-American people by exploring the links between African religious beliefs, values, rituals and cosmologies, and the practices throughout the African diaspora. We look at the ways in which religious practices have functioned in the lives of people of African descent since the slave trade, and question and explore the retention, adaptation, and creation of new African American religions in the Diaspora, including Haitian Vodou/Vodun; Candomble; Santeria; Hoodoo/Conjure; Afro-Catholicism; Afro-Protestism; Afro-Islam.

LREL 2075 World Christianities

Faculty: Bray, Karen TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 6697 Sec A

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

LREL 2082 Divine on Display

Faculty: Lombard, Laura W 01:50 PM - 03:30 PM **Credits:** 3 CRN 6696 Sec A

This course examines sacred objects, images, and ideas in sacred and secular spaces, illuminating points of convergence and difference. Through visiting museums, temples, churches, and shops throughout New York City we will explore how physical environments and the objects presented within are constructed to engage the senses and create meaning. Participants will explore the following questions: What makes an object or space sacred? What types of emotions and ideas are elicited by considering sacred objects within multiple spaces? How do display, design, context, and cultural frameworks affect the way we perceive and interpret objects? In the process students will reflect on these experiences through written work and active class discussions. The Rubin Museum of Art, a museum dedicated to the art and sacred traditions of the Himalayas, will serve as a laboratory for exploration, discussion, and development of a final creative project. Two specialists, one of religious iconography, the other of museum education, will tandem teach this course.

LREL 2082 Divine on Display

Faculty: Appleton, William W 01:50 PM - 03:30 PM **Credits:** 3 CRN 6696 Sec A

This course examines sacred objects, images, and ideas in sacred and secular spaces, illuminating points of convergence and difference. Through visiting museums, temples, churches, and shops throughout New York City we will explore how physical environments and the objects presented within are constructed to engage the senses and create meaning. Participants will explore the following questions: What makes an object or space sacred? What types of emotions and ideas are elicited by considering sacred objects within multiple spaces? How do display, design, context, and cultural frameworks affect the way we perceive and interpret objects? In the process students will reflect on these experiences through written work and active class discussions. The Rubin Museum of Art, a museum dedicated to the art and sacred traditions of the Himalayas, will serve as a laboratory for exploration, discussion, and development of a final creative project. Two specialists, one of religious iconography, the other of museum education, will tandem teach this

course.

LREL 2107 Religions of East Asia

Faculty: McGee, Neil MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 6698 Sec A

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

LREL 2115 God's Politics: Evangelical Christianity and Social Reform

Faculty: White, Heather TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7384 Sec A

"This course investigates the relationship between Evangelical Protestantism and conservative politics. The most visible face of that relationship is the Christian Right, a network of faith-based advocacy organizations that have mobilized a well-known vision of "family values" as a durable plank of the Republican agenda. Although the marriage between Evangelicalism and the Republican party might seem like a match made in heaven, it was actually a union forged through considerable conflict and maintained in recent years in the midst of elision and dissent among the practitioners and congregations the Christian Right purportedly represents. This class addresses the more complicated story of the contested making and maintenance of "God's Politics" in twentieth and twenty-first century Protestant Evangelicalism."

LREL 3033 Sexuality and Theology

Faculty: Pettinger, Michael MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6694 Sec A

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

LREL 3044 Fasting as Spiritual Technology

Faculty: Kurs, Katherine TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7374 Sec A

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

LREL 3057 Buddhism and Modern Thought

Faculty: Larrimore, Mark MW 08:00 AM - 09:40 AM **Credits:** 4 CRN 7369 Sec A

"This course uses Buddhist traditions, ideas and questions to reimagine and renarrate the story of modern thought. After engaging debates about the "invention of Buddhism" in 19th century Europe, the class explores Buddhist influence in the history of western ideas, "Buddhist modernism" in Asia and the West, and Buddhist understandings of modernity and postmodernity in our own time. Students also conduct extended research on a figure or movement of their choice."

LREL 3111 Biography and Portraiture in South Asian Religion**Faculty:** Larrimore, Mark MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7385 Sec A

In the history of South Asian religion, there is a vibrant and mutually defining exchange between visual depictions and textual accounts of the life stories and mythic histories of major thinkers and adepts. In this course, students will study South Asian portraiture while read the life stories of great adepts of Hinduism, Jainism, and Buddhism, reflecting on the dialogic nature of portraits and biographies. Several class sessions will meet in museum galleries where relevant portraits are on view.

LSCI Interdisciplinary Science**LSCI 2031 Light and Color****Faculty:** Venkataraman, TR 02:00 PM - 03:15 PM **Credits:** 3 CRN 7552 Sec A

This course investigates light – what it is; what phenomena rely on it; and how light allows us to investigate and better understand our world and the universe. Some topics to be discussed are how light supports life on earth; how light allows visual perception and "color"; how communication and medicine rely on light; how light energy can be harnessed as a "clean" energy source; and how light can be used to probe objects that range in size from atomic to astronomical.

LSCI 2037 Foundations of Physics**Faculty:** TBA, Faculty MW 10:00 AM - 11:40 AM **Credits:** 4 CRN 6185 Sec A

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

LSCI 2250 Science in the City**Faculty:** Chamany, Katayoun - **Credits:** 2 CRN 7553 Sec A

In this course students experience science at the cutting edge through artistic performances and art exhibits, presentations and talks by leading scientists, field trips to science labs, and mini conferences and discussion groups in New York City. Students attend seven events and share their reviews and engage with fellow students in an online forum. Students will be asked to become members of the New York Academy of Sciences (\$35 annual membership) and all other events will be free or subsidized by the college. The one and only class meeting, required of all registered students, will be scheduled once the student roster is established.

LSCI 2310 Introduction to Epidemiology in Action!**Faculty:** Ramirez, Jorge TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7554 Sec A

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

LSCI 2500 Chemistry of the Environment**Faculty:** Venkataraman, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 6710 Sec A

"Chemistry has contributed to our understanding of environmental issues, but it has also been responsible for some of them. This course will discuss fundamental chemistry concepts to explain the causes of environmental challenges and to offer possible solutions and policies to address them. Topics that will be explored include (i) water quality and access to safe drinking water, (ii) acid rain, (iii) fossil fuels and renewable energy sources, (iv) the chemistry of greenhouse gases, and (v) polymers, plastics and "green" alternatives. Students who have completed Chemistry of Life or Chemical Narrative of the Cell should not take this course. This course satisfies the Chemistry requirement for the Interdisciplinary Science and Environmental Studies major."

LSCI 2600 Climate & Society**Faculty:** Ramirez, Jorge MW 12:00 PM - 01:15 PM **Credits:** 3 CRN 7555 Sec A

This interdisciplinary course is designed to introduce students to the many facets of climate (averages, extremes, variability and change) and the broad range of climate affairs and issues that affect society at global and local scales. Given the growing concern about global climate change, it is intended to provide a baseline understanding of climate-society interactions, focusing on five basic elements: a) climate science and knowledge; b) climate impacts; c) climate economics; d) climate politics and policy; and e) climate ethics and equity. A broad range of topics will be covered including: global warming 101, hazards (floods, droughts, and hurricanes), El Niño-Southern Oscillation, food insecurity, mainstreaming gender into global responses, vulnerability, the politics of climate disasters, adaptation, and climate justice. There are no prerequisites.

LSCI 3030 Biodiversity Achieved Lab**Faculty:** Chamany, Katayoun M 01:50 PM - 03:30 PM **Credits:** 6 CRN 6711 Sec A

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

<div>Prerequisite for the course Genes, Environment and Behavior or course in genetics.

Permission of instructor required during registration chamanyk@newschool.edu </div>

LSCI 3030 Biodiversity Achieved Lab**Faculty:** Chamany, Katayoun W 01:50 PM - 05:30 PM **Credits:** 6 CRN 6711 Sec A

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

<div>Prerequisite for the course Genes, Environment and Behavior or course in genetics.

Permission of instructor required during registration chamanyk@newschool.edu </div>

LSCI 3031 Chemistry of the Atmosphere**Faculty:** Venkataraman, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 6713 Sec A

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

LSOC Sociology**LSOC 2053 Sex, Gender & Sexuality in Soc****Faculty:** Raxlen, Jussara MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7155 Sec A

In this course, we will closely examine the ways in which sociologists and other scholars have conceptualized and studied sex, gender and sexuality in society, while we try to bring conceptual clarity to these terms and to understand the complex relationships among them. Through this broad survey of the field, our goal is to gain a critical perspective on the ways in which gender and sexuality affect many spheres of social life (at work, in the family, in politics, in the production of scientific knowledge, etc.), drawing real or perceived boundaries of difference that shape the opportunities available to, and the day-to-day experiences and interactions of social subjects. As we will see, we cannot study gender and sexuality without thinking about power.

LSOC 2300 Youth Mentoring in the City**Faculty:** Pryor-Ramirez, Judy F 12:10 PM - 02:50 PM **Credits:** 3 CRN 6231 Sec AX

This course questions the politics, problematics and opportunities of developing non-academic youth mentoring programs in urban cities. Using sociological inquiry, students will analyze New York City's new Cornerstone Mentoring Program from the lens of race, class, gender, culture, and power relations. Through fieldwork, course readings, class discussions, and guest lectures, students come to understand what it means to be a youth in the margins of New York City. This civic engagement course requires students to participate weekly as a mentor in the Cornerstone Mentoring Program. Students will be expected to spend (2) hours per week at a NYCHA community center mentoring a group of 3-4 adolescents in grades 5-9. Due to the nature of mentoring, this course is a year-long course which requires fall 2013 and spring 2014 registration. NOTE: This course does not count toward the major.

LSOC 2300 Youth Mentoring in the City**Faculty:** Garcia-Mitchell, Tracy F 12:10 PM - 02:50 PM **Credits:** 3 CRN 6231 Sec AX

This course questions the politics, problematics and opportunities of developing non-academic youth mentoring programs in urban cities. Using sociological inquiry, students will analyze New York City's new Cornerstone Mentoring Program from the lens of race, class, gender, culture, and power relations. Through fieldwork, course readings, class discussions, and guest lectures, students come to understand what it means to be a youth in the margins of New York City. This civic engagement course requires students to participate weekly as a mentor in the Cornerstone Mentoring Program. Students will be expected to spend (2) hours per week at a NYCHA community center mentoring a group of 3-4 adolescents in grades 5-9. Due to the nature of mentoring, this course is a year-long course which requires fall 2013 and spring 2014 registration. NOTE: This course does not count toward the major.

LSOC 2850 Urban Sociology**Faculty:** Molnar, Virag F 12:10 PM - 02:50 PM **Credits:** 4 CRN 5838 Sec AX

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

LSOC 3001 Surveillance and Social Order**Faculty:** TBA, Faculty TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7406 Sec A

This course explores how surveillance as a central mode of social ordering is represented, constructed, and experienced in everyday life. Our sociological inquiry into surveillance centers primarily on how visibility and attention get organized. We will also be thinking critically about the evolving relationship between bodies and machines. Case studies will address topics such as the relationship between search engines and the digital archive, biometrics and dataveillance, self-surveillance and social media platforms, counterterrorism and domestic spying, as well as debates around the protection of intellectual property rights in the context of online file sharing. While based in the social sciences, this course will also draw on philosophical texts, novels and film to better map out the ethical and political stakes of living in an increasingly information-based society.

LSOC 3037 Dictatorship and Revolution**Faculty:** Arato, Andrew TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7156 Sec A

The course will examine the separate and connected histories of dictatorship and revolution. Using sources of political and social theory we will examine the separate origins of the two concepts. Using texts of Marx and Tocqueville as well as some of their followers we will then explore the historical connection, and in particular the tendency of revolutions to produce dictatorships that are more than just transitional. Here we will pay particular attention to the French, Russian and Islamic (1979) Revolutions. Next, on the level of constitutional theory we will explore the links of dictatorship to the making of new constitutions. Here we will rely on the writings of Schmitt and Arendt. Finally, focusing on Central Europe in 1989, South Africa in the 1990s and the Arab revolutions we will consider whether revolutionary level change is possible without dictatorship.

LSOC 3095 "The Ghetto"**Faculty:** Williams, Terry MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 6119 Sec A

"This course will examine the ghetto as a social form and as a "concept" in the United States. We intend to explore the phenomenon as it moved from European cities to American Communities and became what might be described as a hyper-ghetto today. We will pay close attention to both the macro social forces that make a ghetto a place of contempt and the everyday aspects that makes it not only a livable space but one that thrives and survives in a multitude of micro social ways as well. We will explore how the social form came to exact such a distinct imprint on our collective imaginations."

LSOC 3995 New School Debate**Faculty:** - **Credits:** 0 T CRN 6391 Sec A

LTHR Theater

LTHR 2008 Spring Production Workshop

Faculty: Ugurlu, Zisan MTW 06:00 PM - 10:00 PM **Credits:** 0 T CRN 2468 Sec A
Students work on a play. Auditions TBA. Open to all.

LTHR 2008 Spring Production Workshop

Faculty: Ugurlu, Zisan S 12:00 PM - 04:00 PM **Credits:** 0 T CRN 2468 Sec A
Students work on a play. Auditions TBA. Open to all.

LTHR 2015 Dramatic Masters: O'Neill, Williams, and Albee

Faculty: Brooks, Colette TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7171 Sec A
This course examines the work of three great playwrights of the 20th century, all of whom possessed a voice and viewpoint that was distinctly American in its time. Students explore several of the major plays of these writers but also examine the early work -such as O'Neill's Sea Plays, Williams' Talk to Me Like the Rain and Let Me Listen, and Albee's Sandbox and Zoo Story - to see the early traces of a distinctive dramatic vision before it was fully developed. Students also view great films made from some of the plays - such as A Streetcar Named Desire, Long Day's Journey into Night, and Who's Afraid of Virginia Woolf - which preserve some of the finest work of great American actors and directors. This course fulfills the Dramatic Literature requirement for Theater majors.

LTHR 2018 Public Speaking

Faculty: TBA, Faculty TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 4322 Sec A
This course offers practice in public speaking. Through working in various public speaking formats (extemporaneous speaking, symposium, prepared manuscript), students learn how to gather and organize information for formal public presentation. Attention is paid to the interconnectedness of body, mind, and speech, and how those elements combine to affect an audience.

LTHR 2050 Acting Fundamentals

Faculty: Rubino, Cecilia MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 5840 Sec A
This course is an introduction to basic American acting techniques. It challenges student's creativity, stimulates the range of their imagination and sharpens their abilities to observe themselves and others. Through physical observations, improves, monologues and finally a rehearsed scene, students explore the fundamentals of American acting training.

LTHR 2052 Freeing the Natural Voice

Faculty: McGhee, Elizabeth MW 10:00 AM - 11:40 AM **Credits:** 2 CRN 3253 Sec A
This course focuses on the progression of vocal exercises developed by Kristin Linklater. It expands the student's expressive range by working on breathing, developing resonance, and freeing specific areas of tension. Students explore the connection between the breath and their emotional and intellectual impulses and learn to connect to any text through freeing their natural voice.

LTHR 2053 Acting for the Camera

Faculty: Ugurlu, Zisan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7475 Sec A
This course is designed to assist students in making the transition from performing in the theatre to performing for the camera. Through exercises and scene study, the students will explore the terminology of equipment and procedure that is specific to film acting. The students will learn how to develop their range of physical, vocal, intellectual and emotional expressiveness while facing the camera. Introductory exploration and analysis of selected topics with a specific theme is Human Rights. No prerequisite.

LTHR 2056 History of American Theater

Faculty: Abrash, Victoria TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7122 Sec A
This seminar offers an introduction to the history of theater in the area that is now the United States, from pre-colonial times to the 20th Century. Historical context, representative plays, primary sources and artifacts reveal how theater responded to and shaped the evolving American identity.

LTHR 2080 Physical Training for Actors

Faculty: Henzler, Oliver TR 11:55 AM - 01:25 PM **Credits:** 2 CRN 7725 Sec A
This course focuses on the actor's body intelligence and how physicality creates character. We use the Feldenkrais® Method of Somatic Education and the Synapsing® system. Feldenkrais Awareness Through Movement lessons affect changes in posture, flexibility and range of motion. Synapsing's movement-based exercises are simple and playful, and ideally compliment the Feldenkrais Method in making it performer-specific. Students will develop an increased awareness of themselves in movement, specifically how to identify neuro-muscular patterns that hinder action, how to initiate change, and how to craft physical choices that support character development.

LTHR 2500 Theater Production Toolkit

Faculty: Peterson, Sarah M 03:50 PM - 06:30 PM **Credits:** 2 CRN 6122 Sec A
This course will familiarize students with the technical aspects of theater production. Topics of study include producing, lighting, scenery, sound, costumes, as well as technical vocabulary and the roles of key players on the technical team. The learning objectives of this course include practical and conceptual skills in production organization, planning and design, management and marketing, and technology. Students in this course will participate in Lang College's fall theater production to practice their learned skills.

LTHR 3106 Theater Theory

Faculty: Climenhaga Word, TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 3959 Sec A
This class provides a thorough grounding in critical theory of theater and play analysis. Specific attention is placed on the play as a living document leading to performance, with emphasis on the similarities and differences of approach for a variety of production models, providing a useful base of experience in dramaturgical method. The course introduces critical approaches to the stage in history and then focuses on 20th century innovations in stage presentation. It is conducted through extensive reading and seminar based discussion of key theater theorists and approaches to analysis paired with significant written assignments. This class counts towards the Theater Theory requirement in the Theater Program.

LTHR 3212 Social Themes in the American Musical

Faculty: Galella, Donatella TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 7805 Sec A
The American musical provides a distinctive site for studying U.S. culture, intersectional identities, and material tensions. This course will explore musicals that overtly engage with race, class, gender, and sexuality as sociopolitical dynamics. The topics we will consider range from The Cradle Will Rock's call for violent labor revolution to Rent's portrayal of artists struggling on the Lower East Side. Throughout the course, students will learn about the special methodological issues of analyzing musicals by reading libretti, listening to cast recordings, and experiencing musicals on stage and in archival videos at the Performing Arts Library. This course fulfills the Theater major requirements for dramatic literature as well as civic engagement and social justice.

LTHR 3305 Intersection of Theater and Technology: Global Artistic Exchange**Faculty:** Abrash, Victoria - **Credits:** 2 CRN 7592 Sec A

La MaMa Experimental Theater Company has long been renowned as an important seed bed for international artists residing in New York. Students will meet and work with La MaMa's world-class performing artists and directors to learn about the unique creative process of each and gain a cross-cultural perspective on theater arts in New York City. Furthermore, all workshops and master classes will take advantage of CultureHub, La MaMa's state-of-the-art technological partner, to virtually interact with students at the Seoul Center for the Arts in South Korea. 2 Student Fellows with a proficiency in web-design and social networking will be selected to create a platform to present the classroom experience and expand its reach, among other post-curricular projects.

LTHR 3305 Intersection of Theater and Technology: Global Artistic Exchange**Faculty:** Ugurlu, Zisan - **Credits:** 2 CRN 7592 Sec A

La MaMa Experimental Theater Company has long been renowned as an important seed bed for international artists residing in New York. Students will meet and work with La MaMa's world-class performing artists and directors to learn about the unique creative process of each and gain a cross-cultural perspective on theater arts in New York City. Furthermore, all workshops and master classes will take advantage of CultureHub, La MaMa's state-of-the-art technological partner, to virtually interact with students at the Seoul Center for the Arts in South Korea. 2 Student Fellows with a proficiency in web-design and social networking will be selected to create a platform to present the classroom experience and expand its reach, among other post-curricular projects.

LTHR 3560 Intermediate Playwriting**Faculty:** Greenfield, Elana MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7169 Sec A

This workshop, open to all students, focuses on the craft of playwriting. Students explore the writing process, the elements of drama, the psychology of human perception, and different approaches to structuring a work for the stage. Each student writes a full-length play, which is read and discussed in class. In addition to regular exercises and assignments, students read classic and contemporary plays drawn from a wide range of theatrical aesthetics. Prerequisite: Introduction to Playwriting, or permission of the instructor.

LTHR 4900 THEATER SENIOR SEMINAR**Faculty:** Rubino, Cecilia TRF 01:50 PM - 03:30 PM **Credits:** 4 CRN 3942 Sec A

This performance-based course functions as a theatrical workshop in which students focus on a particular play and delve into an in-depth examination of the text, the author, and the social and historical context of the play through required readings and additional research assignments. Students also choose various roles (acting, assistant directing, composition of a musical score, dramaturgy, costume design, set design, sound design, web design, props, media, publicity, programs, fund-raising, etc.) to prepare and rehearse for a production of this play in the Senior Work Festival at the end of the semester.

LURB Urban Studies**LURB 2016 Consuming Cities****Faculty:** Salmon, Scott TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 5953 Sec A

This course offers a global perspective on the changing character of cities and the increasing importance that consumption and consumer culture plays in the construction of urban life. Consumption has become both a means and motor of social change; an active ingredient in the construction of space and place; and in constructing subjectivity and social selfhood. Cities are simultaneously being restructured as engines of consumption - providing the contexts in which goods and services are marketed, compared, purchased, used, and displayed - just as they are themselves increasingly being commodified and, in a very real sense, consumed. Increasingly, forms of spectacle have come to shape how cities are imagined and to influence their character and the practices through which we know them - from advertising and the selling of real estate, to popular music and youth cultures, to the regeneration of urban areas under the guise of the heritage and tourist industries. Using examples of cities such as New York, Sydney, Barcelona, Rio de Janeiro, Toronto, London, and Johannesburg this course explores how image and practice have become entangled in the mutual and dynamic relationship between urban development and consumption. <div>This course is open to all Bachelor Level Students.</div>

LURB 2053 Gender, Race & the City**Faculty:** Liu, Laura TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7348 Sec A

This course explores how gender, race, and other forms of social difference both produce and are produced by cities. We will examine the 'gendering' and 'racialization' of urban spaces and places such as urban dwellings, the street, public spaces, urban workplaces, and neighborhood and community spaces. We will also consider how gender and race come together with other categories of difference-class, sexuality, age, ethnicity, nationality, disability, etc.-in urban life and in the relationship between cities and other places. Topics we will cover include: urban design, public space, 'queer' space, social control, mobility, domestic space, recreation, consumption, and work, among others.

LURB 2481 City System Mobility and Infrastructure**Faculty:** Marpillero-Colomina, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7257 Sec A

How does transportation infrastructure contribute to the making and un-making of cities? In this seminar course, we will explore the evolution of cities and the role that infrastructure plays in guiding urban development, for better and for worse. We will focus on transportation infrastructure and the role that mobility plays in trajectories of growth, change, and transformation. Via readings and case studies, students will gain understanding of the mobility and transportation challenges currently faced by cities in the US and across the globe (with a focus on cities in the developing world). Experts and scholars will be invited to the class to share their work and knowledge. Students will be expected to produce research that examines the issues and themes introduced in our class discussions, and will leave the course with extensive foundational knowledge about how urban infrastructure systems affect city life.

LURB 3028 Screening the City**Faculty:** Salmon, Scott TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7258 Sec A

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. <div>This course is open to all Bachelor Level Students.</div>

LURB 3040 Social Justice & the City**Faculty:** Liu, Laura TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 7346 Sec A

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 3140 Policy, Research, and Social Change**Faculty:** Aggarwal, Ujvil F 12:10 PM - 02:50 PM **Credits:** 4 CRN 7388 Sec A

What are the ways we can interpret, understand, and analyze policy? How have social justice movements understood and engaged policy as a tool for social change? What can we consider policy, who is involved in crafting policy, and to what ends? What are the consequences of policy? In this seminar course, we will track how social change is understood, imagined, fought for, and some the contradictions and complications that arise along the way. Readings include ethnographic case studies, critical race theory, and social and political theory. Students will develop a set of tools to analyze policy in relationship to social justice principles and movements and develop an ability to assess the politics, histories, and potential impacts embedded in policies. Students will also have the opportunity to develop an individual research project through which they will develop research skills and explore the relationship between theory, history, lived experience, and approaches to social change. This course fulfills the urban toolbox requirement for Urban Design and Urban Studies majors.

LURB 3601 Urban Journalism**Faculty:** Walsh, Lauren MW 10:15 AM - 11:30 AM **Credits:** 4 CRN 7256 Sec AX

This course in "urban journalism" explores some of the ways that our city is represented in the media, primarily in print and photography. We read about the journalistic coverage of diverse people and events around New York City, examining hot-button issues surrounding race and class, and considering ways in which crime is covered in the news. Our focus on photojournalism, meanwhile, investigates intricacies and even controversies of photographic representation as we also visit and report on some of the city's visual offerings, be they formal installations, buildings, or impromptu art. Guest speakers may include NYC journalists, and city-based excursions are an important part of this seminar.

LURB 4514 Housing Policy**Faculty:** R 04:00 PM - 05:50 PM **Credits:** 3 CRN 7640 Sec A

Housing policy, like welfare, health, education, and other social policy arenas, is undergoing fundamental reexamination and debate. Not only are objectives and implementation at issue, the very need for housing policy is itself in question. This course provides the background necessary to be an informed participant in this debate and to develop conceptual tools necessary to formulate and implement housing policy. The course introduces key concepts and institutions, emphasizing economic, institutional, and political forces that influence the production, distribution, maintenance, and location of housing. The first part covers the context for U.S. housing policy, including housing market dynamics, housing finance, taxation, and racial discrimination. The second part traces the evolution of federal, state, and local housing programs, with emphasis given to low-income rental housing. The course includes a combination of lectures, class discussion, and videos and concludes with a field trip to a community.

LURB 4901 Senior Seminar II**Faculty:** Liu, Laura MW 12:00 PM - 01:15 PM **Credits:** 1 T CRN 6235 Sec A

Students who successfully complete the Senior Seminar I must register for Senior Seminar II to complete their senior thesis projects. The class will meet regularly to help students conduct their research, analyze the results, and produce a final written, visual, or other physical or web-based product. The amount of credits (1-3) a student will be permitted to register for will be determined jointly by the instructor and department chair, according to the nature and extent of their proposed research project.

LWEL Wellness**LWEL 2001 Urban Cycling****Faculty:** Brunson, Christopher F 10:00 AM - 01:00 PM **Credits:** 2 CRN 6960 Sec A

As New York City plans for a greener future, sustainable forms of transportation—especially biking—seem likely to take an ever-larger role. In this course, offered in conjunction with Recycle-a-Bicycle, students develop the knowledge and skills to be safe, informed, and proactive urban cyclists. They learn the basics of bicycle maintenance and repair, take a close look at bicycle politics and policy, and undertake regular group bike rides all over the five boroughs. In order to participate in this course, you are required to get a medical certification from a doctor certifying that you are able to participate in the course.

LWEL 2130 Buddhist Meditation**Faculty:** Ianculovici, Ciprian TR 08:00 AM - 09:30 AM **Credits:** 2 CRN 2993 Sec A

This course examines the origins, history, philosophy, and benefits of Buddhist meditation. Students learn the fundamentals of developing a meditation practice with the goal of learning how to apply these principles to their everyday life. Open to all students. NOTE: After the first class session, students must bring a meditation cushion or yoga block.

LWEL 2140 Happiness: Theory & Practice**Faculty:** Mumford Sole, Helen F 09:30 AM - 11:30 AM **Credits:** 1 CRN 6239 Sec A

This course examines the theory and practice of Happiness. Students learn the fundamentals of happiness including a high level view of recent research, an introduction to behaviors that have a positive effect on happiness, and the major tools and techniques shown to improve overall subjective feelings of happiness. The goal is to learn how to apply these behaviors, tools and techniques to everyday life. Open to all students.

LWEL 2206 Lang Community Gardens**Faculty:** Thomann, Eric F 12:00 PM - 03:00 PM **Credits:** 2 CRN 3251 Sec A

Offered in partnership with Just Food, this course introduces students to urban gardening, the growing outdoor movement to improve health, build community, and protect the environment. Over the course of the semester, students plan, manage, and maintain a small garden plot near campus. Organic gardening techniques, use of tools, essential garden structures, composting, vermiculture, seed sprouting, and tree planting are covered in a hands-on garden environment, and students interested in larger projects receive a comprehensive overview of the various governmental and nonprofit agencies where help and resources are available. Students complete the semester by harvesting food and flowers that they have grown themselves. This course satisfies some requirements for Urban Studies.

NFDS Food Studies**NFDS 2001 Contemporary Food Controversies****Faculty:** Smith, Andrew W 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 3144 Sec A

"Everybody eats. Yet few understand the importance of food in our lives and the decisions we make each time we eat. This class will provide an overview of the industrialization of the U.S. food system, probe problems created by the industrial food system, and examine alternatives. Is organic food better for us, or is it just a fad of the elite? Are genetically engineered products "frankenfoods," or are they the key to feeding the planet? Does globalization destroy local culinary traditions or increase diversity? Can locally produced artisanal food ever replace industrial food in the world's most heavily populated urban centers? What do we really know about the relationship between nutrition and health? This course addresses political, economic, historical, social, and cultural dimensions of food. Guest speakers enliven our discussions of these fascinating topics."

NFDS 2110 Culinary Luminaries**Faculty:** Smith, Andrew - **Credits:** 0 0 CRN 5532 Sec A

This course is devoted to the life and work of distinguished culinary professionals of the recent past and the present who have changed the way we eat and drink. We examine the lives and legacies of food culture luminaries such as James Beard, Julia Child, Craig Claiborne, M.F.K. Fisher, and Robert Mondavi. Through audio visual material, readings, and discussion, their impact on American cuisine and the culinary arts at the global level will be explored. The course is based on the ongoing Culinary Luminaries series of public programs at the New School.

NFDS 2120 The Sweet and the Bitter**Faculty:** Krondl, Michael S 11:00 AM - 12:50 PM **Credits:** 0 0 CRN 5534 Sec A

While the liking for sweetness is undoubtedly evolutionary in origin, desserts and candies are purely cultural phenomena. This course examines the interplay of food, culture, and society from multiple perspectives, including religion and ritual, class and gender, the connection between elite tastes and global supply chains dependent on slavery, confectionery as art and as an industrial commodity, and the effects of a high-sugar diet on Americans' taste and health.

NFDS 2300 Restaurant Ownership: From Startup to Profitability**Faculty:** Friedman, David S 10:00 AM - 11:50 AM **Credits:** 0 0 CRN 6090 Sec A

Learn what it takes to be in the driver's seat of your own restaurant. This short course is a behind-the-scenes look at the nuts and bolts of running a profitable restaurant, focusing on the choices that can make a restaurant great. We review the most important aspects of a startup: having a solid business plan; raising capital; meeting legal requirements; and deciding whether to buy or build. From there we go on to discuss marketing, staffing, training, food and beverage costing, food storage and sanitation, and the essential financial tools. Finally, we touch on the latest trends in social network marketing and farm-to-table cuisine and how they are changing restaurant operations everywhere.

NFDS 2400 Kids and Food**Faculty:** TBA, Faculty S 02:00 PM - 03:50 PM **Credits:** 0 0 CRN 5533 Sec A

The top sources of calories for American children today are pizza, soda, and sweets. Eighty-five percent don't get the recommended quantities of fruits and vegetables on a daily basis. Unsurprisingly, rates of childhood obesity and diabetes are rising precipitously, with low-income children and children of color particularly affected. This course explores why our kids are eating so poorly and what we can—and must—do about it. The class looks at the complex web of factors that shape children's food choices, from the way tastes develop in the womb to the content of school meals to the impact of U.S. farm policy on food prices and family meals. Students learn about exciting new programs and policies being implemented in many schools and communities in New York City and across the country. They apply this information to develop creative solutions of their own as the class prepares and enjoys together a child-inspired family meal.

NFDS 2904 Food and NYC: Provisioning the City: From Orchards to DIY**Faculty:** Smith, Andrew T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7575 Sec A

This course examines how New York City has been a food and beverage producer from its origin to the present. This includes farming inside the city and the region and the rise and fall of large industries, such as brewing, baking, distilling and sugar refining industries and import and export of food beverages. It will also examine current alternative models of food production in the city from artisanal bakeries, honey production, microbrewing, etc. The course ends with an exploration of the city's alternative future provisioning systems.

NFDS 2905 Food and NYC: Feeding the City: From street carts to Whole Foods**Faculty:** Smith, Andrew T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7576 Sec A

This course examines New York's food distribution system from its origins to the present. It will examine groceries, supermarkets, street food, school food, Fresh Direct, etc. It will also examine current alternative models such as CSA's, food co-ops, etc. The course sends with an exploration of the city's alternative future distribution systems.

NFDS 2906 Food and NYC: Entertaining the City: From Oyster Houses to Trendy Restaurants**Faculty:** TBA, Faculty T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7577 Sec A

The course examines how New Yorkers have dined out. It will focus on such topics haute cuisine from Delmonico's to the hottest trendy restaurant, drinking establishments from saloons to chic wine bars and inexpensive eateries from oyster bars to food trucks, and prominent chefs from Charles Ranhofer to Lidia Bastianich.

NFDS 3110 A Cultural History of Nutrition and Dieting**Faculty:** Shieh, Fa-Tai**Credits:** 0 0 CRN 3716 Sec A

In this course, the science of nutrition is explored as a cultural and historical phenomenon. Students learn how ideas about food, health, body images, fears, and disgust change in different times and places, beginning with the ancient world and continuing through the 20th century. This class examines how the concept of nutrition itself has changed over time and how those changes have affected what societies and individuals think is fit to eat. Readings include work by Michael Pollan, Rachel Laudan, Jared Diamond, and Michel Foucault.

NFDS 3203 Alternative Food Networks**Faculty:** TBA, Faculty**Credits:** 0 0 CRN 5106 Sec A

In recent decades, alternative practices of food production and consumption have emerged in response to concerns about the environmental and social impact of the global industrial food system. Farmer's markets, community-supported agriculture, food co-ops, and urban farms are examples of alternative food networks, which are place-based, socially embedded, and intended to change the way we grow, know, and get our food. In this class, we examine the history of these and other alternative food enterprises. Using critical theory, we evaluate the promise and limitations of alternative food networks as a means of creating more sustainable and just food systems. Readings are drawn from the fields of economic geography, rural sociology, community psychology, critical theory, and public health. Case studies from the popular press serve as a basis for class discussions about the practices brought together under the umbrella of alternative food

NFDS 3245 Social Justice in the Food System**Faculty:** M 06:00 PM - 07:50 PM**Credits:** 3 CRN 6116 Sec A

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

NFDS 3345 Food Hubs & VBSCs**Faculty:** Derryck, Dennis T 08:00 PM - 09:50 PM**Credits:** 3 CRN 6252 Sec A

"Local food has become a mantra for many and changed the way food is being produced, sold, and even eaten. Values-based producers using environmentally sustainable practices need new ways to reach consumers interested in their products. Producers within values-based supply chains (VBSCs), and the food hubs that aggregate product from these producers, are hoping to achieve a "new mainstream" food system that will challenge, if not replace, the conventional food supply chain. This surveys recently published research to examine the adoption of sustainable practices among small and mid-sized farmers; compare VBSCs to mainstream food systems; explore the benefits, barriers, and concerns of VBSCs; and identify the best practices among the many recent case studies that have been published. Field trips to food hubs that are part of the VBSCs in the New York City region are possible."

NFDS 3400 Food Cultures of the Mediterranean World**Faculty:** Parasecoli, Fabio

M 04:00 PM - 05:50 PM

Credits: 0 0 CRN 5531 Sec A

Students learn about Mediterranean food traditions and culture, particularly those of Italy and southern France, from historical, political, and economic as well as culinary perspectives. The class explores the historical development and contemporary worldwide diffusion of the Mediterranean diet; regional food production and distribution; dishes and ingredients; and changing patterns of food consumption, their connections with tradition, and the impact of globalization. Note: This course is available in an intensive multilingual format, with additional sessions conducted in French or Italian. The French version is listed in this catalog as NFRN3737 and the Italian version as NITL3737. The foreign language modules are for high-intermediate-level language students and are conducted entirely in the designated language.

NFDS 3401 Eating Identities: Food, Gender, and Race in the Media**Faculty:** TBA, Faculty**Credits:** 0 0 CRN 4499 Sec A

This course examines how food-related representations establish, question, reinforce, reproduce, or overturn cultural assumptions about gender, race, and class relations. Students study the representation of food in media including advertisements, TV shows, cookbooks, travel brochures, magazines, blogs, and videos. Drawing on this critical analysis, the class identifies and discusses elements and themes connected with eating that shape the way gender and race are perceived, negotiated, and embodied in popular culture.

NFDS 3505 Food and the Senses**Faculty:** Bardin, Stefani

T 08:00 PM - 09:50 PM

Credits: 0 0 CRN 4746 Sec A

This course offers an overview of key philosophical, sociological, and anthropological arguments about embodied knowledge through an examination of the sensory nature of food. Through readings, discussions, explorations, and projects, students learn about historical constructions of the body in the Western tradition and alternatives to mind/body dualism and then analyze sensory experience and food consumption as culture, politics, and aesthetics. Readings are diverse, including selected writings of Descartes, Kant, Marcel Proust, M.F.K. Fisher, and Mary Douglas. Students are required to keep a self-reflective journal about their coursework.

NFDS 3700 The Science of Food, Flavors, and Farming**Faculty:** Yonetani, Ann

R 04:00 PM - 05:50 PM

Credits: 0 0 CRN 3717 Sec A

This course is for food lovers who want to learn about the biology and chemistry that turn our daily meals into more than simple sustenance. We begin by studying the chemistry of food, including basic principles of food metabolism, food pathogens, food preservation, and the chemistry of cooking. We then explore the biology of taste and smell, the role played by genetics in producing distinct food experiences for different people, and the possible link between these sensations and memory in the brain. Finally, we examine the sources of food in our society: global versus local or seasonal foods, industrial versus organic farming, and traditionally cultivated versus genetically modified crops. We consider the effects of these choices on farmers, the environment, food, taste, and nutrition.

NFDS 3714 Food and the Environment**Faculty:** Cohen, Nevin

MW 01:50 PM - 03:30 PM

Credits: 4 CRN 7771 Sec A

NFDS 4200 Frontiers in Food System Resilience**Faculty:** Forster, Thomas T 06:00 PM - 07:50 PM **Credits:** 0 0 CRN 7014 Sec A

"Governance of the contemporary food system is complex and rapidly evolving. As cities, regions, and nations deal with concerns about safety, security, environmental impact, and climate change affecting food supply and distribution, the governance of food and farming systems is being reexamined and in some cases modified. Designed to follow other policy and food justice classes, this course is conducted in an applied studio format. After learning about basic food governance principles, practices, and models, students research and analyze food governance processes at the local, regional, and national levels, including the work of New York City community boards on food policy, the evolution of governance frameworks involving local and regional planning authorities, and the emerging "food federalism."

NFDS 4740 Food, Sustainable Tourism and Development**Faculty:** Parasecoli, Fabio W 04:00 PM - 05:50 PM **Credits:** 0 0 CRN 7638 Sec A

The course focuses both on the role food plays in global tourism, both as a weapon of environmental and social destabilization and as a potential tool for sustainable and socially just systems. The relevance of concepts such as authenticity, originality, cosmopolitanism and exploration for culinary tourists is analyzed from the cultural, social and economic points of view. The course investigates tourism projects in different parts of the world that use food in order to promote sustainable development. As the connection between food and territory and its value for tourism expansion is discussed, students reflect on the potential of various locations- both rural and urban- to develop sustainable food tourism destinations.

UENV Environmental Studies**UENV 2000 Environment and Society****Faculty:** TBA, Faculty TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 4215 Sec A

The state of the air, water, and soil climate change, habitat conversion, invasive species, biodiversity decline, deforestation, overfishing, and many other environmental issues are at the core of most of our pressing economic, social, political and human health concerns. This course examines the roots of the modern environmental crisis, reviewing the most current environmental issues and the underlying science for a critical look at how societies have interacted with the natural environment past and present and requirements for a sustainable future. The course consists of small group discussions, readings and case studies. <div>This course is open to all bachelor level students at the university.</div>

UENV 2400 Principles of Ecology**Faculty:** Kaneshiro-Pineiro, T 12:10 PM - 03:30 PM **Credits:** 4 CRN 7079 Sec A

Students learn the fundamental ecological principles starting with core concepts in evolution then building from species and populations to community dynamics and structure, the study of ecosystems, and finally landscape ecology. The course also introduces the drivers of biodiversity, the importance of genetic diversity, and the impacts of climate change on species and communities. This course is positioned to justify the statement that understanding ecology (how biological organisms interact with each other and their environment) is crucial to understanding how to move toward a more sustainable future. <div>This course is open to all bachelor level students at the university.</div>

UENV 2500 Hist/Lit US Environment**Faculty:** Buchanan, Robert TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5974 Sec A

"This course takes a literary approach to the history of American environmentalism. Starting with the journals of early explorers and settlers and surveying four centuries of nature writing, popular history, and journalism, the course will offer an introduction to American ideas of wilderness and the natural world and chart the ways in which they have changed from the colonial era to the digital age. Major topics include the birth of "the conservation movement" at the end of the 19th century; the "land ethic" and the rise of ecological thinking; the landmark wilderness preservation and antipollution campaigns of the 1960s and 70s; and contemporary issues including environmental justice and "ecoterrorism." Readings range from "classic" works by Emerson, Thoreau, John Muir, and Aldo Leopold to more contemporary pieces by Rachel Carson, Edward Abbey, and John McPhee, among others; the role of photography and documentary film will also be explored. Students should emerge with a good grasp of the foundations and challenges of the environmental movement today, as well as an appreciation for the power of writing and image-making to shape public opinion and shift public policy."

UENV 2501 Chemistry of the Environment**Faculty:** Venkataraman, MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7671 Sec A

"Chemistry of the Environment: Chemistry has contributed to our understanding of environmental issues, but it has also been responsible for some of them. This course will discuss fundamental chemistry concepts to explain the causes of environmental challenges and to offer possible solutions and policies to address them. Topics that will be explored include (i) water quality and access to safe drinking water, (ii) acid rain, (iii) fossil fuels and renewable energy sources, (iv) the chemistry of greenhouse gases, and (v) polymers, plastics and "green" alternatives. Students who have completed Chemistry of Life or Chemical Narrative of the Cell should not take this course. This course satisfies the Chemistry requirement for the Interdisciplinary Science and Environmental Studies major. (4 credits)"

UENV 2600 Climate & Society**Faculty:** Ramirez, Jorge MW 12:00 PM - 01:15 PM **Credits:** 3 CRN 7669 Sec A

This interdisciplinary course is designed to introduce students to the many facets of climate (averages, extremes, variability and change) and the broad range of climate affairs and issues that affect society at global and local scales. Given the growing concern about global climate change, it is intended to provide a baseline understanding of climate-society interactions, focusing on five basic elements: a) climate science and knowledge; b) climate impacts; c) climate economics; d) climate politics and policy; and e) climate ethics and equity. A broad range of topics will be covered including: global warming 101, hazards (floods, droughts, and hurricanes), El Niño-Southern Oscillation, food insecurity, mainstreaming gender into global responses, vulnerability, the politics of climate disasters, adaptation, and climate justice. There are no prerequisites.

UENV 3000 Designing the Sustainable Urban Food System**Faculty:** Ilieva, Rositsa MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7779 Sec A

This interdisciplinary course explores the notion of "food" as an urban system and tests its potential for shaping more sustainable city environments in the 21st century. Throughout the semester, the class will engage in a concrete hands-on experiment of "unmasking" the urban food system at work in the context of The New School's "foodshed" to identify key challenges and opportunities to put into practice the goals of the New York City-wide plan "FoodWorks." In particular, students will learn to appreciate the different rings of the food system chain (from production to processing, distribution, consumption and post-consumption) not as separate islands but as closely interconnected places, actors and practices, producing tangible impacts on the ecological, economic, social and health dimensions of urban life. This knowledge will support the creation of text and graphical visualizations, as well as targeted project proposals, which will be presented and discussed in an exhibition to which university and city officials will be invited.

UENV 3031 Chemistry of the Atmosphere**Faculty:** Venkataraman, TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7670 Sec A

Chemistry of the Atmosphere: Earth's atmosphere has undergone significant changes over its history, resulting in the loss of species as well as allowing new species to evolve. Since the age of humans, the atmosphere has changed at a speed and in ways unprecedented in earth's history. By discussing the underlying chemistry of the atmosphere, this class will illuminate its role in supporting life on earth and the human impact on the atmosphere through discussing the chemistry of stratospheric ozone depletion, air pollution, and climate change. The chemistry will help the class identify actions and policies that can address these environmental challenges. The course also includes student-led independent research on topics. This course satisfies the Intermediate level requirement for the Interdisciplinary Science major. Pre-requisites: One of the following (or an equivalent undergraduate chemistry course): Chemistry of Life, or Chemistry and the Environment, or Chemical Narrative of the Cell. (4 credits)

UENV 3330 Global Himalaya**Faculty:** TBA, Faculty R 03:50 PM - 06:30 PM **Credits:** 3 CRN 7781 Sec A

The Himalayan region, referred to as the "Third Pole" or "Water Tower of Asia" in recent years, has become crucial in understanding complex debates surrounding sustainable living and sustainable futures. This course will explore the complex reasons for these claims by engaging with multiple imaginaries and meanings involving diverse ecologies and cultures in the Himalayas. The seminar also invites and challenges students to find "Himalaya" in their everyday living and intellectual pursuits. What would it mean for a person living in Kolkata, India or the Pearl River Delta of China or even New York City to identify as a part of the Himalaya? "Global Himalaya" is designed to spark these sorts of questions and inquiry surrounding dynamic flows of ideas, people, capital and technology. The course is taught as an interdisciplinary exploration and rethinking of our understandings of "ecologies" and "cultures" in the context of the Himalaya.

UENV 3400 Urban Ecosystems**Faculty:** TBA, Faculty TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 7491 Sec A

Urban Ecology is an in-depth introduction to the city as an ecosystem. This course provides an important interdisciplinary approach to understanding our environment by integrating biophysical and socio-economic forces (e.g., biology, economics, public policy) to understand, predict, and manage the emergent phenomena we call cities. We will cover such key questions as: What is an urban ecosystem? Are cities sustainable environments? Glancing at a typical map of the world, one might conclude that cities cover a small proportion of the continents and, therefore, have little environmental impact. However, our planet is increasingly urban. As cities become the dominant living environment for humans, there is growing concern about how to make such places more habitable, healthy and safe, more ecological, and more equitable. This course will make explicit the connection between human livelihoods in cities, quality of life and the dependence on the ecological processes and cycles that support city living. <div>Students must have completed UENV 2400 prior to enrolling in this course.</div>

UENV 3440 Urban Environmental Policy**Faculty:** Cohen, Nevin MW 10:00 AM - 11:40 AM **Credits:** 3 CRN 7804 Sec A**UENV 3450 Ecology Lab****Faculty:** McPhearson, Paul TR 01:50 PM - 03:30 PM **Credits:** 4 CRN 7186 Sec A

This laboratory and field-based course teaches ecological research methodologies including experimental design and analysis in a laboratory setting while also making regular examinations of an ecological field study in a metropolitan site. Because ecological science is interdisciplinary and urban ecology even more so, this course links physical science with social science by taking the laboratory outside. In this non-traditional laboratory course, students design a meaningful research project using proven microcosm scale designs to build multi-trophic ecological communities to test prominent ecological theory. The laboratory basis for the course is complemented by using NYC as an external laboratory. Students gain an in-depth look at ecological field experimentation and observation in a highly socialized field location, small urban parks in New York City. A major goal is to help students gain comfort with science as a process, with ecology as a science, and with examining ecological systems in the unique framework of a metropolitan city. This is a core course for the Environmental Studies major.

UENV 3501 Environmental Economics**Faculty:** Kremer, Peleg TR 11:55 AM - 01:35 PM **Credits:** 4 CRN 5973 Sec A

This course is an introduction to the field of environmental economics. It covers basic economic theories and explores the role of economic analysis in understanding and valuing the environment. The course also examines the application of economics to environmental problem-solving, including areas such as natural resource management, pollution control, and conservation. Throughout the semester, students will read and discuss diverse case studies of current environmental issues, such as global warming, water pollution, toxics and energy conservation. The course develops a unified approach to problems of social and economic development, environmental, and related policy measures within one analytical framework.

UENV 4500 The Sustainable Food Planning Revolution: a Global Perspective**Faculty:** Ilieva, Rositsa TR 03:50 PM - 05:30 PM **Credits:** 4 CRN 7780 Sec A

This course offers an introduction to the emerging interdisciplinary field of sustainable food planning, one of the most important urban innovations in the Global North. Students will learn about the multidimensional nature of the connection between food, urban governance and planning and gain an in-depth understanding of the key conceptual, analytical, design and organizational innovations that this involves. Moreover, we will explore concrete examples of food system innovations drawn from North-American and European cities to investigate how changes made at the local level contribute to global processes of socio-technical transformation and, most importantly, what roles we can play. The course includes guest lectures by leading scholars, activists, and officials from the NYC metropolitan area, who will further enrich our knowledge as we move from the conceptual to the organizational dimension of the globally-unfolding sustainable food planning evolution.

UENV 4703 Social Justice in Food System**Faculty:** Reynolds, Kristin M 06:00 PM - 07:50 PM **Credits:** 3 CRN 7279 Sec A

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

UENV 4707 Politics and Biodiversity**Faculty:** McPhearson, Paul TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7470 Sec A

This unique course spans the disciplines of politics and ecology to understand biodiversity from local, national, and global scales, in both urban and rural contexts. It ties the growing field of urban ecology and biodiversity, with critical social theory and analysis surrounding environmental politics. Through a cross-disciplinary perspective, we will engage in critical assessments of sciences as a political practice, look clearly at the material effects of environmental discourses, and engage theoretically with work about the boundaries, ontologies, and political economies of environmental issues.

UENV 4707 Politics and Biodiversity**Faculty:** Youatt, Rafi TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7470 Sec A

This unique course spans the disciplines of politics and ecology to understand biodiversity from local, national, and global scales, in both urban and rural contexts. It ties the growing field of urban ecology and biodiversity, with critical social theory and analysis surrounding environmental politics. Through a cross-disciplinary perspective, we will engage in critical assessments of sciences as a political practice, look clearly at the material effects of environmental discourses, and engage theoretically with work about the boundaries, ontologies, and political economies of environmental issues.

UENV 4711 Gender, Food, and Agroecosystems**Faculty:** Reynolds, Kristin MW 03:50 PM - 05:30 PM **Credits:** 4 CRN 7166 Sec A

In this course we learn about women's important roles in food production, procurement, and preparation, and women's positions as community leaders in domestic and global food systems. We explore women's historical and contemporary contributions to conservation and biodiversity through agroecological practices, and the importance of interconnectedness between each these systems. We also examine relationships between gender identity, sustainable agriculture, and alternative food movements. Course topics readings and discussions are put into context through film, guest speakers, and visits to women-run organizations focused on food, farming, and the environment. In this course we learn about women's important roles in food production, procurement, and preparation, and women's positions as community leaders in domestic and global food systems. We explore women's historical and contemporary contributions to conservation and biodiversity through agroecological practices, and the importance of interconnectedness between each these systems. We also examine relationships between gender identity, sustainable agriculture, and alternative food movements. Course topics readings and discussions are put into context through film, guest speakers, and visits to women-run organizations focused on food, farming, and the environment.

UENV 4713 Renewable Energy**Faculty:** McGowan, Alan MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7165 Sec A

This course will examine the science and technology of sources of energy other than fossil fuels. It will also examine the strengths and limitations of energy efficiency. Students will have an understanding of photovoltaic, geothermal, solar thermal, wind, and nuclear sources of energy. Students will learn how these sources of energy can contribute to a fossil fuel free energy economy. It is strongly recommended that students have completed LSCI 2700 prior to enrolling in this course.

UENV 4714 Food and the Environment**Faculty:** Cohen, Nevin MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7229 Sec A

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

UGLB Global Studies**UGLB 2110 [Dis]Order & [In]Justice****Faculty:** Bach, Jonathan W 09:00 AM - 11:40 AM **Credits:** 3 CRN 5267 Sec A

"This class serves as an introduction to Global Studies. The focus is on the tension between order and justice as it plays out across the contemporary world, from war to migration, to the changing roles of the state, international institutions, transnational actors, and citizens. A governing metaphor for the class is the "border" and the ways in which it creates order and disorder in the modern system of states. We will examine the creation of the borders of countries, but also the borders between the local and the global, the legal and illegal, the licit and the illicit, self and other. These borders have intertwined histories, structures, and logic that we shall explore together. In particular we will seek to understand order as a dynamic relationship between territory, identity and belonging, and justice as a question of responsibility and ethics at the collective and personal level in an intimate relationship to forms of order. In other words, how did we get to where we are today, and what should we do about it? We will explore these topics through "global" perspective with an interdisciplinary focus, emphasizing the interconnectedness between global and local spaces and the impact of global issues on the real human lives that are inevitably at the center of our investigations. <div>This course is open to all bachelor level students at the university.</div>"

UGLB 2301 The Middle East: States, People and Power in the Contemporary Era**Faculty:** VanderLippe, John TR 10:00 AM - 11:40 AM **Credits:** 4 CRN 7837 Sec A

Since 2010, popular protests and uprisings have brought the downfall of governments, military intervention, and the emergence of new forms and types of social movements throughout the Middle East. Massive popular protests have challenged autocratic, unresponsive and repressive governments, and in some cases have led to their overthrow. But the social movements of the past few years also reflect deep and longstanding divisions within societies, and between countries, of the Middle East. This course explores the current developments within the larger historical, political, economic, sociological and cultural contexts of modern state power in the region, and relations between the Middle East and West since the collapse of the Ottoman Empire in 1918.

UGLB 3210 Introduction to International Law**Faculty:** TBA, Faculty T 06:00 PM - 07:50 PM **Credits:** 3 CRN 7639 Sec A

UGLB 3330 Global Himalaya: Rethinking Culture and Ecology**Faculty:** Gurung, Ashok R 03:50 PM - 06:30 PM **Credits:** 3 CRN 7367 Sec A

The Himalayan region, referred to as the "Third Pole" or "Water Tower of Asia" in recent years, has become crucial in understanding complex debates surrounding sustainable living and sustainable futures. This course will explore the complex reasons for these claims by engaging with multiple imaginaries and meanings involving diverse ecologies and cultures in the Himalayas. The seminar also invites and challenges students to find "Himalaya" in their everyday living and intellectual pursuits. What would it mean for a person living in Kolkata, India or the Pearl River Delta of China or even New York City to identify as a part of the Himalaya? "Global Himalaya" is designed to spark these sorts of questions and inquiry surrounding dynamic flows of ideas, people, capital and technology. The course is taught as an interdisciplinary exploration and rethinking of our understandings of "ecologies" and "cultures" in the context of the Himalaya.

UGLB 3411 The Political Economy of China's New Capitalism**Faculty:** ten Brink, Tobias MW 11:55 AM - 01:35 PM **Credits:** 4 CRN 7358 Sec A

"Over the last decades, the People's Republic of China has become the global investment powerhouse. What kind of political economy has actually emerged in China? How did it develop? In this course, by drawing on traditional China studies and Comparative as well as International Political Economy, an overview of China's political economy is offered. In particular, five dimensions will be discussed: a competition-driven form of multi-level-governance and dynamic state dirigisme; a special form of private-public business sector organization; a fragmented type of corporatism in labor relations; the regulation of financial and monetary relations; and China's integration into the world economy and into East Asia. Unlike Western commentators who are in the grip of "Sinomania", significant contradictory trends "paradoxes of prosperity" will also be taken into consideration."

UGLB 3521 Humanitarian Intervention and Responsibility to Protect**Faculty:** DiLellio, Anna W 12:10 PM - 02:50 PM **Credits:** 3 CRN 7306 Sec A

The latest Syrian crisis has reopened the debate on interventions (or missing interventions) in internal conflicts with the declared goal to stop mass killing and genocide. Today, as at the end of the Cold War in the early 1990s, this type of intervention poses serious challenges to accepted notions of state sovereignty, national interest, human rights and war. When and how is it just to intervene? Why do interventions happen in some cases and not in others that are equally grave? If intervention is not a right but a responsibility, what is the force of Responsibility to Protect (R2P) as an emerging norm? What are the outcomes of intervention or the lack of it? This class provides an analytical framework to address these questions by exploring the political, legal and ethical aspects of intervention in the context of the post-Cold War world. It takes a case-study approach, focusing on countries where the decision was made to use (or not to use) force to stop mass atrocities: Haiti, Somalia, Bosnia and Herzegovina, Kosovo, East Timor, Rwanda, Darfur, Libya and Syria. There will also be some discussion of the cases of Afghanistan and Iraq, where intervention to protect human rights became an additional ad bellum cause and later an integral part of state building. The overall focus of the class is on the complex relationship between humanitarianism and war.

UGLB 3522 The Politics of Aid in Africa**Faculty:** Rahman, Rhea MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7359 Sec A

From so-called natural disasters such as drought and famine, to the perception of 'failed states' and corrupt dictators, Africa is consistently represented as a place in need of outside assistance. Yet many scholars have asked whether foreign aid practices have actually done more harm than good on the continent. The recent rise of non-Western relief and funding agencies (particularly from the Gulf States, India and China) has made the field of foreign aid in Africa more diverse and therefore more contentious. While development and humanitarian aid organizations are often assessed in the language of political science and international relations, this course asks how anthropological examinations of aid in Africa can offer valuable insight into the politics of foreign intervention in Africa. We will develop skills to critically assess the effects of international aid on the continent, asking what kinds of social realities are made possible, and which are possibly foreclosed, as a result of these aid practices.

UGLB 3602 China Urbanized: The Condition of the Chinese Middle Class**Faculty:** Ping, Lei MW 01:50 PM - 03:30 PM **Credits:** 4 CRN 7838 Sec A

Radical urbanization has now become one of the most concerned cultural-political terms in contemporary post-socialist China. It is time to study the politics of the emergence of the Chinese middle class as well as the disappearance of once well preserved urban spaces by critically investigating the intertwined processes of privatization, urbanization and globalization. In this context, this course will center on some of the crucial questions such as how to understand the violence of massive demolition of urban spaces in relation to the irony of the Chinese Property Rights Law, how to reflect on the plight of the Chinese middle class and their blind pursuit of homeownership dreams, and how to interpret the particular class condition and its political weakness. Therefore by introducing some of the seminal and primary texts on modern Chinese history, cinema and urban studies, this course will allow us to rethink the impact of Chinese hyper urbanism as well as the changing social, class and spatial distinctions in the era of global capitalism.

UGLB 3710 CRS: Skills for Global Change - Environmental Justice and Resource Conflicts**Faculty:** Shomali, Mona M 04:00 PM - 06:40 PM **Credits:** 4 CRN 4778 Sec A

In this class, we will examine a series of pivotal humanitarian conflicts that involve both human rights neglect and degradation and inequitable distribution of natural resources. The course material will draw upon certain case examples from human rights hotspots in the developing world and here in the U.S. In our class discussions, we will consider various multidisciplinary approaches and definitions of the "problem" and the "solution." We will learn about the vantage point of different affected communities, as well as actors from the political, social, economic and environmental disciplines. Unlike the typical "environmental" discourse, our focus will be environmental justice, which encompasses: social equity and low income marginalized populations that are often left out of the western agenda of environmentalism. Unfortunately, the affected communities that pay the heaviest price of environmental pollution and degradation have also reaped the least benefits and rewards of modernization and development. As reflected by the name of this course, we will be looking at the skills for making a certain type of affected change or improvement for the betterment of human populations in cases where communities, NGOs and state actors have built international alliances to affect change or an intervention. All the cases we are examining in class can be characterized by ongoing violence or political/human rights conflicts. Cases to be studied include: (a) petroleum resource wars in Iran and Nigeria, (b) the right to water in South Africa and Bolivia, (c) environmental justice and urban pollution in the United States, and (d) food policy and farmworker safety in India and California. This collaborative research seminar is a requirement for Global Studies Majors, but is open to all Bachelor Level students after completing at least 30 credits.

UGLB 3710 CRS: Skills for Global Change - Environmental Justice and Resource Conflicts

UGLB 4317 Europe and its Crises**Faculty:** Panourgia, Neni R 12:10 PM - 02:50 PM **Credits:** 3 CRN 7357 Sec A

What is meant by "Europe"? How has "crisis" (not a new concept in terms of Europe at all) been conceptualized? This class explores the different disciplinary points of view from which these questions can be approached. The class examines key periods in European history such as the Weimar Republic, WWII and the Holocaust, the European Community in 1973, and political crisis in Greece throughout the 20th century. It also addresses the different types of perceived crises in the European context: migration, the debate on the veil, political movements, and resistances to globalization. At the end of the semester students will be able to argue on the meanings of Europe, the various disciplinary views deployed to address it as a problematic, and debates that surround it as a concept and a formulation. Students will also learn how to produce and organize a viable research project from the perspective of European Studies. The course will offer opportunities to hear from guest speakers and faculty about the ways in which they set up their research projects, the emerging currents in their respective fields, and the potentialities for new scholarship. The course will also explore opportunities for archival research in the city.

UGLB 4450 Economic Crisis and its Global Consequences**Faculty:** Wolff, Richard M 04:00 PM - 05:50 PM **Credits:** 3 CRN 7217 Sec A

This course focuses on why the global economic crisis since 2007 is lasting so long and cutting so deep, why bailouts of major financial markets and enterprises failed to end it, and why austerity has become the major government policy to address it. We will also contrast the consequences for different parts of the world economy of the crisis, the bailouts, and austerity. Finally, we will examine alternative policies, how they would have affected the global economy differently, and why they have not yet been applied.

UGLB 4512 Human Rights and Transitional Justice**Faculty:** Gonzalez-Cueva, M 08:00 PM - 09:50 PM **Credits:** 3 CRN 6071 Sec A

"Should societies confront the legacies of past human rights abuse or atrocity? If so, how? What policy options are open to successor regimes during a post-transition or post-conflict period? How do these policy options relate to broader goals, such as peace, stability, or democracy? This course seeks to answer these questions. The course begins with an exploration of why, or even if, societies should confront past human rights abuse and atrocity. Drawing on film and literature, as well as accounts by victims and arguments by victim movements, the course examines arguments about justice and democracy-building that have been advanced to support the field of transitional justice. The course then examines the main strategies that have emerged for an engagement with the past. The theme of "reconciliation" will also be discussed throughout the course. NOTE: This is a graduate-level course offered in collaboration with the Graduate Program in International Affairs. Students should have completed at least 60 credits with a B or better to register for this course. Contact globalstudies@newschool.edu for permission to register for this course or with questions."

UGLB 4640 Food, Sustainable Tourism and Development**Faculty:** Parasecoli, Fabio W 04:00 PM - 05:50 PM **Credits:** 3 CRN 7836 Sec A

This course focuses both on the role food plays in global tourism, both as a weapon of environmental and social destabilization and as a potential tool for sustainable and socially just systems. The relevance of concepts such as authenticity, originality, cosmopolitanism and exploration for culinary tourists is analyzed from the cultural, social and economic points of view. The course investigates tourism projects in different parts of the world that use food in order to promote sustainable development. As the connection between food and territory and its value for tourism expansion is discussed, students reflect on the potential of various locations- both rural and urban- to develop sustainable food tourism destinations.

ULEC University Lectures**ULEC 2110 The U.S. & the World in the 21st Century****Faculty:** Plotke, David T 02:00 PM - 03:15 PM **Credits:** 0 CRN 6764 Sec A

What is the role of the United States in the contemporary world? What should it be? A quarter century after the end of the Cold War, there is no denying the reality of American power in political, cultural, and economic terms. Yet debates go on about relations between the U.S. and the world, from international politics to law to economics. Questions persist about the use of American power and force, from Kosovo to Somalia to Syria. American culture is attractive and an object of sharp criticism. This course examines the elements of American power in its political, military, economic, and cultural dimensions. Where does that power come from, and how is it sustained? Should we view relations between the U.S. and other countries as leadership, hegemony, or imperial domination? What is the meaning of democracy as an aim and an instrument of U.S. policy? What explains both the international success of American culture in from entertainment to education and the opposition to American culture in some countries? Students must register for both the lecture and discussion section of this course.

ULEC 2111 The U.S. & the World in the 21st Century**Faculty:** TBA, Faculty T 04:00 PM - 05:15 PM **Credits:** 3 CRN 6765 Sec A

This is the required discussion section for ULEC 2110 (the required lecture for U.S. & the World in the 21st Century). Please refer to the course description for the lecture. Students must register for both the lecture and discussion section of this course.

ULEC 2111 The U.S. & the World in the 21st Century**Faculty:** TBA, Faculty W 02:00 PM - 03:15 PM **Credits:** 3 CRN 6766 Sec B

This is the required discussion section for ULEC 2110 (the required lecture for U.S. & the World in the 21st Century). Please refer to the course description for the lecture. Students must register for both the lecture and discussion section of this course.

ULEC 2111 The U.S. & the World in the 21st Century**Faculty:** TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 6767 Sec C

This is the required discussion section for ULEC 2110 (the required lecture for U.S. & the World in the 21st Century). Please refer to the course description for the lecture. Students must register for both the lecture and discussion section of this course.

ULEC 2111 The U.S. & the World in the 21st Century**Faculty:** TBA, Faculty F 12:10 PM - 01:25 PM **Credits:** 3 CRN 6768 Sec D

This is the required discussion section for ULEC 2110 (the required lecture for U.S. & the World in the 21st Century). Please refer to the course description for the lecture. Students must register for both the lecture and discussion section of this course.

ULEC 2220 Worldmaking: Design and Designing in Social and Political Context**Faculty:** Agid, Shana R 10:00 AM - 11:15 AM **Credits:** 0 CRN 6759 Sec A

In this course, we'll delve into a range of approaches to fundamental questions raised by the theory that in the work of making, designers draw on "tacit knowledge" — things known, but not articulated, by the knower. What are the implications of tacit knowledge, and tacit beliefs, for design that seeks to make and change the world(s) in which we live? And what are the impacts on design when these tacit ideas are about structures of race, class, gender, sexuality, ability and nation, or what Ruth Wilson Gilmore, a professor of geography, calls "the fatal coupling of power and difference"? Working through perspectives of both designers and "non-designers," this course will examine the social and political locations — and the tacit and explicit ideas that shape them — of designed objects and systems, as well as collaborative and participatory design processes and ways of working. We will use the emerging context of "social design," "social innovation," and "design for change," in which designers from a range of fields are working locally and internationally to utilize design processes and create artifacts and systems intended to address serious social, ecological, and economic matters, as a framework, asking how differences in stakeholders' ideas about what constitutes design "problems" and "solutions" in these projects might both limit and expand capacities for design. The course, appropriate for anyone who makes or uses designed things and systems, will draw on key analyses of contemporary and historical relationships of power and cultural meanings, including Cultural Studies, Queer and Feminist Theory, Critical Prison Studies, and Visual Cultural and Design Studies, to help interpret and think through these questions. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2221 Worldmaking: Design and Designing in Social and Political Context: Discussion**Faculty:** TBA, Faculty R 12:00 PM - 01:15 PM **Credits:** 3 CRN 6760 Sec A

This is the required discussion section for ULEC 2220 (the required lecture for Worldmaking). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2221 Worldmaking: Design and Designing in Social and Political Context: Discussion**Faculty:** TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 6761 Sec B

This is the required discussion section for ULEC 2220 (the required lecture for Worldmaking). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2221 Worldmaking: Design and Designing in Social and Political Context: Discussion**Faculty:** TBA, Faculty R 06:00 PM - 07:15 PM **Credits:** 3 CRN 6762 Sec C

This is the required discussion section for ULEC 2220 (the required lecture for Worldmaking). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2221 Worldmaking: Design and Designing in Social and Political Context: Discussion**Faculty:** TBA, Faculty F 10:00 AM - 11:15 AM **Credits:** 3 CRN 6763 Sec D

This is the required discussion section for ULEC 2220 (the required lecture for Worldmaking). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2230 Intro to Political Economy**Faculty:** Ghilarducci, Teresa T 10:00 AM - 11:15 AM **Credits:** 0 CRN 7124 Sec A

This introductory course provides an overview of the history, theories, and institutions of the contemporary world economy. The focus will be on the globalization of the real economy — production and labor — and finance. Underpinning these concepts are the frameworks of supply and demand, how companies behave, and how governments try to regulate them. This course aims to develop an analysis of the current economic crisis, and will include discussion of variations in capitalist economies and an overview of the institutions and dynamics of growth in the post-W.W. II period: their breakdown in the 1960s; the spread of international crisis in the 1970s; and the rise of neoliberalism as a response and the crises of various neoliberal strategies that ensued in the 1980s to the present. Subjects will include austerity and debates about debt levels and debates about immigration and international banking regulation. The course will be built around case studies and student projects, but will also involve a survey of fundamental principles of economics. The goal is economic literacy, as upon completion of the course, students will be able to read the newspaper, government reports, and some economic articles, and interpret the events with regard to the goals of sustainable and equitable growth, and will be able to write and speak intelligently on economics issues using statistics. This course satisfies the economics requirements for Global Studies, Lang Economics and the Parson BBA degree. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2231 Intro to Political Economy: DSC**Faculty:** TBA, Faculty M 04:00 PM - 05:50 PM **Credits:** 3 CRN 7125 Sec A

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2231 Intro to Political Economy: DSC**Faculty:** TBA, Faculty W 10:00 AM - 11:15 AM **Credits:** 3 CRN 7126 Sec B

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2231 Intro to Political Economy: DSC**Faculty:** TBA, Faculty W 12:00 PM - 01:15 PM **Credits:** 3 CRN 7127 Sec C

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2231 Intro to Political Economy: DSC**Faculty:** TBA, Faculty R 10:00 AM - 11:15 AM **Credits:** 3 CRN 7128 Sec D

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2231 Intro to Political Economy: DSC**Faculty:** TBA, Faculty R 12:00 PM - 01:15 PM **Credits:** 3 CRN 7129 Sec E

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2231 Intro to Political Economy: DSC**Faculty:** TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 7130 Sec F

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture. <div>Students must

register for both the lecture and discussion section of this course.<div>

ULEC 2231 Intro to Political Economy: DSC

Faculty: TBA, Faculty F 10:00 AM - 11:15 AM **Credits:** 3 CRN 7131 Sec G

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.<div>

ULEC 2231 Intro to Political Economy: DSC

Faculty: TBA, Faculty W 08:30 AM - 09:45 AM **Credits:** 3 CRN 7132 Sec H

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.<div>

ULEC 2231 Intro to Political Economy: DSC

Faculty: TBA, Faculty W 10:00 AM - 11:15 AM **Credits:** 3 CRN 7133 Sec I

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.<div>

ULEC 2231 Intro to Political Economy: DSC

Faculty: TBA, Faculty W 12:00 PM - 01:15 PM **Credits:** 3 CRN 7134 Sec J

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.<div>

ULEC 2231 Intro to Political Economy: DSC

Faculty: TBA, Faculty R 10:00 AM - 11:15 AM **Credits:** 3 CRN 7135 Sec K

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.<div>

ULEC 2231 Intro to Political Economy: DSC

Faculty: TBA, Faculty R 12:00 PM - 01:15 PM **Credits:** 3 CRN 7136 Sec L

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.<div>

ULEC 2231 Intro to Political Economy: DSC

Faculty: TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 7137 Sec M

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.<div>

ULEC 2231 Intro to Political Economy: DSC

Faculty: TBA, Faculty F 12:10 PM - 01:25 PM **Credits:** 3 CRN 7138 Sec N

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.<div>

ULEC 2231 Intro to Political Economy: DSC

Faculty: TBA, Faculty R 10:00 AM - 11:15 AM **Credits:** 3 CRN 7139 Sec O

This is the required discussion section for ULEC 2230 (the required lecture for Introduction to Political Economy). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.<div>

ULEC 2370 Between Berlin & Moscow: Late Weimer and Early Soviet Cinema: Lecture

Faculty: Anemone, Anthony T 02:00 PM - 03:15 PM **Credits:** 0 CRN 6772 Sec A

German and Russian Cinema in the 1920s and 1930s reflects the central political, social, psychological, and aesthetic concerns of interwar Europe. This course examines some of the major films of the era (e.g., Potemkin, Metropolis, Man with a Movie Camera, Berlin - Symphony of a Great City), as a way of opening up a broader discussion of aesthetics and politics in the realm of modernist culture. We explore, in particular, how the film industry--and the intellectual debates surrounding it--became politicized in both Weimar Germany and the Soviet Union; how it sought to shape the minds of the masses; and how it developed into one of the most effective tools for ideological expression. In addition to formal and contextual analysis of specific films, we read a rich variety of personal and critical works from the period (e.g., Walter Benjamin's MOSCOW DIARY, Viktor Shklovsky and Vladimir Nabokov's writings on Berlin, Fritz Lang, Dziga Vertov and Sergei Eisenstein's writings on cinema, among others).<div>Students must register for the lecture, discussion section and film screening of this course.<div>

ULEC 2370 Between Berlin & Moscow: Late Weimer and Early Soviet Cinema: Lecture

Faculty: Isenberg, Noah T 02:00 PM - 03:15 PM **Credits:** 0 CRN 6772 Sec A

German and Russian Cinema in the 1920s and 1930s reflects the central political, social, psychological, and aesthetic concerns of interwar Europe. This course examines some of the major films of the era (e.g., Potemkin, Metropolis, Man with a Movie Camera, Berlin - Symphony of a Great City), as a way of opening up a broader discussion of aesthetics and politics in the realm of modernist culture. We explore, in particular, how the film industry--and the intellectual debates surrounding it--became politicized in both Weimar Germany and the Soviet Union; how it sought to shape the minds of the masses; and how it developed into one of the most effective tools for ideological expression. In addition to formal and contextual analysis of specific films, we read a rich variety of personal and critical works from the period (e.g., Walter Benjamin's MOSCOW DIARY, Viktor Shklovsky and Vladimir Nabokov's writings on Berlin, Fritz Lang, Dziga Vertov and Sergei Eisenstein's writings on cinema, among others).<div>Students must register for the lecture, discussion section and film screening of this course.<div>

ULEC 2371 Between Berlin & Moscow: Late Weimer and Early Soviet Cinema: Discussion Section

Faculty: Isenberg, Noah R 12:00 PM - 01:15 PM **Credits:** 3 CRN 6773 Sec A

This is the required discussion section for ULEC 2370 (the required lecture for Between Berlin & Moscow). Please refer to the course description for the lecture. <div>Students must register for the lecture, discussion section, and film screening of this course.<div>

ULEC 2371 Between Berlin & Moscow: Late Weimer and Early Soviet Cinema: Discussion Section

Faculty: Anemone, Anthony R 02:00 PM - 03:15 PM **Credits:** 3 CRN 6774 Sec B

This is the required discussion section for ULEC 2370 (the required lecture for Between Berlin & Moscow). Please refer to the course description for the lecture. <div>Students must register for the lecture, discussion section, and film screening of this course.<div>

ULEC 2375 Between Berlin & Moscow: Late Weimer and Early Soviet Cinema: Film Screening

Faculty: Isenberg, Noah U 04:00 PM - 06:00 PM **Credits:** 0 CRN 7140 Sec A

This is the required film screening for ULEC 2370 (the required lecture for Between Berlin & Moscow). Please refer to the course description for the lecture.<div>Students must register for the lecture, discussion section, and film screening of this course.<div>

ULEC 2375 Between Berlin & Moscow: Late Weimer and Early Soviet Cinema: Film Screening

Faculty: Anemone, Anthony U 04:00 PM - 06:00 PM **Credits:** 0 CRN 7140 Sec A

This is the required film screening for ULEC 2370 (the required lecture for Between Berlin & Moscow). Please refer to the course description for the lecture. <div>Students must register for the lecture, discussion section, and film screening of this course.</div>

ULEC 2490 Design at the Edge: The Ethnography of Design and the Design of Ethnography
Faculty: Lee, Benjamin M 06:00 PM - 07:15 PM **Credits:** 0 CRN 3724 Sec A

Today, we live in beta. Major global forces are changing our institutions, our careers and the way we live our lives. The relative rise and fall of nations—Asia and the West, and generations—Gen Y and the Boomers; urbanization; global warming and digitalization of connection and discourse are undermining our existing economic, educational, health and political systems, forcing massive disruptions in our organizations and our own sense of identity. The locus of solutions in this era of constant flux is Design. When the future lacks visibility, creative Design Thinking can guide us through a world of ambiguity and change. This course will focus on how Design can take us into cultures that are both familiar and foreign and reveal truths and trends that can provide the ideas for new products, services and experiences. It will explain how the package of tools and methods of Ethnography can generate the kind of knowledge that designers can translate into creative solutions, from new sustainable fashions for bike riders in New York City to new forms of drip irrigation for rural Indian villagers; from new Facebook-based health care practices for doctors in Brooklyn to new online learning for Navajo elementary school children in Arizona; from less expensive university learning in the U.S., to inexpensive transportation for elderly British people in distance towns. In a series of lectures that will include a global roster of guest speakers and Parsons' own world-famous faculty, we will explore the new space of Design and Ethnography. We will examine global Gen Y youth cultures of China, India, the US, Latin America and Europe; women's cultures; street cultures; urban cultures; and, of course, digital cultures. We will have speakers from top innovation and design consultancies such as IDEO, ZIBA Design, fuseprojects, Continuum, and Smart Design. We will bring in the top trend spotting analysts, from fashion houses to cell phone makers (Nokia). And we will invite young artists to tell their stories—how they see and hear and translate that into their art. Readings will include books, blogs, biographies, websites and videos. The course will be a collaboration, not a lecture series. Speakers will interact with the students at each presentation And students will be asked to form small teams to do their own ethnographic research and develop a design brief for something new, exciting and useful. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2490 Design at the Edge: The Ethnography of Design and the Design of Ethnography
Faculty: Nussbaum, Bruce M 06:00 PM - 07:15 PM **Credits:** 0 CRN 3724 Sec A

Today, we live in beta. Major global forces are changing our institutions, our careers and the way we live our lives. The relative rise and fall of nations—Asia and the West, and generations—Gen Y and the Boomers; urbanization; global warming and digitalization of connection and discourse are undermining our existing economic, educational, health and political systems, forcing massive disruptions in our organizations and our own sense of identity. The locus of solutions in this era of constant flux is Design. When the future lacks visibility, creative Design Thinking can guide us through a world of ambiguity and change. This course will focus on how Design can take us into cultures that are both familiar and foreign and reveal truths and trends that can provide the ideas for new products, services and experiences. It will explain how the package of tools and methods of Ethnography can generate the kind of knowledge that designers can translate into creative solutions, from new sustainable fashions for bike riders in New York City to new forms of drip irrigation for rural Indian villagers; from new Facebook-based health care practices for doctors in Brooklyn to new online learning for Navajo elementary school children in Arizona; from less expensive university learning in the U.S., to inexpensive transportation for elderly British people in distance towns. In a series of lectures that will include a global roster of guest speakers and Parsons' own world-famous faculty, we will explore the new space of Design and Ethnography. We will examine global Gen Y youth cultures of China, India, the US, Latin America and Europe; women's cultures; street cultures; urban cultures; and, of course, digital cultures. We will have

speakers from top innovation and design consultancies such as IDEO, ZIBA Design, fuseprojects, Continuum, and Smart Design. We will bring in the top trend spotting analysts, from fashion houses to cell phone makers (Nokia). And we will invite young artists to tell their stories—how they see and hear and translate that into their art. Readings will include books, blogs, biographies, websites and videos. The course will be a collaboration, not a lecture series. Speakers will interact with the students at each presentation And students will be asked to form small teams to do their own ethnographic research and develop a design brief for something new, exciting and useful. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2491 Design at The Edge: Discussion
Faculty: TBA, Faculty R 08:30 AM - 09:45 AM **Credits:** 3 CRN 3725 Sec A

This is the required discussion section for ULEC 2490 (the required lecture for Design at the Edge). Please refer to the course description for the lecture. <div> Students must register for both the lecture and discussion section of this course. </div>

ULEC 2491 Design at The Edge: Discussion
Faculty: TBA, Faculty T 12:00 PM - 01:15 PM **Credits:** 3 CRN 3726 Sec B

This is the required discussion section for ULEC 2490 (the required lecture for Design at the Edge). Please refer to the course description for the lecture. <div> Students must register for both the lecture and discussion section of this course. </div>

ULEC 2491 Design at The Edge: Discussion
Faculty: TBA, Faculty T 02:00 PM - 03:20 PM **Credits:** 3 CRN 3727 Sec C

This is the required discussion section for ULEC 2490 (the required lecture for Design at the Edge). Please refer to the course description for the lecture. <div> Students must register for both the lecture and discussion section of this course. </div>

ULEC 2491 Design at The Edge: Discussion
Faculty: TBA, Faculty T 06:00 PM - 07:15 PM **Credits:** 3 CRN 3728 Sec D

This is the required discussion section for ULEC 2490 (the required lecture for Design at the Edge). Please refer to the course description for the lecture. <div> Students must register for both the lecture and discussion section of this course. </div>

ULEC 2560 Fiction: An Introduction
Faculty: Vinokur, Val W 10:00 AM - 11:15 AM **Credits:** 0 CRN 6746 Sec A

"This course will feature short literary texts as approached by writers and scholars from the New School, the American University of Paris, and beyond. Each lecture will offer an engaging critical approach to a great work of literature, and, taken as a whole, the class will offer a survey of methodologies of reading. Lecturers and texts may include: Neil Gordon on Joyce's "The Dead" and Kanafani's "Returning to Haifa," Daniel Mendelsohn on "Oedipus the King," Michael Almereyda on D.H. Lawrence's "The Rocking-Horse Winner," Albert Mobilio on Carver's "The Beginners," Siddhartha Deb on "Heart of Darkness," and Val Vinokur on "Notes from Underground" and Isaac Babel's "Red Cavalry." Lectures will shared live or via recording with a parallel course at the American University of Paris. Students will meet in smaller discussion sections before each lecture as preparation. A short weekly written assignment and revision will constitute the entire graded work of the course. Prospective students should be aware that, with the exception of excused absences, attendance at every class and timely completion of every assignment will be a prerequisite to succeeding in this class. <div> Note for Eugene Lang College students: this course fulfills an elective requirement for Literary Studies majors. </div>Students must register for both the lecture and discussion section of this course.</div>"

ULEC 2561 Fiction: An Introduction: Discussion
Faculty: TBA, Faculty M 10:00 AM - 11:50 AM **Credits:** 3 CRN 6747 Sec A

ULEC 2561 Fiction: An Introduction: Discussion
Faculty: TBA, Faculty M 12:00 PM - 01:15 PM **Credits:** 3 CRN 6748 Sec B

ULEC 2561 Fiction: An Introduction: Discussion
Faculty: TBA, Faculty M 02:00 PM - 03:15 PM **Credits:** 3 CRN 6749 Sec C

ULEC 2590 Global Environmental Politics
Faculty: Youatt, Rafi M 12:00 PM - 01:15 PM **Credits:** 0 CRN 6750 Sec A
Environmental problems that reach across borders are among the most pressing issues facing us today, including biodiversity loss, climate change, and ocean depletion. Yet while the scales may be international or global, these environmental issues are generated in highly charged local contexts that bring people, animals, plants, rocks, and technology into collision in unusual ways. The course investigates how these diverse actors come together in global environmental politics, using concepts of power, sovereignty, resistance, and surveillance to make sense of these relations. In the first part of the course, we discuss some common political ways of framing global environmental problems. The remainder of the course will focus on specific case studies, ranging from the environmental surveillance of migratory leatherback turtles in the Atlantic Ocean, to the changing nature of wilderness preservation, to the wolves, moose, and scientists who co-inhabit an isolated island in Lake Superior. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2591 Global Environmental Politics: Discussion
Faculty: TBA, Faculty T 10:00 AM - 11:15 AM **Credits:** 3 CRN 6751 Sec A
This is the required discussion section for ULEC 2590 (the required lecture for Global Environmental Politics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2591 Global Environmental Politics: Discussion
Faculty: TBA, Faculty W 12:00 PM - 01:15 PM **Credits:** 3 CRN 6752 Sec B
This is the required discussion section for ULEC 2590 (the required lecture for Global Environmental Politics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2591 Global Environmental Politics: Discussion
Faculty: TBA, Faculty R 10:00 AM - 11:15 AM **Credits:** 3 CRN 6753 Sec C
This is the required discussion section for ULEC 2590 (the required lecture for Global Environmental Politics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2591 Global Environmental Politics: Discussion
Faculty: TBA, Faculty R 12:00 PM - 01:15 PM **Credits:** 3 CRN 6754 Sec D
This is the required discussion section for ULEC 2590 (the required lecture for Global Environmental Politics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2600 Cinematics
Faculty: McGrath, Brian W 12:00 PM - 01:15 PM **Credits:** 0 CRN 6755 Sec A
Cinematics develops observation, participation, notation and design skills for students from all fields as a necessary tool kit for detecting and initiating change in the environment. Cinematics combines lessons in ecological surveillance and human empathy through participatory free-hand drawing and digital video exercises. These exercises are self-reflective methods of watching, participating, and recording the larger patterns of change around us in order to set in motion new patterns of change. Using phenomenology, semiotics and cinematographic techniques of perception and representation, students examine and record their own bodies, clothing, domestic objects, friends, strangers, interiors, and New York street life in terms of shape, form, space, movement and time -- for instance how weather patterns and traffic movements affect social life. The recognition of patterns of change forms a basis for developing strategies for initiating subtle transformations in the dynamics of the world around us. The course uses as examples three films by Yasujiro Ozu, Jean-Luc Godard and John Cassavetes, employing the cinema techniques of framing, shooting and assembling movement and time images combined with performance, free hand drawing and mapping exercises. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2601 Cinematics: DSC
Faculty: TBA, Faculty R 10:00 AM - 11:15 AM **Credits:** 3 CRN 6756 Sec A
This is the required discussion section for ULEC 2600 (the required lecture for Cinematics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2601 Cinematics: DSC
Faculty: TBA, Faculty R 02:00 PM - 03:15 PM **Credits:** 3 CRN 6757 Sec B
This is the required discussion section for ULEC 2600 (the required lecture for Cinematics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2601 Cinematics: DSC
Faculty: TBA, Faculty R 04:00 PM - 05:15 PM **Credits:** 3 CRN 6758 Sec C
This is the required discussion section for ULEC 2600 (the required lecture for Cinematics). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2650 Political Journalism: Past & Present
Faculty: Tanenhaus, Sam T 04:00 PM - 05:15 PM **Credits:** 0 CRN 4959 Sec A
From the Colonial era to the present, the most forceful political writers have also been prose masters who have struck a balance between argument and literary technique in their attempt to clarify the contradictions and tensions of American democracy. This course will examine how the best writers have done through close readings and discussion of selected works, past and present-- including classics of political argument (the Federalist Papers, speeches by Lincoln, Martin Luther King, Jr., Barack Obama), opinion columns (from Walter Lippmann and H. L. Mencken to David Brooks and Frank Rich), analytical essays and commentary (Richard Hofstadter, Edmund Wilson, Garry Wills), and narratives (James Baldwin, Joan Didion, Norman Mailer, David Remnick, Marjorie Williams). <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2651 Political Journalism: Past & Present: Discussion

Faculty: TBA, Faculty **T** 06:00 PM - 07:15 PM **Credits:** 3 CRN 4960 Sec A

This is the required discussion section for ULEC 2650 (the required lecture for Political Journalism). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2651 Political Journalism: Past & Present: Discussion

Faculty: TBA, Faculty **W** 10:00 AM - 11:15 AM **Credits:** 3 CRN 4961 Sec B

This is the required discussion section for ULEC 2650 (the required lecture for Political Journalism). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2651 Political Journalism: Past & Present: Discussion

Faculty: TBA, Faculty **-** **Credits:** 3 CRN 5082 Sec C

This is the required discussion section for ULEC 2650 (the required lecture for Political Journalism). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2651 Political Journalism: Past & Present: Discussion

Faculty: TBA, Faculty **-** **Credits:** 3 CRN 5083 Sec D

This is the required discussion section for ULEC 2650 (the required lecture for Political Journalism). Please refer to the course description for the lecture. <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2730 Power and Visuality

Faculty: Kraynak, Janet **W** 02:00 PM - 03:15 PM **Credits:** 0 CRN 7334 Sec A

The history of visual representations (from art to the broader terrain of visual culture) reveals that there is an intimate relationship between the visual field and structures of and ideas about power. This course explores these connections, by examining the relationship between art, power, and visual culture from the birth of modernism and modernity in the nineteenth century to the global, digital era. Through this framework, the question of the politics of art, or how visual representations are "political" will be addressed. We will examine the birth of modernity in the nineteenth century, marked by the invention of new technologies, the onslaught of industrialization, and the spread of Imperialism, which shaped relations between the West and different nations and cultures until the post-colonial era. How did visual practices reveal social and economic relations, and/or actively shape cultural attitudes? Through case studies, will trace these issues into the period of the two World Wars, in which visual modes (from artworks to architecture and film) were marshaled to celebrate state power, to challenge its hold, or to generate a new political order. In the postwar era, we will examine the expansion of the media landscape, the invention of new technologies, and the emergence of revolutionary politics, and then finally, the advent of globalization after the fall of the Berlin Wall, asking again how visual practices responded to these conditions and sought to intervene into dominant structures of power. Throughout, we will ask not only how visual representations underwent a change, but how we, as visual and perceptual subjects simultaneously have undergone a radical transformation, with the ultimate question of what does it mean to "see" and how do we see? <div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2731 Power and Visuality: DSC

Faculty: TBA, Faculty **W** 04:00 PM - 05:15 PM **Credits:** 3 CRN 7370 Sec O

This is the required discussion section for ULEC 2730 (the required lecture for Power and Visuality). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2731 Power and Visuality: DSC

Faculty: TBA, Faculty **R** 04:00 PM - 05:15 PM **Credits:** 3 CRN 7371 Sec B

This is the required discussion section for ULEC 2730 (the required lecture for Power and Visuality). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2731 Power and Visuality: DSC

Faculty: TBA, Faculty **F** 10:00 AM - 11:15 AM **Credits:** 3 CRN 7372 Sec C

This is the required discussion section for ULEC 2730 (the required lecture for Power and Visuality). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2731 Power and Visuality: DSC

Faculty: TBA, Faculty **F** 12:10 PM - 02:25 PM **Credits:** 3 CRN 7373 Sec D

This is the required discussion section for ULEC 2730 (the required lecture for Power and Visuality). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2820 Literary Reinvention

Faculty: Medzhibovskaya, **T** 12:00 PM - 01:15 PM **Credits:** 0 CRN 5903 Sec A

This course describes the dramatic shift in the conditions around which literature was produced in modernity. Economic changes and the invention of the printing press helped writers break away from the court and patronage of the princely, aristocratic, ecclesiastical or wealthy elites. As distinct traditions of reading and writing became a canon all literate readers were expected to know, authors retooled classic stories with a broader, more secular readership in mind. Literature became a laboratory in which words were pressed into service in a process of questioning truth and reality. Through a study of great modern authors (Shakespeare, Goethe, Dostoevsky, Kafka, Virginia Woolf and others), students examine a complex interplay between the truth-telling and fictionalizing impulses in writing and reading. Through close study, students will achieve an understanding of the new ideas and techniques leading to the surpassing degree of irony and self-awareness that characterizes today's literature. Students must register for both the lecture and discussion section of this course.<div> Students must register for both the lecture and discussion section of this course.</div>

ULEC 2821 Literary Reinvention: Discussion

Faculty: TBA, Faculty **W** 12:00 PM - 01:15 PM **Credits:** 3 CRN 5904 Sec A

This is the required discussion section for ULEC 2820 (the required lecture for Literary Reinvention). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2821 Literary Reinvention: Discussion

Faculty: TBA, Faculty **W** 02:00 PM - 03:15 PM **Credits:** 3 CRN 5905 Sec B

This is the required discussion section for ULEC 2820 (the required lecture for Literary Reinvention). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2821 Literary Reinvention: Discussion

Faculty: TBA, Faculty **R** 12:00 PM - 01:15 PM **Credits:** 3 CRN 5906 Sec C

This is the required discussion section for ULEC 2820 (the required lecture for Literary Reinvention). Please refer to the course description for the lecture.<div>Students must register for both the lecture and discussion section of this course.</div>

ULEC 2821 Literary Reinvention: Discussion

Faculty: TBA, Faculty **R** 02:00 PM - 03:15 PM **Credits:** 3 CRN 5907 Sec D

This is the required discussion section for ULEC 2820 (the required lecture for Literary Reinvention). Please refer to the course description for the lecture.<div>Students must register for

both the lecture and discussion section of this course.<div>
