Notice: The policies, requirements, course offerings, schedules, activities, tuition, fees, and calendar of the school and its programs set forth in this bulletin are subject to change without notice at any time at the sole discretion of the administration. Such changes may be of any nature, including, but not limited to, the elimination of the school, programs, classes, or activities; the relocation of or modification of the content of any of the foregoing; and the cancellation of scheduled classes or other academic activities.

Payment of tuition or attendance at any classes shall constitute a student’s acceptance of the administration’s rights as set forth in the above paragraph.

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<th>Date</th>
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<th>Event</th>
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<tbody>
<tr>
<td><strong>September</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Monday</td>
<td>Labor Day: holiday</td>
</tr>
<tr>
<td>8</td>
<td>Tuesday</td>
<td>Fall classes begin</td>
</tr>
<tr>
<td>14</td>
<td>Monday</td>
<td>Last day to register without payment of late registration fee</td>
</tr>
<tr>
<td>28</td>
<td>Monday</td>
<td>Last day to drop a course without receiving grade of W</td>
</tr>
<tr>
<td><strong>October</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Friday</td>
<td>Graduation application deadline for January 2010 degrees</td>
</tr>
<tr>
<td><strong>November</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Monday</td>
<td>Last day to withdraw from a course (with grade of W); last day to file or revoke a pass/fail option (option available to undergraduate students only)</td>
</tr>
<tr>
<td>26-28</td>
<td>Thursday-Saturday</td>
<td>Thanksgiving recess</td>
</tr>
<tr>
<td><strong>December</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Tuesday</td>
<td>Last day of classes Legislative day (classes meet on a Thursday schedule; Tuesday classes do not meet)</td>
</tr>
<tr>
<td>16</td>
<td>Wednesday</td>
<td>Reading day</td>
</tr>
<tr>
<td>17-23</td>
<td>Thursday-Wednesday</td>
<td>Fall term final examinations</td>
</tr>
<tr>
<td>24</td>
<td>Thursday</td>
<td>Beginning of winter recess (December 24-January 16)</td>
</tr>
</tbody>
</table>
### January

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>4</td>
<td>Monday</td>
<td>Beginning of winter session classes (January 4-16)</td>
</tr>
<tr>
<td>18</td>
<td>Monday</td>
<td>Dr. Martin Luther King, Jr. Day: holiday</td>
</tr>
<tr>
<td>19</td>
<td>Tuesday</td>
<td>Spring classes begin</td>
</tr>
<tr>
<td>25</td>
<td>Monday</td>
<td>Last day to register without payment of late registration fee</td>
</tr>
<tr>
<td>29</td>
<td>Friday</td>
<td>Graduation application deadline for May 2010 degrees</td>
</tr>
</tbody>
</table>

### February

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<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>8</td>
<td>Monday</td>
<td>Last day to drop a course without receiving grade of W</td>
</tr>
<tr>
<td>15</td>
<td>Monday</td>
<td>Presidents’ Day: holiday</td>
</tr>
</tbody>
</table>

### March

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<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>15-20</td>
<td>Monday-Saturday</td>
<td>Spring recess</td>
</tr>
<tr>
<td>29</td>
<td>Monday</td>
<td>Last day to withdraw from a course (with grade of W); last day to file or revoke a pass/fail option (option available to undergraduate students only)</td>
</tr>
</tbody>
</table>

### May

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
</thead>
</table>
| 4     | Tuesday | Last day of classes
Legislative day (classes meet on a Monday schedule; Tuesday classes do not meet) |
| 5     | Wednesday | Reading day                                                          |
| 6-12  | Thursday-Wednesday | Spring term final examinations                                      |
| 13    | Thursday  | Commencement                                                         |
| 17    | Monday    | Beginning of Summer Session I (May 17-June 25)                       |
| 31    | Monday    | Memorial Day: holiday                                                |

### June

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>28</td>
<td>Monday</td>
<td>Beginning of Summer Session II (June 28-August 6)</td>
</tr>
</tbody>
</table>

### July

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
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<tbody>
<tr>
<td>5</td>
<td>Monday</td>
<td>Independence Day: holiday</td>
</tr>
</tbody>
</table>
The founding of New York University in 1831 by a group of eminent private citizens was a historic event in American education. In the early 19th century, a major emphasis in higher education was on the mastery of Greek and Latin, with little attention given to modern or contemporary subjects. The founders of New York University intended to enlarge the scope of higher education to meet the needs of persons aspiring to careers in business, industry, science, and the arts, as well as in law, medicine, and the ministry. The opening of the University of London in 1828 convinced New Yorkers that New York, too, should have a university.

The first president of New York University’s governing council was Albert Gallatin, former adviser to Thomas Jefferson and secretary of the treasury in Jefferson’s cabinet. Gallatin and his cofounders said that the new university was to be a “national university” that would provide a “rational and practical education for all.”

The result of the founders’ foresight is today a university that is recognized both nationally and internationally as a leader in scholarship. Of the more than 3,000 colleges and universities in America, only 60 institutions are members of the distinguished Association of American Universities. New York University is one of the 60. Students come to the University from all 50 states and from over 130 foreign countries.

The University includes 14 schools and colleges at five major centers in Manhattan. In addition, the University operates a branch campus program in Rockland County at St. Thomas Aquinas College. Certain of the University’s research facilities, notably the Nelson Institute of Environmental Medicine, are located in Sterling Forest, near Tuxedo, New York. Although overall the University is large, the divisions are small- to moderate-sized units—each with its own traditions, programs, and faculty.

Enrollment in the undergraduate divisions of the University ranges between 130 and 7,672. While some introductory classes in some programs have large numbers of students, many classes are small. More than 2,500 courses are offered, leading to more than 25 different degrees.
The Schools and Colleges of the University

The College of Arts and Science offers the Bachelor of Arts degree in a wide range of programs in the humanities, science, social sciences, and foreign languages and literatures and, in some departments, the Bachelor of Science degree. Joint programs of study currently involve NYU’s Robert F. Wagner Graduate School of Public Service; Graduate School of Arts and Science; Steinhardt School of Culture, Education, and Human Development; Silver School of Social Work; School of Medicine; College of Dentistry; and the Polytechnic Institute of NYU.

The School of Law is one of the oldest law schools in the United States. It offers a comprehensive first professional program leading to the degree of Juris Doctor and a graduate curriculum leading to the degrees of Master of Laws and Doctor of Juridical Science. The law school is a leader in providing scholarships to promising students, recruiting top faculty, and improving tuition subsidies and loan forgiveness programs. The School of Law regularly posts recent graduates to the U.S. Supreme Court for the highly coveted clerkships. The Root-Tilden-Kern scholarship program has produced more than 800 of the finest public service leaders in the country. Each year, some of the world’s top foreign lawyers visit to teach at the Hauser Global Law School, founded in 1995. An extraordinarily wide range of course offerings, research centers, colloquia, and special programs is made available to students. Policy makers and practitioners regularly converge on Washington Square South to explore critical issues in the law.

The School of Medicine and Post-Graduate Medical School offer the Doctor of Medicine degree and, through the Graduate School of Arts and Science, the Doctor of Philosophy degree, as well as courses for accreditation designed to meet the needs of physician-scientists and physicians in practice. Much of the clinical teaching takes place at the 809-bed Bellevue Hospital Center, where the School of Medicine supervises care. Medical students and residents also gain important clinical experience through the NYU Hospitals Center, which includes the 705-bed Tisch Hospital and the 174-bed Rusk Institute of Rehabilitation Medicine. The school also maintains affiliations with select institutions for a variety of joint academic and clinical programs. Affiliated hospitals include the NYU Hospital for Joint Diseases Orthopaedic Institute; the Department of Veterans Affairs New York Harbor Healthcare System; Jamaica Hospital Medical Center; North Shore-Long Island Jewish Health System; Manhattan Eye, Ear, and Throat Hospital; Gouverneur Hospital; and Lenox Hill Hospital. The school is renowned for the excellence of its basic and clinical science enterprises as well as its clinical care through its faculty group practices.

The school’s Helen L. and Martin S. Kimmel Center for Biology and Medicine at the Skirball Institute of Biomolecular Medicine is one of the world’s leading medical research centers, with interdisciplinary research emphasizing the biomolecular roots of disease. Specific areas of focus include developmental genetics, molecular pathogenesis, molecular neurobiology, and structural biology.

The College of Dentistry is the third oldest and the largest private dental school in the United States. It offers a predoctoral program leading to the Doctor of Dental Surgery degree, as well as advanced education programs in the dental specialties and an allied health program in dental hygiene. The patient care clinics, laboratories, and other teaching facilities that comprise the College of Dentistry are housed within several buildings, including the Arnold and Marie Schwartz Hall of Dental Sciences and the K. B. Weissman Clinical Science Building. The center is located on First Avenue, from East 24th Street to East 25th Street, in the midst of one of the nation’s most renowned health sciences complexes, which extends from East 1st Street to East 34th Street. Located within the College of Dentistry is the College of Nursing, one of the top programs in the country. Graduates assume positions in leading health care institutions and universities and practice in areas including acute care, community health care, pediatrics, geriatrics, mental health, and emergency care. The college offers B.S., M.S., and
PH.D. degree programs. A B.S.-M.S. dual degree program and an M.S.-M.S. dual degree program with the Robert F. Wagner Graduate School of Public Service are also available.

The Graduate School of Arts and Science offers the degrees of Master of Arts, Master of Science, Master of Fine Arts, and Doctor of Philosophy in most areas of the humanities, social sciences, and natural sciences. Several certificate programs are also offered. The NYU in Paris and NYU in Madrid M.A. programs are based in centers in Paris and Madrid. Dual degree programs of study currently involve the School of Law, the School of Medicine, the Leonard N. Stern School of Business, and the Robert F. Wagner Graduate School of Public Service. Courses are offered in the late afternoon and evening as well as during the day.

The Steinhardt School of Culture, Education, and Human Development offers a broad range of innovative undergraduate preprofessional and professional programs and advanced graduate study in applied psychology, art, education, health, media, and music. Undergraduate programs lead to the Bachelor of Science, Bachelor of Music, or Bachelor of Fine Arts degree and combine a solid foundation in the liberal arts with specialized course work and fieldwork, clinical practice, or internships in a wide variety of settings throughout New York City. Graduate students may enroll in master’s, advanced certificate, and doctoral programs in a broad range of disciplines. Courses are given weekdays, evenings, and summers to full-time, part-time, and special students. Study abroad is available for undergraduates during the summer and academic year and for graduate students during the summer and January intersession. Applied research opportunities abound for all students.

The Leonard N. Stern School of Business is located in a three-building complex that comprises Tisch and Shimkin Halls and Henry Kaufman Management Center. The Washington Square complex is adjacent to the University’s renowned Elmer Holmes Bobst Library. The Stern School offers B.S., M.B.A., and Ph.D. degrees. Students

may specialize in accounting; economics; finance; information systems; international business; management; marketing; operations management; statistics; and actuarial science. Joint graduate-level programs are offered with the School of Law, the Robert F. Wagner Graduate School of Public Service, and the Graduate School of Arts and Science. Enrollment in the graduate program may be full or part time.

The Undergraduate College of the Stern School of Business administers the undergraduate business program. This program offers an innovative curriculum that integrates liberal arts studies with business studies. Through this course of study, students are exposed to the international dimensions of business; develop strong interpersonal and team-building skills; gain a sense of professional responsibility; and undertake cross-disciplinary course work while retaining a strong individualized component through elective course work. The undergraduate curriculum is a full-time course of study.

The School of Continuing and Professional Studies (SCPS) has for over 70 years provided courses and credentials designed to meet the cultural and career needs of today’s adult population. SCPS offers approximately 2,000 noncredit classes each semester in business and marketing; entertainment, technology, and digital arts; international studies; real estate and construction; hospitality; philanthropy; the creative arts; and more. SCPS also offers credit-bearing programs, including associate’s and bachelor’s degrees geared toward adults returning to college. For professionals seeking career advancement in specific industries, SCPS offers 13 Master of Science degree programs. Flexible scheduling, convenient class locations, and online offerings through the Virtual College™ draw thousands of adult students to SCPS every semester.

The Robert F. Wagner Graduate School of Public Service offers advanced programs leading to the professional degrees of Master of Public Administration, Master of Urban Planning, Executive Master of Public Administration, and Doctor of Philosophy. Through these rigorous programs, NYU Wagner educates the future leaders of public, nonprofit,
and health institutions as well as private organizations serving the public sector. Dual degree programs are also available with the College of Arts and Science, the Graduate School of Arts and Science, the School of Law, the School of Medicine, the College of Nursing, the Silver School of Social Work, and the Leonard N. Stern School of Business. NYU Wagner takes a broad-based, interdisciplinary approach to public service education that recognizes the importance of a cross-sector perspective and values both theory and practice. Courses for full-time and part-time students are offered in the late afternoon and evening and on Saturdays.

The Silver School of Social Work offers Bachelor of Science, Master of Social Work, and Doctor of Philosophy degrees. The bachelor’s program prepares students for beginning social work practice immediately on graduation and for admission to graduate programs with advanced standing. The master’s program prepares students for the core mission of social work and provides an advanced concentration in clinical social work. The doctoral program offers a concentration in clinical social work. It prepares graduates to assume leadership positions as researchers, advanced practitioners, and educators. The school also offers a Post-Master’s Certificate Program in the Treatment of Alcohol-and Drug-Abusing Clients.

The Tisch School of the Arts, founded in 1965, provides undergraduate and graduate training in aspects of the performing and visual arts. Departments and programs offering professional training are acting, dance, design, drama, performance studies, film and television, cinema studies, photography and imaging, dramatic writing, musical theatre writing, recorded music, and interactive telecommunication.

The Gallatin School of Individualized Study offers Bachelor of Arts and Master of Arts degrees in individualized programs of study. Gallatin provides an innovative and student-centered liberal arts education in which students create and hone their own plans of study under the mentorship of faculty advisers. The Gallatin model encourages students to integrate their studies in traditional disciplines and professions by combining Gallatin course work with independent studies, internships, and courses at other schools within NYU. Gallatin’s interdisciplinary courses focus on significant texts from around the world and engage students with major historical and philosophical traditions. Programs in the arts, writing, and community learning offer students opportunities to utilize New York City as their extended classroom and to explore the relationship between theory and practice as they develop their capacity for critical thinking, effective communication, and creative work.

The Mount Sinai School of Medicine offers the M.D. and Ph.D. degrees in addition to a combined M.D.-Ph.D. program in a rigorous intellectual environment focused on collaboration between faculty and students. The school is committed to training students to be not only outstanding clinicians and scientists but compassionate individuals who also serve science and society. The school, founded in 1963, became affiliated with New York University on July 1, 1999.
Bobst Library offers three specialized reference centers, 45 miles of open stacks, and approximately 2,500 seats for student study. The Avery Fisher Center for Music and Media, one of the world’s largest academic media centers, has 134 carrels for audio listening and video viewing and three multimedia classrooms. Last year, the center filled nearly 100,000 research requests for audio and video items. The Studio for Digital Projects and Research offers a constantly evolving, leading-edge resource for faculty and student projects and promotes and supports access to digital resources for teaching, learning, research, and arts events.

The Fales Library, a special collection within Bobst Library, is home to the unparalleled Fales Collection of English and American Literature; the Food Studies Collection, a rich and growing trove of cookbooks, food writing, pamphlets, papers, and archives dating from the 1790s; and the Downtown Collection, an extraordinary multimedia archive documenting the avant-garde New York art world since 1975. Bobst Library also houses the Tamiment Library, the country’s leading repository of research materials in the history of left politics and labor. Two fellowship programs bring scholars from around the world to Tamiment to explore the history of the cold war and its wide-ranging impact on American institutions and to research academic freedom and promote public discussion of its history and role in our society. Tamiment’s Robert F. Wagner Labor Archives contain, among other resources, the archives of the Jewish Labor Committee and of more than 200 New York City labor organizations.

The Barbara Goldsmith Preservation and Conservation Department in Bobst Library comprises laboratories for book, film, and audio/video conservation. In a groundbreaking initiative funded by the Andrew W. Mellon Foundation, the Division of Libraries in 2008 completed development of rationales and strategies for all aspects of moving image and audio preservation, consulting with a variety of other institutions to identify and test best practices and disseminating them throughout the archival community. The department also provides training for students in many aspects of book, paper, and media preservation.

Beyond Bobst, the library of the renowned Courant Institute of Mathematical Sciences focuses on research-level material in mathematics, computer science, and related fields. The Stephen Chan Library of Fine Arts at the Institute of Fine Arts (IFA) houses the rich collections that support the research and curricular needs of the institute’s graduate programs in art history and archaeology. The Jack Brause Real Estate Library at the Real Estate Institute, the most comprehensive facility of its kind, serves the information needs of every sector of the real estate community. The newest member of the Division of Libraries is the Library of the Institute for the Study of the Ancient World (ISAW). The institute, on East 84th Street, is a center for advanced research and graduate education in ancient civilizations from the western Mediterranean to China. Complementing the collections of the Division of Libraries are the Frederick L. Ehrman Medical Library of NYU’s School of Medicine, the Dental Center’s John and Bertha E. Waldmann Memorial Library, and the Library of the School of Law.

The NYU Division of Libraries continually enhances its student and faculty services and expands its research collections, responding to the extraordinary growth of the University’s academic programs in recent years and to the rapid expansion of electronic information resources. Bobst Library’s professional staff includes more than 30 subject specialists who select materials and work with faculty and graduate students in every field of study at NYU. The staff also includes specialists in undergraduate outreach, instructional services, preservation, electronic information, and digital libraries.

The Grey Art Gallery, the University’s fine arts museum, presents three to four innovative exhibitions each year that encompass all aspects of the visual arts: painting and sculpture, prints and drawings, photography, architecture and decorative arts, video, film, and performance. The gallery also sponsors lectures, seminars, symposia, and film series in conjunc-
tion with its exhibitions. Admission to the gallery is free for NYU staff, faculty, and students.

The New York University Art Collection, founded in 1958, consists of more than 5,000 works in a wide range of media. The collection primarily comprises late 19th-century and 20th-century works; its particular strengths are American painting from the 1940s to the present and 20th-century European prints. A unique segment of the NYU Art Collection is the Abby Weed Grey Collection of Contemporary Asian and Middle Eastern Art, which totals some 1,000 works in various media representing countries from Turkey to Japan.

THE LARGER CAMPUS

New York University is an integral part of the metropolitan community of New York City—the business, cultural, artistic, and financial center of the nation and the home of the United Nations. The city’s extraordinary resources enrich both the academic programs and the experience of living at New York University.

Professors whose extracurricular activities include service as editors for publishing houses and magazines; as advisers to city government, banks, school systems, and social agencies; and as consultants for museums and industrial corporations bring to teaching an experience of the world and a professional sophistication that are difficult to match.

Students also, either through course work or in outside activities, tend to be involved in the vigorous and varied life of the city. Research for term papers in the humanities and social sciences may take them to such diverse places as the American Museum of Natural History, the Museum of Modern Art, a garment factory, a deteriorating neighborhood, or a foreign consulate.

Students in science work with their professors on such problems of immediate importance for urban society as the pollution of waterways and the congestion of city streets. Business majors attend seminars in corporation boardrooms and intern as executive assistants in business and financial houses. The schools, courts, hospitals, settlement houses, theatres, playgrounds, and prisons of the greatest city in the world form a regular part of the educational scene for students of medicine, dentistry, education, social work, law, business and public administration, and the creative and performing arts.

The chief center for undergraduate and graduate study is at Washington Square in Greenwich Village, long famous for its contributions to the fine arts, literature, and drama and its personalized, smaller-scale, European style of living. New York University itself makes a significant contribution to the creative activity of the Village through the high concentration of faculty and students who reside within a few blocks of the University.

University apartment buildings provide housing for over 2,100 members of the faculty and administration, and University student residence halls accommodate over 11,500 men and women. Many more faculty and students reside in private housing in the area.

A PRIVATE UNIVERSITY

Since its founding, New York University has been a private university. It operates under a board of trustees and derives its income from tuition, endowments, grants from private foundations and government, and gifts from friends, alumni, corporations, and other private philanthropic sources.

The University is committed to a policy of equal treatment and opportunity in every aspect of its relations with its faculty, students, and staff members, without regard to race, color, religion, sex, sexual orientation, gender and/or gender identity or expression, marital or parental status, national origin, ethnicity, citizenship status, veteran or military status, age, disability, and any other legally protected basis.

Inquiries regarding the application of the federal laws and regulations concerning affirmative action and antidiscrimination policies and procedures at New York University may be referred to e. Frances White, Vice Provost for Faculty Development, New York University, Elmer Holmes Bobst Library, 70 Washington Square South, New York, NY 10012-1091, telephone 212-998-2370, for faculty; to Josephine Katcher, Senior Director of the
Office of Employee Relations, New York University, 7 East 12th Street, New York, NY 10003-4475, telephone 212-998-1242, for employees; and to Thomas Grace, Director of Judicial Affairs and Title IX and VI Officer and Section 504 Coordinator, Office of the Vice President for Student Affairs, New York University, 60 Washington Square South, Suite 601, New York, NY 10012-1019, telephone 212-998-4403, for students. Inquiries may also be referred to the director of the Office of Federal Contract Compliance, U.S. Department of Labor.

New York University is a member of the Association of American Universities and is accredited by the Middle States Association of Colleges and Schools (Commission on Higher Education of the Middle States Association of Colleges and Schools, 3624 Market Street, Philadelphia, PA 19104; 215-662-5606). Individual undergraduate, graduate, and professional programs and schools are accredited by the appropriate specialized accrediting agencies.

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Undergraduate and graduate students at the Gallatin School of Individualized Study work closely with faculty advisers to forge their intellectual interests into a rigorous liberal arts education. Both B.A. and M.A. students develop their own programs of study by combining Gallatin’s core curriculum of small, stimulating interdisciplinary seminars and workshops with courses in other NYU schools, independent studies, tutorials, and internships. Gallatin uses New York City as an extended classroom, offering students the possibility to explore the relationships between theory and practice as they develop their capacities for critical thinking, effective communication, and creative work. Undergraduate students experience a thorough grounding in the history of ideas through traditional great books and other significant texts; and graduate students pursue advanced study in interdisciplinary modes of thought.

With just over 1,000 undergraduate students and approximately 200 graduate students, Gallatin enjoys the benefits of being a relatively small school housed within a major research university. Its connections with outstanding professors in NYU’s fine Faculty of Arts and Science and renowned professional schools allow Gallatin to provide students with a flexible but rigorous and practical curriculum.

A HISTORY

The School is named after one of the founders of NYU, Albert Gallatin, who served as secretary of the treasury under Presidents Thomas Jefferson and James Madison. Gallatin held the iconoclastic view that a university should not be an elitist institution to train ministers and the sons of the aristocracy, as was the common purpose of colleges of the day. He believed New York City needed a college that would serve a varied urban population, children of immigrants and artisans. It was to be a school that would “elevate the standard of learning and . . . render knowledge more accessible to the community at large.” In 1831, Gallatin’s dream was realized, and New York University was founded.

Just as in the 19th century, the late 20th century called for new innovations in higher education. Many people felt that traditional undergraduate programs were creating students who were passive consumers of knowledge. In 1972, NYU responded by founding an experimental program called the University Without Walls (UWW). The UWW experiment—renamed the Gallatin Division in 1976—encouraged students to create their own individualized studies, work closely with faculty, initiate unique projects, and experiment with different areas of knowledge across the disciplines and professions.

“At Gallatin, we aim to foster creativity, independence, and originality, and we ask our students to combine their passion for interdisciplinary thinking with rigorous intellectual and artistic expression. We believe that in designing a course of study that will develop just these talents, our students will be well prepared to find new solutions to the challenges of today’s world.”

—Dean Susanne L. Wofford

is a distinguished scholar of epic poetry and Renaissance and early modern literature who has taught at Yale University and the University of Wisconsin (Madison), where she served as director of the Center for the Humanities.
Over the next three decades, this experiment would be transformed into a finely tuned educational approach that has developed a national reputation for its unique combination of flexibility and high standards. The Gallatin School of Individualized Study gained official school status at NYU in 1995 and has graduated more than 6,000 students with bachelor’s and master’s degrees. The Gallatin School boasts an excellent core faculty of committed teacher-advisers, as well as a distinguished group of faculty advisers from all over NYU and artists and scholars from around New York City.

An Individualized Education: An Overview

The cornerstone of the Gallatin School is its individualized approach to education: Gallatin puts the individual student first. Rather than following a predetermined curriculum of requirements and electives, Gallatin students enjoy an unusual degree of freedom to design their own personalized program of study, with few requirements and a wide range of opportunities. They pursue their individual interests by taking courses in the various schools of New York University, engaging in self-directed education through independent studies and tutorials, and participating in experiential learning through internships at New York City’s countless institutions, businesses, and arts organizations.

This freedom to make of one’s education what one will, rather than being handed a prepackaged program filled with requirements and outdated assumptions about what one should do, presents students with a great challenge as well as a great opportunity. Meeting this challenge makes higher education a relevant and meaningful experience. It also prepares students well for a life in which they are likely to have several different careers and to live on more than one continent.

Creating an Individualized Program

The process of creating an individualized program begins with the student and the adviser discussing the student’s interests, goals, and past experiences. Before registering for courses each semester, students articulate their educational goals and their strategies for achieving those goals in a Plan of Study, a document that identifies both the learning options they have chosen (courses, independent studies, etc.) and the rationale for their choices.

Students design their own concentration, a program of inquiry organized around a particular theme, activity, period, or area of the world; undergraduate students produce a plan for the concentration, called the Intellectual Autobiography and Plan for Concentration, by the end of the sophomore year. The combination of the Plan of Study and the Intellectual Autobiography and Plan for Concentration leads students to develop a coherent, incremental, and rigorous program each term, building on previous work and leading toward the realization of important educational and professional goals. The discussions with the adviser also help students to integrate the many educational opportunities available to them and to make sense of the shape and direction of their own individualized program.

Interdisciplinary Study

While specialization is a common characteristic of the contemporary world and the modern university, the division of knowledge into academic departments often fragments the learning experience. Little or no attention is given to how what one is studying in an English course relates to one’s studies in a science or a history course. Gallatin’s interdisciplinary approach encourages students to attend to the connections between the various areas of academic study and to experience the pursuit of knowledge as a vast dialogue among scholars, artists, and professionals in all fields.

Advising

The key to Gallatin’s approach to individualized education is a multilayered method of advising. Each Gallatin student is assigned to work with a faculty adviser. Undergraduate students have the
“If you can imagine a school that encourages both teachers and students to delve wholeheartedly into their passion for learning, you can imagine Gallatin. The Gallatin School urges its community members to pursue their ideas rigorously and to reach toward ever-deeper insights and knowledge. Classes, independent studies, tutorials, and advisement meetings all foster an environment that is never static, but always in motion, and terrifically intellectually stimulating.”

—Associate Dean for Faculty and Academic Affairs

Lisa Goldfarb, whose teaching and research interests are in the fields of comparative literature and writing.

Additional support of a class adviser, and graduate students have access to a program adviser.

The faculty adviser ensures that every student’s program has depth, breadth, and coherence and is consistent with the student’s career and educational goals. This adviser also supervises and evaluates independent study and internship projects and advises graduate students on their thesis. With access to a large, urban university such as NYU—in which students could easily get lost—the faculty adviser becomes the student’s guide as well as career counselor, confidant, and above all, intellectual mentor. For undergraduate students, class advisers work with the members of a specific
opportunities for study

Gallatin undergraduate and graduate students have many opportunities for individualizing their program of study—course work throughout NYU and in Gallatin, independent study, small group tutorials, internships, private lessons, and study abroad. Developing an intelligent, coherent program requires considerable effort, however, and each student works closely with his or her faculty adviser to develop a thoughtful curriculum.

COURSE WORK

Gallatin Courses

The Gallatin School offers courses designed for undergraduate and graduate students engaged in interdisciplinary programs. These courses are relatively small (15-25 students) and emphasize class discussion and thoughtful writing assignments. The undergraduate curriculum includes liberal arts seminars and workshops on art and community learning. Seminars in writing and research, the history of ideas, and the traditional great books and other significant texts are designed to provide an integrated educational experience that helps students see the relationships between the various elements of their programs as well as the connections between their experiences in school and life beyond the campus. Workshops span the distance between theory and practice, engaging the artist as scholar and the activist as intellectual. The graduate core curriculum includes proseminars that introduce students to interdisciplinary methods of inquiry and important themes in the history of ideas, plus several courses devoted to assisting students in researching and writing their thesis.

NYU Courses

Gallatin students may take courses in most of the schools, departments, and programs of NYU: the College of Arts and Science; the Graduate School of Arts and Science; the Steinhardt School of Culture, Education, and Human Development; the Stern School of Business; the Tisch School of the Arts; the School of Continuing and Professional Studies; the Silver School of Social Work; and the Wagner Graduate School of Public Service. Each semester there are several hundred courses to choose from, many taught by some of the country’s leading research scholars and teachers. While Gallatin students must comply with each school’s policies about prerequisites and requirements, the opportunity to take courses throughout the University enables them to develop a unique, interdisciplinary program of study.

BEYOND THE CLASSROOM

Independent Study and Tutorials

Gallatin students are encouraged to design their own independent studies in which they work individually with an NYU professor on a research project. These studies offer students conceptual and practical tools to mediate the transition to graduate schools, professional careers, and enriched lives.
Tutorials are small groups of students working closely with an instructor on a common topic, project, or skill. Students in the group generally follow a prearranged syllabus detailing discussion topics, readings, assignments, and written work. Ideas for tutorials, as for independent studies, typically follow from questions raised in a particular course.

**Internships**

Experiential learning is a key part of the Gallatin curriculum, and Gallatin provides an extensive list of available placements in a wide variety of areas such as business, education, journalism, film, and the arts. Students may also develop their own internships, subject to the approval of the director of external programs. Students must complete an analytical paper and journal to get credit for an internship. The written assignments are designed to help students bridge the gap between theory and practice and to use reflection as a tool for understanding experience.

**Private Lessons**

Private lessons allow students to receive academic credit for their studies at selected performing or visual arts studios in the New York area. Dancers, artists, singers, musicians, and actors are thus able to study outside of NYU with some of the city’s great artists, performers, and teachers.

**Course Equivalency Credit**

The course equivalency program gives students the opportunity to earn credit for previous learning experiences, such as professional, creative, volunteer, or other work experience. To apply for these credits, students prepare an extensive portfolio that goes through a rigorous evaluation process. It should be noted that the Gallatin School of Individualized Study does not award credit to students for “having lived” but for “having mastered” material comparable to that covered in actual courses offered at New York University.

**SAMPLE PROGRAMS OF STUDY**

Each student in the Gallatin School designs, with the help of an adviser, an individualized program of study that includes a unique concentration. Gallatin students organize these concentrations around several kinds of concepts: combinations of disciplines and professions; ideas, problems, and themes; time periods; and areas of the world. These concentrations often cross the traditional boundaries of the disciplines, drawing on everything from literature and history to business and computer science. The following examples represent the kinds of concentrations Gallatin students can create.

**Environmental Studies**, combining biology, earth sciences, environmental education, and photography with an internship with the Central Park Conservancy.

**Arts Management and Cultural Policy**, using courses in the arts, policy studies, private lessons, and internships at New York City arts organizations to prepare for a career with arts councils, museums, and theatres.

**Science in a Social Context**, combining lab courses in the sciences with the history and philosophy of science, sociology, politics, and cultural history.

**The Medieval World**, linking course work in poetry and drama, cultural studies, and science from several regions with work as a research assistant for a medievalist.

**Grassroots Political Movements in Theory and Practice**, combining course work in Gallatin community learning seminars, language study, political theory, labor history, sociology, and ethnic studies with internships at community-based organizations.

**Globalization**, combining course work in economics, finance, political theory, media studies, marketing, and sociology with study abroad through NYU in London, Ghana, and Prague.

**The Art and Business of Storytelling**, combining course work in communication studies, creative writing, arts workshops, anthropology, and marketing with independent studies in the history of the book and internships at New York-based magazines and newspapers.

**Performing the Political**, combining course work in political theory, psychology, theatre studies, acting, media studies, and advertising with an internship at a theatrical company in New York.

“The Gallatin community is quite unique in its degree of passion and commitment. This is evident both in the classroom and in the myriad extracurricular activities in which our students engage. Gallatin faculty and staff are deeply dedicated to our students, providing them with the tools they need to develop academically and personally and preparing them to assume roles in the wider, global community.”

—Associate Dean for Finance and Administration

Linda Wheeler Reiss
Crossing Curricular Boundaries

INTERDISCIPLINARY ARTS PROGRAM

The Gallatin Interdisciplinary Arts Program, modeled on the artist-scholar/scholar-artist philosophy of education, enables students to design programs combining academic and creative work in the arts. The interdisciplinary arts curriculum includes courses in the sociology and politics of the arts, arts management, cultural policy, gender and performance, performance history, drama, and aesthetics, as well as workshops and writing seminars in the performing, literary, and visual arts. Students may intern in arts agencies and performance companies and study at various private studios in New York City. Annually, the program sponsors the Gallatin Arts Festival, a weeklong series of performances and art events open to the entire Gallatin student body, as well as the Master’s Thesis Showcase, which features performances and presentations by graduate students who are completing their thesis.

WRITING PROGRAM

Gallatin’s Writing Program is designed to expand opportunities for studying writing, engage students in a variety of experiential and individualized modes of learning, and focus writing across, as well as at the center of, Gallatin’s curriculum. The Writing Program includes more than 30 courses, from required first-year seminars and research seminars with themes such as “The Urban Muse,” “Narrative and Visual Experience,” and “Identity in a Multicultural World,” to advanced writing courses in genres including poetry, fiction, creative nonfiction, advocacy writing, comedy writing, and documentary writing.

The Writing Program sponsors readings by faculty and guest lecturers; supervises a Writing Center that employs students as peer writing assistants; and publishes a biweekly electronic newsletter, Writing Program News, and an annual journal of student writing and visual art, The Gallatin Review.

The Writing Program has two community outreach projects. The Literacy Project consists of a Literacy in Action course (cosponsored by Gallatin’s Community Learning Initiative), which educates students who tutor adults at four partner sites; a weekly writing class at one of the sites; publications, including The Literacy Review, an annual journal of writing from adult literacy/ESOL programs throughout NYC; and the annual all-day Literacy Review Workshops in Teaching Writing to Adults. In the Great World Texts Project, Gallatin faculty and students collaborate with faculty and students at New York City public high schools to study a canonical or “contemporary classic” text. Gallatin undergraduate mentors work with the high school teachers and help students create text-related projects that are presented at a celebration for all.

COMMUNITY LEARNING INITIATIVE

The Community Learning Initiative (CLI) bridges the gap between the classroom and the outside world by creating partnerships with community-based organizations, groups, and individuals—as well as other NYU programs—in addressing real-world problems and devising and implementing practical solutions. CLI gives students a chance to combine community-based action with intensive reflection, to explore the relation between theory and practice, and to develop skills and knowledge that will contribute to social change as well as to intellectual and personal growth. Through its courses, CLI brings together the best of what community mapping, experiential learning, participatory action research, and grassroots organizing have to offer, in an effort to increase the capacity and participation of local communities toward a more equitable and democratic society. In addition, CLI offers cocurricular programs, film screenings, workshops, and project grants to provide numerous opportunities for engagement, reciprocity, and reflection.
Research and Scholarly Activities

SCHOLARS AND HONORS GROUPS

The Albert Gallatin Scholars Program (AGS) and the Dean's Honor Society (DHS) offer exceptional undergraduate students an enriched educational and cultural experience, including special seminars, scholarships, cultural events, mentoring, and, for the AGS, travel abroad. Both groups require students to maintain at least a 3.5 GPA, and students are expected to participate in group activities and also engage in regular community service or civic engagement activities.

Offers of membership to the AGS are extended as part of the admissions process, and students are eligible for membership through all four years of their time at Gallatin, provided they adhere to the program guidelines. For more information on the Albert Gallatin Scholars Program, see the Gallatin Web site.

Applications for membership in the Dean's Honor Society are solicited from qualifying Gallatin sophomores and juniors for participation in the program during their junior and senior years of study. Students are not eligible for the DHS if they intend to take part in study abroad during the year for which they are applying. For more information on the Dean's Honor Society, see the Gallatin Web site.

GALLATIN RESEARCH AND CONFERENCE FUND

The Gallatin Research and Conference Fund was established to help undergraduate and graduate students pursue special academic and intellectual interests outside of the classroom. These funds have been used to support group and individual projects such as presenting papers at academic conferences, conducting field research, participating in archaeological digs, and doing ethnographic studies. Students are expected to provide a written report on their activities within one month of the completion of the proposed activity.

Applications are available on the Gallatin Web site and may be submitted at any time during the year. Past awards have ranged from $250 for domestic projects and $450 for international travel. Please submit completed applications to the Gallatin Deans' Office.

DEAN'S AWARD FOR GRADUATING SENIORS

The Dean's Award for Graduating Seniors is designed to fund research projects pursued immediately after graduation and related to a student's concentration or colloquium. Students are expected to provide a written report on their activities by the end of the year following their graduation. Applications are available on the Gallatin Web site and are due in mid-April. Award amounts are contingent on the project's scope and time frame and will generally only provide partial support for the proposed project. Please submit completed applications to the Gallatin Deans' Office.

INTERDISCIPLINARY INQUIRY: AN UNDERGRADUATE RESEARCH SYMPOSIUM

The Gallatin student community is the home of a vibrant collective of interdisciplinary inquiry, and the Undergraduate Research Symposium provides an excellent opportunity for students to learn from each other's work and to get feedback on their own work. This undergraduate interdisciplinary symposium is a forum for Gallatin students to come together in a conference-style setting to share the methods and results of their recent interdisciplinary scholarship. Students interested in submitting a proposal should discuss it with their adviser or with a sponsoring faculty member.

For more information, contact the Office of the Associate Dean for Faculty and Academic Affairs, 212-998-7342.
Faculty

**Peder Anker**  

Peder Anker’s teaching and research interests lie in the history of science, ecology, environmentalism, and design, as well as environmental philosophy. He has received research fellowships from the Fulbright Program and the Dibner Institute and been a visiting scholar at both the Max Planck Institute for the History of Science and Columbia University. Among his publications is *Imperial Ecology: Environmental Order of the British Empire, 1895–1945* (Harvard University Press, 2001), which investigates how the promising new science of ecology flourished in the British Empire. He has more recently published a series of articles related to the history of environmentalism and design, which he has expanded to a forthcoming book. Professor Anker’s current book project explores the history of ecological debates in his country of birth, Norway. Links to his articles and up-to-date information about his work are available at [www.pederanker.net](http://www.pederanker.net).

**Sinan Antoon**  

Sinan Antoon’s teaching and research interests lie in premodern Arabo-Islamic culture and contemporary Arab culture and politics. His dissertation, “The Poetics of the Obscene,” is the first study of the 10th-century Arab poet Ibn al-Hajjaj. His poems and essays (in Arabic) have appeared in *As-Safir*, *Al-Adab*, and *Masbaret* and in the *Nation*, *Middle East Report*, *Al-Ahram Weekly*, *Banipal*, *Journal of Palestine Studies*, *World Literature Today*, and *Ploughshares*, among others. He has published a collection of poems, *The Baghdad Blues* (Harbor Mountain Press, 2007), and a novel, *I`jaam: An Iraqi Rhapsody* (City Lights, 2007), which has been translated into German, Norwegian, Portuguese, and Italian. His poetry was anthologized in *Iraqi Poetry Today* and in *Inclined to Speak: An Anthology of Contemporary Arab American Poetry*. His cotranslation of Mahmoud Darwish’s poetry was nominated for the PEN Prize for translation in 2004, and his translation of Darwish’s last prose book, *In the Presence of Absence*, is forthcoming from Archipelago Books in 2010. He returned to his native Baghdad in 2003 as a member of InCounter Productions to codirect a documentary, *About Baghdad*, about the lives of Iraqis in a post-Saddam-occupied Iraq. He is on the advisory board of *Arab Studies Journal*, a contributing editor to *Banipal*, and a member of the editorial committee of *Middle East Report*. In 2008 and 2009, he was a postdoctoral fellow at the EUME (Europe in the Middle East-The Middle East in Europe) Program at the Wissenschaftskolleg zu Berlin. Professor Antoon has appeared on *NPR*, *Al Jazeera English*, and *The Charlie Rose Show*.

**Gene Cittadino**  

Gene Cittadino’s main teaching and research interests lie in understanding and interpreting the historical and present role of scientific knowledge in our culture. He was trained broadly in the history of science, philosophy, history, and the natural sciences, especially ecology and evolutionary biology. His courses explore the intellectual, social, and cultural contexts of the generation and uses of scientific knowledge. Before coming to NYU, he taught or held research positions at Harvard University, Brandeis University, University of California at Berkeley, University of Wisconsin, MIT, and SUNY Potsdam. He is the author of *Nature as the Laboratory*, a study of the influence of Darwinism and colonialism on early ecological research in Germany, and he is currently completing a book on the history of ecology. Professor Cittadino has received fellowships and grants from the National Endowment for the Humanities, the American Council of Learned Societies, MIT, and the National Science Foundation. His current research project involves a study of resource policy, Native American rights, and the use of environmental scientists as experts in an early
20th-century legal dispute over valuable oil land. Over the past several years, he has been involved in workshops, symposia, and conferences aimed at understanding the interaction of science and cultural values in the shaping of environmental policy.

Nina Cornyetz
B.A. 1980, CUNY (Graduate Center); M.A. 1987, Ph.D. 1991, Columbia

Nina Cornyetz’s teaching and research interests include critical, literary, and filmic theory; intellectual history; studies of gender and sexuality; and cultural studies, with a specialization in Japan. She has been the recipient of research fellowships from the Center for the Critical Analysis of Contemporary Culture, Rutgers University (1997-1998); the Japan Foundation (1995-1996); and the Now Foundation, Tokyo, Japan (1990). Among her publications are *The Ethics of Aesthetics in Japanese Cinema and Literature: Polygraphic Desire, Dangerous Women, Deadly Words: Phallic Fantasy and Modernity in Three Japanese Writers,* “Fetishized Blackness: Hip Hop and Racial Desire in Contemporary Japan” in *Social Text,* and “Gazing Disinterestedly: Politicized Poetics in Double Suicide” in *Differences.* Her Gallatin courses include a culturally comparative inquiry into Japanese aesthetics and fascism in Aesthetics, Fascism, and Japanese Culture and a study of ethics and cinematography in Hong Kong gangster films and their Japanese and American counterparts in Beyond Good and Evil: Gangsters, Violence, and the Urban Landscape.

Kimberly McClain DaCosta

Kimberly McClain DaCosta’s research explores the intersection of cultural ideas about race, family, and consumption. A sociologist, she is especially interested in the contemporary production of racial boundaries. Her book, *Making Multiracials: State, Family, and Market in the Redrawing of the Color Line* (Stanford University Press, 2007), explores the cultural and social underpinnings of the movement to create multiracial collective identity in the United States. She is currently working on an ethnographic study of the advertising industry and the structural, economic, and cultural dimensions of ethnic marketing called *Black Magic: African American Advertising, Symbolic Boundaries, and the Making of Inequality.*

Professor DaCosta’s work has been supported by the National Science Foundation, the Robert Wood Johnson Foundation, the Advertising Educational Foundation, and the Radcliffe Institute for Advanced Study. She teaches courses on race in different societies, families, and consumerism in international perspective. Professor DaCosta also serves as assistant dean of students at the Gallatin School.

Michael D. Dinwiddie

Michael D. Dinwiddie’s teaching interests include cultural studies, African American theatre history, dramatic writing, filmmaking, and ragtime music. A dramatist whose works have been produced in New York, regional, and educational theatre, he has been playwright-in-residence at Michigan State University and St. Louis University and taught writing courses at the College of New Rochelle, Florida A&M University, SUNY Stony Brook, California State University at San Bernardino, and Universidad de Palermo in Buenos Aires, Argentina. He spent a year at Touchstone Pictures as a Walt Disney Fellow and worked as a staff writer on ABC-TV’s *Hangin’ with Mr. Cooper.* In 1994 he was a Sundance finalis, and in 1995, he was awarded a National Endowment for the Arts Fellowship in Playwriting. A Gallatin graduate, Professor Dinwiddie earned his M.F.A. in dramatic writing from the Tisch School of the Arts at NYU. His course offerings include Migration and American Culture; Dramatizing History I and II; Poets in Protest: Footsteps to Hip-Hop; James Reese Europe and American Music; Sissle, Blake, and the Minstrel Tradition; Guerrilla Screenwriting; Motown Matrix: Race, Gender, and Class Identity in “The Sound of Young America”; and the study abroad course Culture, Art, and Politics in 21st-Century Buenos Aires. Professor Dinwiddie received NYU’s Distinguished Teaching Award in 2005.
Stephen Duncombe
B.A. 1988, SUNY (Purchase); M.Phil. 1993, Ph.D. 1996, CUNY (Graduate Center)

Stephen Duncombe’s interests lie in media and cultural studies. He teaches and writes on the history of mass and alternative media and the intersection of culture and politics. He is the author of *Dream: Re-Imagining Progressive Politics in an Age of Fantasy* and *Notes from Underground: Zines and the Politics of Alternative Culture*, the editor of the *Cultural Resistance Reader*, and the coauthor of *The Bobbed Haired Bandit: A True Story of Crime and Celebrity in 1920s New York*. He also writes widely on culture and politics for scholarly journals and collections, as well as popular publications like the *New York Times*, the *Nation*, and *Playboy*. In 1998, he was awarded the Chancellor’s Award for Excellence in Teaching by the State University of New York, where he taught before coming to New York University. Professor Duncombe has been a lifelong political activist and is currently working on a book about propaganda during the New Deal.

Hallie Franks

Hallie Franks is an assistant professor of ancient studies. Her teaching and research interests are in the art and archaeology of Greece, Rome, and the ancient Near East, and she is particularly interested in the points of cultural overlap and exchange between the Mediterranean and the East. Her research has taken her to Greece, Italy, Egypt, and Bulgaria, and she has cotaught an on-site excursion course for undergraduates in Turkey. After receiving her Ph.D., Professor Franks taught in the Department of the Classics at Harvard University. Currently, she is revising her dissertation, “Hunters, Heroes, Kings,” for publication. In this book, a painting preserved on a royal tomb in ancient Macedonia serves as the foundation for an investigation into the ways that the kingdom’s court drew from various cultural traditions in the visual expression of its self-identity.

Sharon Friedman

Sharon Friedman’s teaching and research interests are in the areas of literary and dramatic criticism, feminist criticism, theories of adaptation, and critical writing across the curriculum. Her publications include “Feminism as Theme in Twentieth-Century American Women’s Drama” in *American Studies*, “Revisioning the Woman’s Part in Paula Vogel’s Desdemona” in *New Theatre Quarterly*, and “Honor or Virtue Unrewarded: Susan Glaspell’s Challenge to Ideologies of Sexual Conduct and the Discourse of Intimacy” in *New England Theatre Journal*. Other essays have appeared in *Contemporary Authors Bibliographical Series: American Dramatists*, *TDR, Women and Performance*, *Susan Glaspell: Essays on Her Theater and Fiction*, and *Codifying the National Self: Spectators, Actors, and the American Dramatic Text*. She is coauthor of *Writing and Thinking in the Social Sciences*, and her most recent publication is an edited volume entitled *Feminist Theatrical Revisions of Classic Works* (McFarland, 2008). Her courses include Literary Forms, Text and Performance (cotaught with Professor Julie Malinig), The Art of the Personal Essay, and Revisioning the Classics. Professor Friedman is also the faculty adviser to the Gallatin Master’s Program. In 1988, she was the recipient of New York University’s Distinguished Teaching Award.

Lisa Goldfarb
B.A. 1976, SUNY (Purchase); M.Phil. 1985, Ph.D. 1991, CUNY (Graduate Center)

Lisa Goldfarb’s teaching and research interests are in the fields of comparative literature and writing. She focuses on 19th- and 20th-century European and American poetry and fiction and is particularly interested in the relationship between music and poetry, philosophic questions in literature, and the literature and history of New York City. She teaches a wide range of interdisciplinary seminars including Belief and Skepticism, Sound and Sense, Passion and Reason, Reading Poetry, and Wallace Stevens and the 20th
Century. She also teaches a foreign study course, Provence and Mediterranean Culture, which takes students to the city of Nîmes in southern France. Professor Goldfarb is a recipient of Gallatin’s Adviser of Distinction Award and NYU’s Great Teacher Award. She has published essays on Paul Valéry and Wallace Stevens in such journals as the Romantic Review, Journal of Modern Literature, Wallace Stevens Journal, and Fulcrum: An Annual of Poetry and Aesthetics. She is currently completing a book entitled “The Figure Concealed: Valéryan Music in the Poetry and Poetics of Wallace Stevens.” Professor Goldfarb also serves as associate dean for faculty and academic affairs at the Gallatin School.

Jean Graybeal
B.A. 1972, Drew; M.A.R. 1977, Yale; Ph.D. 1986, Syracuse

Jean Graybeal works in the areas of philosophy and psychology of religion, with special interests in phenomenology, feminist theory, and the question of embodiment. She teaches courses on mysticism, existentialist thought, meanings of the body, and sacred space. She came to Gallatin as associate dean in 1993 and returned to full-time teaching in 1999. Before coming to NYU, she taught at Le Moyne College in Syracuse and California State University in Chico, California. Professor Graybeal is the author of Language and “the Feminine” in Nietzsche and Heidegger and is currently working on a book about embodiment.

Karen Hornick
B.A. 1979, Chicago; M.A. 1981, M.Phil. 1984, Ph.D. 2000, Columbia

Karen Hornick teaches courses that integrate the study of literature, media, philosophy, cultural history, and writing. At Gallatin, she has taught writing seminars and interdisciplinary seminars on gender and feminist theory, modern cultural history, and popular culture theory. Her dissertation analyzed the role of writers in the creation of England’s national schooling system during the Victorian period. More recently, she has published articles on the poetics of television. She is currently writing a book about serial narratives and popular aesthetics; its ideas grew out of discussions she has had with students in her culture classes. Professor Hornick has served as a faculty adviser to The Gallatin Review, an annual journal of student writing and artwork.

Kristin Horton
B.A. 1994, Emory; M.F.A. 2003, Iowa

Kristin Horton is a director primarily interested in developing new plays that engage cross-cultural dialogue as well as reinventing the classics for the contemporary stage. In addition to serving as artistic director of the Gallatin Arts Festival, she also teaches courses in directing and Shakespeare as well as an interdisciplinary seminar on performing objects. Professor Horton has recently directed new work at the Lark Play Development Center, New Dramatists, the Playwrights’ Center in Minneapolis, Commonweal Theatre, and Riverside Theatre. Her new play collaborations have also appeared in festivals including the Edinburgh Festival Fringe and National Black Theatre Festival. She has been awarded fellowships from the National Endowment for the Arts/Theater Communications Group Career Development Program, Oregon Shakespeare Festival, and Sundance Theater Lab, where she assisted Lee Breuer on Mabou Mines Dollhouse, his acclaimed deconstruction of Ibsen’s A Doll’s House. She is presently artistic associate at the Lark, where she recently directed as part of the U.S./Mexico Exchange, Playwright’s Week, and Barebones Series. Professor Horton began her career as a member of the Living Stage Theatre Company, the groundbreaking social change theatre of Arena Stage, where she created performances for a diverse audience including incarcerated men and women. While in Washington, D.C., she also produced education programs for the Kennedy Center and served as artistic director of Full Contact, whose company-created piece based on the narratives of Kosovar and Serbian refugees premiered at the Studio Theater.

Steven Hutkins

Steven Hutkins received his Ph.D. in English Renaissance literature. His current
teaching and research interests focus on place studies and travel literature. His courses include A Sense of Place (a study of small towns, suburbs, cities, and natural environments); Literary Geography (representations of pastoral, the region, and the city in literature); Travel Narratives (a course on nonfiction travel writing); and Travel Fictions (a first-year seminar on novels and short stories about journeys). He has also taught courses on Greek and Renaissance literature, postmodern fiction, utopian literature, and prose style. In 1998, he received NYU’s Distinguished Teaching Award.

**Bradley Lewis**


Bradley Lewis has dual training in interdisciplinary humanities and medicine (specializing in psychiatry). He writes and teaches at the interface of medicine/psychiatry, humanities, cultural studies of science, and disability studies. He is the cultural studies editor for the *Journal of Medical Humanities* and is the author of *Moring Beyond Prozac, DSM, and the New Psychiatry: Birth of Postpsychiatry*. His current book project is a narrative study of clinical encounters. He is part of a growing number of academics who bring theoretical humanities to the biosciences. Professor Lewis’s work teases out questions of difference and inclusion (ability, class, race, sexual preference, gender, nation status) in the creation and application of scientific knowledge.

**Ritty Lukose**


Ritty Lukose’s teaching and research interests lie in the areas of gender, globalization, and colonial, postcolonial, and diasporic modernities as they impact South Asia. With a background in anthropology, she is particularly interested in issues of youth, development, consumption, citizenship, politics, and gender and feminist issues. Professor Lukose’s research has been funded by the American Institute of Indian Studies, the Fulbright Program, the Spencer Foundation, and the National Academy of Education, and she has published articles on this research in *Cultural Anthropology*, *Social History*, and *Social Analysis*. Her book, *Liberalization’s Children: Gender, Youth and Consumer Citizenship in India*, is forthcoming from Duke University Press. She teaches courses on globalization, nationalism and colonialism, diasporic studies, gender and feminism, and South Asia.

**Julie Malnig**


Julie Malnig is a cultural historian of theatre and dance performance. Her areas of interest include social and popular dance; the history of popular entertainments; performance art; feminist performance and criticism; and performance writing. Among her courses at Gallatin are Writing About Performance; Gender and Performance; Proseminar: Text and Performance (co-taught with Professor Sharon Friedman); and Master’s Thesis Seminar: Visual and Performing Arts. She is the author of *Dancing Till Dawn: A Century of Exhibition Ballroom Dance* (NYU, 1995) and the editor of *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader* (University of Illinois Press, 2009). Several of her publications, which examine dance in the early 20th century, have focused on social dance and class; media, advertising, and early dance publications; and the intersections of early feminism, the female body, and dance. She is currently preparing a manuscript on dance and youth culture of the 1950s. One of her recent essays is “All Is Not Right in the House of Atreus: Feminist Theatrical Renderings of the *Oresteia*” in the collection *Feminist Theatrical Revisions of Classic Works* (McFarland, 2009). From 1999 to 2003, Professor Malnig served as editor of *Dance Research Journal*, an international scholarly publication in dance studies published by the Congress on Research in Dance (CORD), and she also served as the editorial board chair of CORD from 2003 to 2006. She is currently chair of the Gallatin Interdisciplinary Arts Program.
Eve Meltzer

Eve Meltzer is assistant professor of visual studies with research and teaching interests in the areas of contemporary art history and criticism, photography, material culture, and a range of philosophical and theoretical discourses including psychoanalysis, structuralism, and phenomenology. She received both her M.A. and Ph.D. in rhetoric from the University of California at Berkeley. From 2003 to 2006, she was a Stanford Humanities Postdoctoral Fellow in Stanford University’s Department of Art and Art History, where she taught and began revising her dissertation for publication as a book. The book—which will appear in 2011—situates the conceptual art movement of the late 1960s and early 1970s in relation to the field of structuralist and post-structuralist thought and, in effect, offers a new framing for and insight into two of the most transformative movements of the 20th century and their common dream of the world as a total sign system. Professor Meltzer has published articles, exhibition essays, and reviews on the work of Vito Acconci, Jeanne Dunning, Roberto Jacoby, Robert Morris, Robert Smithson, Larry Sultan, and Peter Wegner, among others, and her writing has appeared in *Oxford Art Journal*, *Frieze* magazine, *Cabinet*, and *fort da*. Her course offerings include *The Photographic Imaginary; The Thingliness of Things; Psychoanalysis and the Visual; and What Was Conceptualism, and Why Won’t It Go Away?*

M. Bella Mirabella
B.A. 1970, CUNY (Lehman College); Ph.D. 1979, Rutgers

Bella Mirabella, associate professor of literature and humanities, specializes in Renaissance studies, with a focus on drama, theatre, performance, and gender. She is the coeditor of *Left Politics and the Literary Profession* and has written articles on women, performance, and sexual politics in the Middle Ages and the Renaissance, including “Mute Rhetorics: Women, Dance, and the Gaze in Renaissance England” and “Quacking Delilahs: Female Mountebanks in Early Modern England and Italy.” Her current work includes an analysis of the social function of accessories, particularly the handkerchief in early modern Europe. She is editing a collection of essays on accessorizing the Renaissance body. Since 1987, Professor Mirabella has directed and taught Gallatin’s Renaissance Humanities Seminar in Florence, Italy. She has received Gallatin’s Adviser of Distinction Award as well as NYU’s Great Teacher Award.

Ali Mirsepassi

Ali Mirsepassi is professor of Middle Eastern studies and sociology. From 2002 to 2007, he held several administrative posts in the Gallatin School Deans’ Office, most notably serving as the School’s interim dean for two years. He is currently a Carnegie Scholar (2007-2009) whose research project examines Western influence on political Islam. Before joining the faculty at Gallatin, Professor Mirsepassi taught at Hampshire College, Amherst College, Mount Holyoke College, Smith College, and the University of Massachusetts at Amherst. His teaching interests include social theories of modernity, comparative and historical sociology, sociology of religion, Middle Eastern societies and cultures, and Islam and social change. He has published in such journals as *Contemporary Sociology, Radical History, Social Text*, and *Nepantla*. He is the author of *Islam and Democracy* (forthcoming), *Intellectual Discourses and Politics of Modernization: Negotiating Modernity in Iran* (Cambridge University Press, 2000), and *Truth or Democracy* (published in Iran and being translated into English); coeditor of *Localizing Knowledge in a Globalizing World* (Syracuse University Press, 2002); and guest editor of “Beyond the Boundaries of the Old Geographies: Natives, Citizens, Exiles, and Cosmopolitans” in *Comparative Studies of South Asia, Africa and the Middle East* (CSSAAME), spring 2005. He is currently completing a book entitled *Social Hope and Philosophical Despair*. Professor Mirsepassi has received several awards and grants, including the Iranian “Best Researcher of the Year” (2001), a teaching award from Tehran University.
and grants from the Ford Foundation and the National Endowment for the Humanities.

**David Thornton Moore**


David Thornton Moore, an anthropologist of education and work, studies the process by which people learn outside of classrooms, especially in workplaces. He has done extensive research and writing on experiential learning, internships, and service learning at the high school and college levels. His work has been published in such journals as *Harvard Educational Review, Anthropology and Education Quarterly,* and *Learning Inquiry*. He coauthored *Working Knowledge: Work-Based Learning and Education Reform* (RoutledgeFalmer, 2004) and was named Researcher of the Year by the National Society for Experiential Education in 2004. He has given invited talks on experiential learning at such schools as Williams College, Princeton University, and Queens College and has twice been the keynote speaker at the Martha’s Vineyard Institute on Experiential Education. His current research explores the relationship between learning in the workplace and learning in school, particularly the process by which one informs the other. His Gallatin courses have focused on the concepts of learning, experience, and community, as well as on research methods and the history of social thought; he also teaches a course on everyday life. He is one of the organizers of Gallatin’s Community Learning Initiative, and he served for more than five years as the associate dean of the Gallatin School.

**Sara Murphy**


Sara Murphy’s research and teaching interests include literature and philosophy, critical theory, feminist and gender studies, and 19th-century literary cultures. Her Gallatin courses have included Literary and Cultural Theory; Sex, Gender, Nature, Culture; and Gender, Sexuality, and Self-Representation, as well as courses in romanticism and the 19th-century and 20th-century novel. She has also taught at Rutgers, SUNY Albany, York College at the City University of New York, and NYU’s General Studies Program. Professor Murphy’s current projects include an exploration of the concept of consent in literature and political theory and a collection of essays on the representation of sexual violence in law and culture. Her work appears in such publications as *Hypatia; Signs: Journal of Women in Culture and Society; Philosophy & Social Criticism; Studies in Law, Politics and Society; The Oxford Encyclopedia of Women in World History; Feminists Contest Politics and Philosophy; and a/b: Auto/Biography Studies,* as well as several forthcoming essay collections. Her research has been supported by the National Endowment for the Humanities and the NYU Dean’s Dissertation Fellowship, among others. In 2003, she received the Gallatin Adviser of Distinction Award.

**Kimberly Phillips-Fein**

B.A. 1997, Chicago; Ph.D. 2005, Columbia

Kimberly Phillips-Fein is an American historian. She teaches courses in American political, business, and labor history and in the history of economic thought. Her primary areas of research deal with the role of business in the development of the modern conservative movement in the second half of the 20th century and the role of economic ideas in the rise of conservatism. Her first book, *Invisible Hands: The Making of the Conservative Movement from the New Deal to Reagan,* was published in 2009 by W. W. Norton. She has contributed to essay collections published by University of Pennsylvania Press and Routledge and to journals such as *Reviews in American History and International Labor and Working-Class History.* She is also a contributing editor to *Labor: Studies in Working-Class History in the Americas.* Professor Phillips-Fein has written widely for publications including the *Nation, London Review of Books,* *New Labor Forum,* *Baffler,* and *In These Times,* to which she has contributed articles and reviews.
Stacy Pies  
B.A. 1979, Yale; M.A. 1984, Ph.D. 1993, CUNY (Graduate Center)  
Stacy Pies teaches courses that explore the role of narrative and culture in texts and human relationships, as well as courses exploring poetry and poetics. Her teaching and research interests include poetry, world literature, narrative across the disciplines and narrative theory, literary criticism, literature and philosophy, and writing on cities and urbanism. Her courses include the writing seminars Life, Stories, Culture and Imagining Cities and the interdisciplinary seminars Narrative Investigations I and II, Metaphor and Meaning, Caliban, and The Philosophic Dialogue. She has helped develop and teach Gallatin travel courses in France and Cuba. She received her doctorate in comparative literature and was a National Graduate Fellow. Her dissertation, “The Poet or the Journalist: Stéphane Mallarmé, John Ashbery and the poème critique,” won the Margaret C. Bryant Dissertation Award. She has presented papers and chaired panels at the MLA, ACLA, Nineteenth-Century French Studies Colloquium, and Twentieth-Century Literature conferences, among others. Her essays and reviews have appeared in French Forum, Nineteenth-Century French Studies, and Poetry’s Poet: Essays on the Poetry, Pedagogy, and Poetics of Allen Grossman. Her poetry has appeared in Fulcrum: an annual of poetry and aesthetics and Conditions. Professor Pies was awarded NYU’s Distinguished Teaching Award in 2007. She is currently faculty chair of the Gallatin Writing Program.

Millery Polyné  
Millery Polyné’s teaching and research interests highlight the history of U.S. African American and Afro-Caribbean/Afro-Latino cultural, political, and economic initiatives in the 19th and 20th centuries; coloniality in the Americas; Caribbean dance; and the intersections of race, sports, and urban memory. He has published articles in journals such as Caribbean Studies, Journal of Haitian Studies, Wadabagei, and The Black Scholar. Presently, he is completing his first book, From Douglass to Duvalier: U.S. African Americans in Haitian Affairs, 1870-1964 (University Press of Florida). A historian by training, Professor Polyné’s interests also lie in poetry and film. He is a 2003 recipient of the New York Foundation for the Arts (NYFA) Poetry Fellowship. The NYFA grant funded blacks cropped, a short experimental film that highlights the struggles and resilience of U.S. African American tobacco farmers in North Carolina. The film premiered at the Roxbury Film Festival and has also been screened at Anthology Film Archives, the Boston Public Library, and the University of Rochester, where he was awarded the Frederick Douglass Postdoctoral Fellowship (2005). Professor Polyné’s Gallatin courses include Consuming the Caribbean; Black Intellectual Thought in the Atlantic World; Hemispheric Imaginings: Race, Ideology, and Foreign Policy in the Americas; and Sports, Race, and Politics.

Myisha Priest  
B.A. 1993, California (Berkeley); M.A. 1995, Cornell; Ph.D. 2005, California (Berkeley)  
Myisha Priest’s teaching and research focus on African American literature and material culture. She has published articles mining this fruitful intersection in The Crisis, Meridians, and Emmett Till in Literary Memory and Imagination. She is currently completing a book manuscript, “The Children’s Miracle: The Impact of Children’s Literature on African-American
Writing, an interdisciplinary project that considers how figures of children and children’s literature impact African American writing. Professor Priest is a recipient of the Schomburg Center for Research in Black Culture Fellowship for the 2009-2010 academic year.

Laurin Raiken
B.A. 1965, Brandeis; M.A. 1972, Adelphi
A sociologist of art and cultural historian, Laurin Raiken is a founding faculty member of the Gallatin School and the founder of the Gallatin Interdisciplinary Arts Program. His teaching and research interests include the sociology and political economy of the arts, cultural policy, arts and social change, the Jewish mystical tradition and art, Native American studies, and American society and economy in transition. An activist in the art world, Professor Raiken was a founder of the New York Free Theater and board chairman of the Foundation of the Community of Artists, and he has worked in various positions in arts and cultural policy. As cochairman of Citizens for Artists Housing, he helped to draft the New York State legislation that legalized loft living for artists in SoHo and NoHo. He has served as a consultant to the New York State Council on the Arts and the National Endowment for the Arts, as a cultural liaison for the Interfaith Center of New York, and as a senior editor for *Art and Artists*. Professor Raiken serves as Gallatin’s liaison for the Gallatin Newington-Cropsey Foundation Fellowship Program funded by the Newington-Cropsey Foundation’s Academy of Art, where he also serves as senior fellow. He is president of the Leo Bronstein Trust and literary executor of the late Leo Bronstein’s works in art philosophy. A founder of the NYU Community Service Program, he is currently a consultant to NYU’s Faculty Resource Network on Native American colleges and faculty convener for the seminar “Art, Public Policy, and Politics.” He is currently working on developing a joint NYU-Columbia Native People’s think tank, the “Tecumseh Agenda.” Professor Raiken is a University Senator. He received NYU’s Great Teacher Award in 1983 and in 1992 was named a University Educator of the Year by Vanderbilt University.

George Shulman
B.A. 1973, Amherst College; Ph.D. 1982, California (Berkeley)
George Shulman’s interests lie in the fields of political thought and American studies. He teaches and writes on political thought in Europe and the United States, as well as on Greek and Hebrew—or tragic and biblical—traditions. His teaching and writing emphasize the role of narrative in culture and politics. His first book, *Radicalism and Reverence: Gerrard Winstanley and the English Revolution*, was published by University of California Press. His second book, *American Prophecy: Race and Redemption in American Political Culture*, was published by University of Minnesota Press in the fall of 2008. Focusing on the language that great American critics have used to engage the racial domination at the center of American history, *American Prophecy* explores the relationship of prophecy and race to American nationalism and democratic politics. Professor Shulman is a recipient of the 2003 NYU Distinguished Teaching Award.

Laura M. Slatkin
Before joining the faculty of Gallatin, Laura M. Slatkin taught at the University of California at Santa Cruz, Yale University, Columbia University, and the University of Chicago, where she received the Quantrell Award for Excellence in Undergraduate Teaching. Her research and teaching interests include ancient Greek and Roman poetry, especially epic and drama; wisdom traditions in classical and Near Eastern antiquity; gender studies; anthropological approaches to the literature of the ancient Mediterranean world; and cultural poetics. Her recent course offerings have included Gender in Antiquity; Ancient Greek and Near Eastern Wisdom Traditions; Ancient Reflections in a Time of Modern War; *Medea and Beloved*; and Classical Drama and Its Influences. Professor Slatkin has published articles on Greek epic and drama; a second edition of her book *The Power of Thetis* is being published in 2009 by Harvard University Press. She has served as the editor in chief of *Classical*
Philology, an international journal in the field of classics, and has coedited Histories of Post-War French Thought, Volume 2: Antiquities (with G. Nagy and N. Loraux, New Press, 2001). In 2007, she held a fellowship from Columbia University Institute for Scholars in Paris, and she is currently working on a study of the reception of Homer in British romantic poetry. Professor Slatkin has been invited to present her work at the Max-Planck-Institut für Wissenschaftsgeschichte in Berlin, the Craven Seminar at Cambridge University, and the Ecole des Hautes Etudes in Paris. She is also currently visiting professor in the Committee on Social Thought at the University of Chicago.

Matthew Stanley

Matthew Stanley teaches and researches the history and philosophy of science. He holds degrees in astronomy, religion, physics, and the history of science and is interested in the connections between science and the wider culture. He is the author of Practical Mystic: Religion, Science, and A. S. Eddington, which examines how scientists reconcile their religious beliefs and professional lives. Currently, he is writing a book that explores how science changed from its historical theistic foundations to its modern naturalistic ones. Professor Stanley is also developing a project on science in war, and he is part of a nationwide effort to use the humanities to improve science education in the college classroom. He has held fellowships at the Institute for Advanced Study, the British Academy, and the Max Planck Institute.

Clyde R. Taylor
B.A. 1953, M.A. 1959, Howard; Ph.D. 1968, Wayne State

Clyde R. Taylor is a cultural historian whose training and experience lie mainly in literary and film studies. His teaching explores narratives of cultural self-imagining as they have been fashioned by African and African diaspora societies, as well as the way these narratives intersect with counternarratives of Western civilization. He has curated and programmed film and art exhibitions at several institutions, including the Whitney Museum of American Art and the Brooklyn Museum. His writings include Vietnam and Black America as editor, Black Genius as coeditor, and The Mask of Art, for which he received the Josephine Miles-Oakland PEN Award. He also wrote the script for the PBS documentary Midnight Ramble, the Life and Legacy of Oscar Micheaux. He has received several grants and fellowships, including a Fulbright Fellowship, Ford, Rockefeller, and residencies at the Whitney, Bellagio Research Center, and Museum of African Art (D.C.). He has been elected to the National Hall of Fame of Writers of African Descent, and he has received an “Indie” for critical writing on films of minorities, as well as a Callaloo Prize for nonfiction prose. His current writing project involves alternative modernisms in non-European contexts.

Jack (John Kuo Wei) Tchen

John Kuo Wei Tchen is a historian and cultural activist. Since 1975, he has been studying interethnic and interracial relations of Asians and Americans, helping to build cultural organizations, and exploring how inquiry in the humanities and society can help deepen the quality of public life and policy. His teaching and research interests include cross-cultural and community studies; New York City history; Asians in the Americas; race, colonialism, and museums; dialogic theory; and radical pedagogy. Professor Tchen is the founding director of the A/P/A (Asian/Pacific/ American) Studies Program and Institute at New York University. Before coming to NYU, he was director of the Asian/American Center at Queens College of the City University of New York, an associate professor in the Department of Urban Studies at Queens College, and a member of the Ph.D. faculty in sociology at the Graduate Center (CUNY). His most recent book, New York Before Chinatown (1999), is about orientalism and the formation of American identity in 19th-century New York City. He has also authored Genteel’s Photographs of San Francisco’s Old Chinatown (1984), which won an American Book Award (Before Columbus Foundation). In 1980, he cofounded the
Museum of Chinese in America (New York City), which recently reopened at a new location designed by Maya Lin. He works on a range of exhibits, films, radio, and other public humanities projects, including a new report on Asian/Pacific American issues in U.S. higher education published by the College Board. He is currently working on a book about the unrecognized tradition that makes New York City a great place. In 1991, he was awarded the Charles S. Frankel Prize (now the National Humanities Medal) from the National Endowment for the Humanities, and in 1993, he received the City of New York Mayor’s Award of Honor for Arts and Culture. In 1999, he was named one of the “A 100 List” for A Magazine’s list of the 100 most influential Asian Americans in the past decade.

**Alejandro Velasco**


Alejandro Velasco is a historian of modern Latin America whose research and teaching interests are in the areas of social movements, urban culture, and democratization. His dissertation, “A Weapon as Powerful as the Vote: Street Protest and Electoral Politics in Caracas, Venezuela Before Hugo Chávez,” couples archival and ethnographic research to examine how residents of Venezuela’s largest public housing community pursued full citizenship during the heyday of Latin America’s once-model democracy. Before joining the Gallatin faculty, Professor Velasco taught at Hampshire College, where he was a Five College Fellow, and at Duke University. His teaching record includes interdisciplinary courses on contemporary Latin America, seminars on urban social movements, historical methods courses on 20th-century revolutions, and workshops with primary and secondary school educators. At Gallatin, his courses include (Re)Imagining Latin America, ¡Revolución!, and Incivility in the Age of Civil Society. Professor Velasco’s research has won major funding support from the Social Science Research Council, the American Historical Association, the Ford Foundation, and the Mellon Foundation, among others, and he has presented widely at both national and international conferences and symposia.

**E. Frances White**


E. Frances White is NYU’s vice provost for faculty development, having served as dean of the Gallatin School from 1998 to 2005. She has been awarded fellowships from the Danforth Foundation, the Mellon Foundation, and the National Endowment for the Humanities, among others. She has also been a Fulbright Senior Research Scholar in Sierra Leone and the Gambia. Before coming to NYU, she taught at Fourah Bay College of the University of Sierra Leone and at Hampshire College. Her awards include the Catherine T. and John D. MacArthur Chair in History (1985-1988) and the Letitia Brown Memorial Publication Prize for the best book on black women (1987). Her teaching and research interests include the history of Africa and its diaspora, history of gender and sexuality, and critical race theory. Her books include *Sierra Leone’s Settler Women Traders*, *Women in Sub-Saharan Africa*, and *Dark Continent of Our Bodies*. Concerned about the impact of civil unrest in Sierra Leone, she is working on a follow-up to her dissertation research project.

**Susanne L. Wofford**

B.A. 1973, Yale College; B.Phil. 1977, Oxford; Ph.D. 1982, Yale

Susanne L. Wofford is the dean of the Gallatin School. Before coming to Gallatin, Professor Wofford taught at Yale University and the University of Wisconsin (Madison), where she most recently served as director of the Center for the Humanities and as the Mark Eccles Professor of English, having formerly been chair of the Divisional Committee for Arts and Humanities and director of graduate studies in English. She has been a member of the faculty of the Bread Loaf School of English since 1987 and was a visiting professor at both Harvard University and Princeton University. A distinguished scholar of epic poetry and of Renaissance and early modern literature, Professor Wofford is the recipient of many prizes and honors,
including the University of Wisconsin Chancellor's Award for Distinguished Teaching; the University of Wisconsin Romnes Fellowship; the Hilldale Award for Collaborative Research, UW-Madison; the Robert Frost Chair at the Bread Loaf School of English; the Isabel MacCaffrey Prize (awarded by the Spenser Society); the William Cline Devane Medal for Distinguished Teaching at Yale University; the Sarai Ribicoff Award for the Encouragement of Teaching in Yale College; and the Yale College-Sidonie Miskimin Clauss Prize for Teaching Excellence in the Humanities. She was also appointed to the Charles B. G. Murphy Chair while at Yale and, as a graduate student, won a Mellon Fellowship, a Whiting Fellowship, a Danforth Fellowship, and a Marshall scholarship. Currently chair of the Modern Language Association’s Executive Committee for the Division on the Literature of the English Renaissance, excluding Shakespeare, she has served as the president of the Shakespeare Association of America and serves or has served on the boards of the International Spenser Society, American Comparative Literature Association, and the Consortium of Humanities Centers and Institutes. She is a cofounder and member of the steering committee of the Theater Without Borders International Collaborative. Her research interests include Shakespeare, Spenser, Renaissance and classical epic, comparative European drama, and narrative and literary theory. Her publications include *The Choice of Achilles: The Ideology of Figure in the Epic* (Stanford University Press, 1992), *Epic Traditions in the Contemporary World: The Politics of Community* (coeditor) (University of California Press, 1999); *Shakespeare: The Late Tragedies* (Prentice-Hall, 1995); and *Hamlet: Case Studies in Contemporary Criticism* (St. Martin’s Press, 1994). Her current projects include *The Apparent Corpse: Popular and Transnational Bodies on the Shakespearean Stage and Foreign Nationals: Intercultural Literacy and Literary Diaspora in Early Modern Europe.*

**ASSOCIATE FACULTY**

**Rebecca Amato:** American cultural history; gender and sexuality; history of New York; cinema studies; urban studies; museums and cultural institutions

**Nicole Cohen:** history of East Asia, especially modern Japan and Korea; colonialism and imperialism; gender; space; social history; everyday life

**Gail Drakes:** contemporary U.S. cultural and social history; African American history; intellectual property law and culture; collective memory; social movements; documentary film studies

**Caleb Elfeinbein:** Islamic traditions; gender in Islam; modern Islamic intellectual history; modern Middle Eastern history; colonialism and postcolonialism; secularism; modern European intellectual history; religion and modernity

**June Foley:** 19th- and 20th-century literature; the novel; fiction writing, memoir writing; writing for young readers

**Rahul Hamid:** Iranian cinema; modernism in cinema; early film; narrative theory; politics and aesthetics; adaptation; film criticism

**Lauren Kaminsky:** modern world history; Western and Eastern European studies; comparative history of gender and sexuality; state theory and socialism; cinema studies

**Patrick McCreery:** American studies; queer theory; cultural studies; urban studies; family life

**Nicole Parisier:** 19th- and 20th-century American literature; art and cultural history; contemporary fiction; autobiography

**Vasu Varadhan:** media studies; media, globalization, and cultural identity; international communications; women in developing countries; expository writing; ancient Indian literature
PART-TIME FACULTY  
(SELECTED LIST)

**Maria-Luisa Achino-Loeb:** the study of silence; language and culture; migrations, ethnicity, and identity; rhetoric and religious movements

**Cynthia Allen:** digital new media; electronic arts; interactive multimedia; virtual museum of digital archives on the Internet

**Elliott Barowitz:** fine arts; arts administration and publishing; art history/theory

**Victoria Blythe:** English literature; law and literature; critical theory; genre studies; the journal

**Bill Caspary:** modern social and political thought; democratic theory; political psychology; philosophy of science; peace studies

**John Castellano:** music performance, business, and technology

**Lenora Champagne:** performance art; directing; playwriting; creative writing; theatre history; women and performance

**Laura Ciolkowski:** 19th- and 20th-century literature and culture; critical theory; gender studies; travel literature; cultural studies; gender and technology; literature and the body

**Dan Dawson:** African and African American art, history, and culture; spirituality and art; oral traditions; photography and social change

**Imani Douglas:** theatre; aesthetic education; women/African American women in drama; television and film writing

**Gregory Erickson:** 20th-century American and European literature; 20th-century music; postmodernism; music and literature; Bible as literature; theology and atheism; cultural studies; television studies

**Emily Fragos:** poetry; fiction writing; rhetoric

**Nathaniel Frank:** cultural and political history; gay and lesbian history; contemporary social commentary

**Lise Friedman:** performing and visual arts; translating performance experience into words and images; photography; graphic design; writing

**Donna Goodman:** art; architecture; philosophy; film; visionary theories; technology; urban and environmental studies

**Judith Greenberg:** 20th-century French and British literature; trauma studies; psychoanalysis; women’s studies; Holocaust studies

**Lanny Harrison:** character acting and performance; storytelling; dance; Buddhist and Taoist studies

**Scott Hightower:** aesthetics and the arts; prosody; comparative literary studies; poetry; writing

**Maria Hodermarska:** creative arts therapies; community-based mental health services; arts in education; group dynamics; improvisation and autobiographical performance

**Justin Holt:** ethics; social and political philosophy; political economy; German Idealism; history of metaphysics and epistemology; philosophy of science; theories and history of the welfare state; philosophy of law

**Nettie Jones:** 20th-century fact, fiction, and fictionalized writing; creative cross-cultural cruising

**Bert Katz:** studio art; photography; contemporary art thought; histories of visual art and artist’s training

**Antonio Lauria-Perricelli:** power, class, culture, state; everyday life; Caribbean/Latin America

**Patricia Lennox:** Shakespeare studies and performance; Elizabethan/Jacobean literature and culture; early modern women; theatre and film history; fashion; ancient and modern mythology

**Meera Nair:** fiction and nonfiction writing; Asian American and postcolonial literature; South Asian history and politics

**Robin Powell:** dance; performance; mind/body integration/body therapies; health and fitness; psychology; clinical social work

**William Rayner:** music composition, improvisation, and performance; guitar studies; recording technology

**Steven Rinehart:** fiction, nonfiction, and memoir writing; Web development
Lee Robbins: history, mythology, and philosophy of depth psychology; Freud, Jung, and postmodern psychoanalytic thought; Buddhist psychology; literature and psychoanalysis

Pat Rock: Shakespeare; medieval and Renaissance studies; Greek philosophy and literature

Barnaby Ruhe: visual art; art criticism; art history; art and anthropology; art and psychology; shamanism; history of warfare and revolution

Antonio Rutigliano: Greek, Roman, and medieval literature; semiotics; romance languages; French and Italian cinema; medieval and Renaissance art, philosophy, and history

Philip Sanders: electronic arts; interactive multimedia; computer animation; interactive storytelling; visual language

Leslie Satin: dance and performance; performing and visual arts; choreography; gender and performance; assemblage art; scores and structures for performance; contemporary avant-garde; arts criticism; autobiography and creative nonfiction

Judith Sloan: theatre; solo performance; oral history, humor, and social satire; conflict resolution; immigration and the changing face of America; documentary arts; audio art, radio, and multimedia expressive arts; community projects and dialogue across race, religion, ethnicity, and class

Chris Spain: creative writing; film

Paul Thaler: media technology and culture; First Amendment and media law; propaganda; history of mass media; media ethics

Christopher Trogan: aesthetics; 20th-century German and American literature/culture; history of philosophy; philosophy of music; philosophy of law; writing philosophy

Susan Weiss: 19th-century British novel; autobiography; women and romantic love in literature; women and sexuality; feminism

Carol Zoref: fiction and essay writing; 19th-, 20th-, and 21st-century literature; photography and other visual narratives
The Gallatin undergraduate program in individualized study (HEGIS code number 4901*) leads to the Bachelor of Arts degree. Each student’s curriculum combines a general liberal arts education with a concentration in a specific area of study. Gallatin students can take regular classroom courses in most of the undergraduate schools of New York University; they do independent study projects, internships, and private lessons in the arts; they study abroad, often in Gallatin’s own travel courses; and they study modes of interdisciplinary thought and the history of ideas through traditional great books and other significant texts in Gallatin’s own liberal arts courses.

**ADVISING**

To ensure the success of this individualized approach to education, Gallatin places primary emphasis on advising. Each student is teamed with a faculty member who shares the student’s interests and serves as an academic adviser. The adviser helps the student plan the course of study each semester and often supervises independent study and internships. Student and adviser thus get to know each other very well, and they often develop relationships that last long beyond graduation.

**THE CONCENTRATION**

Gallatin students develop a unique concentration based on their own academic and professional goals. A concentration is a program of study organized around a theme, problem, activity, period of history, area of the world, or some central idea; it takes the place of a major. To construct a concentration, students draw on a variety of perspectives and theories and build on a range of skills in order to explore the organizing theme. They may take related courses in a number of departments in other schools, as well as in Gallatin; they may engage in independent study or internships as part of the work. The concentration typically constitutes from one-fourth to one-third of students’ undergraduate studies. It may lead toward graduate study or toward a career, or it may simply express students’ curiosity about a particular problem. Gallatin students create concentrations around a diverse and expanding array of ideas: from African American History and Public Policy Studies to Community Building Through the Arts; from Literature and Disability Studies to The Politics of Communications; and from Neuroscience and Philosophy to Latin America and Asia in the 17th century.

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* HEGIS: Higher Education General Information Survey
  New York State Department of Education
  Office of Higher Education
  State Education Building
  89 Washington Avenue, 2nd Floor, West Mezzanine
  Albany, NY 12234
  Telephone: 518-474-5851
  www.highered.nysed.gov
AN INTEGRATED VISION

While students pursue their concentration mainly through course work in the other schools of the University as well as through internships and independent study projects outside of NYU, they all take a number of courses in Gallatin’s core curriculum. This core curriculum focuses on the liberal arts and includes a wide variety of courses in writing, literature, the arts, the social and natural sciences, the history of ideas, and the great books. One of the main purposes of the core curriculum is to help students make connections—both between the various areas of academic study that comprise their individualized programs and then between their experiences in school and the world beyond the campus. Most Gallatin courses adopt an interdisciplinary approach that provides students with a model for developing their own multidisciplinary program of study. Ultimately, the Gallatin curriculum aims to provide students with an integrated educational experience that encourages them to think historically, logically, and independently.

SIGNIFICANT TEXTS

A central component of the Gallatin curriculum is a commitment to the study of the history of ideas through traditional great books and other significant texts. Almost every Gallatin course—from first-year seminars to writing courses to the various interdisciplinary seminars—focuses to some degree on important and influential texts and ideas from across history and around the world. This emphasis on an expansive notion of the great books has always distinguished Gallatin from other nontraditional programs as well as from most traditional programs. It also points to one of the underlying assumptions of the Gallatin philosophy of education: a college education should prepare a student not only for a career but also for life in a broader sense. The Gallatin experience cultivates a sense of history, a taste for art, ease with scientific thought, and an ability to think and learn independently and critically.

“It is remarkable, the character of the pleasure we derive from the best books. . . . There is some awe mixed with the joy of our surprise, when this poet, who lived in some past world, two or three hundred years ago, says that which lies close to my own soul, that which I also had well-nigh thought and said.”

—Ralph Waldo Emerson
SUMMARY OF B.A. DEGREE REQUIREMENTS

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Credits</strong></td>
<td>128 credits (a minimum of 64 credits must be completed after matriculation at Gallatin)</td>
</tr>
<tr>
<td><strong>Academic Good Standing</strong></td>
<td>A final minimum cumulative grade point average of 2.0</td>
</tr>
<tr>
<td><strong>Gallatin K-Credit Requirement</strong></td>
<td>32 credits in Gallatin courses (see below for rules on the distribution of this credit)</td>
</tr>
<tr>
<td><strong>Liberal Arts Core Requirement</strong></td>
<td>32 credits in the liberal arts distributed as follows:</td>
</tr>
<tr>
<td>First-Year Interdisciplinary Seminar</td>
<td>4 credits</td>
</tr>
<tr>
<td>Expository Writing (K10 first-year writing seminar and first-year research seminar)</td>
<td>8 credits</td>
</tr>
<tr>
<td>Humanities</td>
<td>8 credits</td>
</tr>
<tr>
<td>Social Sciences</td>
<td>8 credits</td>
</tr>
<tr>
<td>Mathematics or Science</td>
<td>4 credits</td>
</tr>
<tr>
<td><strong>Intellectual Autobiography and Plan for Concentration</strong></td>
<td>Approved by the student’s adviser by the completion of the sophomore year (64 credits)*</td>
</tr>
<tr>
<td><strong>Classroom Credit Requirement</strong></td>
<td>A minimum of 64 classroom credits</td>
</tr>
<tr>
<td><strong>Residency Requirement</strong></td>
<td>The last 32 credits must be earned at NYU</td>
</tr>
<tr>
<td><strong>Senior Colloquium</strong></td>
<td>Two-hour presentation and discussion with faculty</td>
</tr>
<tr>
<td><strong>Course Equivalency</strong></td>
<td>A maximum of 32 credits</td>
</tr>
</tbody>
</table>

*Required for students who are matriculated at Gallatin during the summer 2008 term or later.

UNDERSTANDING YOUR DEGREE REQUIREMENTS

The Office of the University Registrar calculates each student’s progress toward the Bachelor of Arts degree and generates a degree progress report. Gallatin students can review their degree progress report by using Albert, NYU’s online registration system. Students should also bear in mind that they are bound by the degree requirements in effect during the first semester in which they matriculate at Gallatin, according to the following pattern. Fall matriculants will be bound by the degree requirements in effect for the fall term in which they entered Gallatin. Spring matriculants will be bound by the degree requirements in effect for the fall term immediately preceding their enrollment. Summer matriculants will be bound by the degree requirements in effect for the fall term immediately following their enrollment.

**Total Credits**

To be eligible for the Bachelor of Arts degree, students must complete 128 credits within 10 years of matriculating at Gallatin. A minimum of 64 credits must be completed after matriculation at Gallatin.

**Academic Good Standing**

Students must maintain a minimum cumulative grade point average of 2.0 to remain in academic good standing. A final minimum cumulative GPA of 2.0 is required for graduation. For more information about academic good standing, see page 108.

Please note: Academic good standing is not the same as satisfactory academic progress. Satisfactory academic progress
In addition to Gallatin School courses, students may fulfill the liberal arts requirement through courses offered in the following College of Arts and Science programs and departments:

**Humanities**
- Africana Studies
- American Studies
- Art History
- Asian/Pacific/American Studies
- Classics
- Comparative Literature
- Dramatic Literature
- East Asian Studies
- English
- European and Mediterranean Studies
- French
- German
- Hebrew Language and Literature
- Hellenic Studies
- History
- Irish Studies
- Italian
- Medieval and Renaissance Studies
- Middle Eastern and Islamic Studies
- Music
- Philosophy
- Religious Studies
- Russian and Slavic Studies
- Spanish and Portuguese Languages and Literatures
- Morse Academic Plan (V55.0400–0599 and V55.0700–0799)

**Social Science**
- Anthropology
- Economics
- Gender and Sexuality Studies
- International Relations
- Journalism
- Linguistics
- Metropolitan Studies
- Politics
- Psychology
- Sociology
- Morse Academic Plan (V55.0600–0699)

**Science**
- Biology
- Chemistry
- Computer Science
- Environmental Studies
- Mathematics
- Neural Science
- Physics

refers to the number of credits a student must complete in a given year to maintain eligibility for financial aid. For more information on satisfactory academic progress, see page 125.

**Gallatin K-Credit Requirement**

Students must complete 32 credits in Gallatin School courses, all of which are prefixed with the letter “K” and referred to as “K-credits.” In fulfilling this requirement, students must earn 16 K-credits in interdisciplinary seminars, identified by the registration code K20. First-year interdisciplinary seminars count toward both the interdisciplinary seminar requirement and the liberal arts core requirement (see below). Students who have successfully completed one or more Gallatin interdisciplinary seminars before entering Gallatin must earn 12 additional credits in interdisciplinary seminars after matriculating.

In addition to earning 16 credits in interdisciplinary seminars, Gallatin students must earn 16 credits in other Gallatin curricular offerings. To fulfill this requirement, students may take the first-year interdisciplinary seminar (K10); first-year writing and first-year research seminars (K10); additional interdisciplinary seminars (K20); advanced writing courses (K30); arts workshops (K40); community learning courses (K45); course offerings abroad (K55 and K95); and individualized projects (K50), including independent studies, tutorials, internships, and private lessons.

Entering students who have earned the associate’s degree or 64 credits from the Liberal Studies Program of the Faculty of Arts and Science are required to complete a minimum of 24 K-credits, 16 of which must be earned in interdisciplinary seminars. As stated above, students who have successfully completed one or more Gallatin interdisciplinary seminars before entering Gallatin must earn 12 additional credits in interdisciplinary seminars after matriculating.

**Liberal Arts Core Requirement**

All students must complete a minimum of 32 credits in liberal arts courses, ordinarily earned through course work in Gallatin or the College of Arts and Science. Courses taken to fulfill the liberal arts requirement may not be taken on a pass/fail basis. For entering first-year students and transfer students with fewer than 32 credits, the liberal arts core must be distributed as follows: 4 credits in a first-year interdisciplinary seminar; 8 credits in expository writing (first-year writing seminar and first-year research seminar); 8 credits in the humanities; 8 credits in the social sciences; and 4 credits in either mathematics or science.

Entering first-year students are required to take one of the first-year interdisciplinary seminars and the first-year writing and research seminars during their first year; the remaining liberal arts requirements should be fulfilled by the end of the sophomore year. Transfer students will have their transcripts reviewed on admission to determine which, if any, of the liberal arts core requirements they have fulfilled. Transfer students entering with 32 credits or more may take a liberal arts elective in lieu of the first-year interdisciplinary seminar. AP course credit and credit earned from other similar programs may not be used to fulfill the liberal arts requirement.

Students wishing to take courses toward the liberal arts core in schools other than Gallatin and the College of Arts and Science should submit a Petition form to the Office of Academic Advising.

**Intellectual Autobiography and Plan for Concentration**

Students who entered Gallatin in the fall 2003 term or later are required to write a two- to three-page essay called the Intellectual Autobiography and Plan for Concentration. Students who matriculated at Gallatin beginning in the summer 2008 term or later must write this essay by the end of the semester in which they complete the 64th credit toward the B.A. degree. Students who entered Gallatin during the summer 2008 term or later with 64 transfer credits are required to complete the Intellectual Autobiography and Plan for Concentration by the end of their first semester at Gallatin. Students write the essay in consultation with their adviser, and the essay must be approved by the adviser.
This essay has several purposes. First, students are expected to compose an intellectual history that describes the trajectory of their interests and education thus far. Second, students are asked to frame a plan for future study, including classroom course work and individualized projects. In constructing this essay, students should describe their educational experiences, the central idea or ideas informing their concentration, and the course work relevant to their concentration. Finally, this essay should be understood as an opportunity for students to reflect on how they learn as individuals and to consider what they find academically interesting and worthwhile. For more information about the Intellectual Autobiography and Plan for Concentration, see pages 51-54.

Classroom Credit Requirement

Students must complete at least 64 credits in classroom courses. Transfer credits and course equivalency generally count toward this 64-credit requirement, but independent study, tutorial, internship, and private lesson credits do not.

Residency Requirement

Students must complete their last 32 credits at NYU, by taking courses either at NYU in New York City or in an NYU study abroad program. Students who wish to study abroad through a school other than NYU or who wish to take courses outside of NYU should therefore do so before they complete 96 credits. Such arrangements require prior permission, which may be requested by submitting a Petition form to the Office of Academic Advising.

Senior Colloquium

Students must successfully complete a two-hour presentation and discussion with the student’s adviser and two other faculty members on a theme and list of 20 to 25 books chosen by the student. For information about the senior colloquium, see pages 54-56.

Transfer Credits

In general, students may apply a maximum of 64 transfer credits toward their Gallatin degree. Included in this maximum are all credits earned prior to admission, as well as any non-NYU credits a student may be approved to take after matriculation at Gallatin. Please note: all Gallatin degree candidates must complete a minimum of 64 credits after matriculation at Gallatin and must satisfy all other degree requirements.

Course Equivalency Credits

Undergraduate students may earn a maximum of 32 course equivalency credits for professional experiences they have had before matriculating at Gallatin. Please note: Course equivalency credits will be applied toward the transfer credit limit. The number of course equivalency and transfer credits may not exceed 64 credits.

The process of receiving credit begins with the compilation of an extensive portfolio documenting the student’s learning experiences prior to matriculation at Gallatin and ends with a rigorous evaluation process by NYU faculty. Students must demonstrate through the portfolio that they have mastered the material they would have learned in comparable NYU courses.

Course equivalency credit does not count toward the undergraduate residency requirement and should therefore be submitted in time to be evaluated before the senior year. Credits will not be evaluated for undergraduate students who intend to graduate with more than 128 credits.

To begin the process of applying for course equivalency credit, students should consult the director of external programs about the rules and regulations governing the process. For more information regarding policies, procedures, and guidelines for course equivalency credits, please visit www.nyu.edu/gallatin/current/ba

Changes in Degree Requirements

Degree requirements in the Gallatin School are subject to change. Generally, students must fulfill the degree requirements that are in effect when they enroll in Gallatin. Degree requirements for students transferring from a school or college within the University are those that are in effect when they first matriculate.
The Curriculum

Each Gallatin student creates a program of study that consists of various kinds of courses taken in several different schools within (and sometimes outside of) the University. Students who enter as freshmen usually graduate having taken between one-fourth to one-third of their credits within Gallatin and the rest of their credits in courses in the other schools of NYU (College of Arts and Science; Steinhardt School of Culture, Education, and Human Development; Stern School of Business; Tisch School of the Arts; School of Continuing and Professional Studies; Silver School of Social Work; and Wagner Graduate School of Public Service). Transfer students generally complete a larger proportion of their credits in Gallatin.

Within Gallatin, there is a unique curriculum that includes first-year program courses (designed for incoming freshmen), interdisciplinary seminars, arts workshops, advanced writing courses, and community learning courses. Students may also study outside the classroom by enrolling in individualized projects such as independent studies, tutorials, internships, and private lessons. There are also opportunities for taking courses at other colleges and for substantial study abroad.

GALLATIN COURSES

All students who enter Gallatin with fewer than 32 college classroom credits are required to take three courses that constitute the first-year program: the first-year interdisciplinary seminar, first-year writing seminar, and first-year research seminar.

First-year interdisciplinary seminars are intended to introduce students to the goals, methods, and philosophy of university education and to the interdisciplinary, individualized approach of the Gallatin School. These small classes of about 20 students encourage discussion rather than lecturing and use interesting writing exercises rather than conventional examinations. Each of the seminars focuses on a theme—The City and the Grassroots, Globalization, The Social Construction of Reality—and incorporates great books and significant texts representing several disciplines. Through their encounters with these books, students have the opportunity to examine the cultural legacy that has shaped us as individuals and as a society; to explore the many connections between the ideas embodied in the books and the experiences of our daily lives; and to discover the pleasures and challenges of the pursuit of knowledge.

The first-year writing seminar and first-year research seminar constitute a two-semester sequence intended to help students develop their writing skills and to prepare them for the kinds of writing they will be doing in their other courses. Rather than attribute the success of excellent writing to a writer’s innate gifts or to some mysterious moment of inspiration, these seminars approach writing as a craft that can be learned by acquiring the skills appropriate for each stage in the writing process (free writing, drafting, revising, polishing). Each seminar is organized around a particular theme—The Urban Muse, Identity in a Multicultural World, Myths and Fables, Writing in Times of War—with related readings that serve both as springboards for discussion and models for students’ own essays. Usually, the writing seminar begins with personal and descriptive essays and proceeds to focus on the critical essay. A significant portion of the research seminar is devoted to working on a long research paper, with attention to formulating key questions, choosing and evaluating sources, developing a thesis, structuring the argument as a whole, and revising and polishing the final paper.

at Gallatin. Students who are readmitted must fulfill the degree requirements that are in effect when they are readmitted, unless their offer of readmission states otherwise. Students who entered Gallatin before the current term should consult the relevant bulletin for their degree requirements.
In addition to the first-year program, Gallatin offers a variety of courses specifically designed to meet the needs of undergraduate students engaged in nontraditional programs. Every year, Gallatin offers more than 100 different interdisciplinary seminars on significant books and various themes in the history of ideas. These courses constitute the core of the Gallatin curriculum, and their unique themes reflect the intellectual interests of the Gallatin faculty and students. Recent offerings included Theorizing Freedom; Belief and Skepticism; The Existential Imagination; Diasporic Conditions; Poets in Protest; The History of Economic Thought; and Culture as Communication. Although each student chooses the specific courses that seem most interesting and most relevant to his or her own concentration, all students graduate with a solid grounding in the liberal arts and an experience of significant thinking and writing in the humanities, social sciences, and natural sciences.

Gallatin also offers an array of arts workshops in music, dance, theatre, and the visual arts. These workshops are taught by successful New York City artists, performers, and writers; they are designed for both beginning and advanced students. The arts workshops all employ an “artist/scholar” model that involves giving students experiential training in the practice of particular art forms as well as providing opportunities for critical reflection about the artistic process, aesthetic theory, and the sociology of art.

The Gallatin curriculum also includes a variety of advanced writing courses. In a workshop format with no more than 15 students, these courses engage students in thoughtful writing exercises and offer an opportunity to share work with fellow students and a practicing professional writer/teacher. Some of the courses focus on particular forms of writing—fiction, poetry, comedy, the journal, the personal narrative, the critical essay—while others encompass several forms and focus instead on a particular theme, such as writing about politics, writing about the arts, or writing about one’s ancestry.

Finally, another area of the curriculum consists of community learning courses, which bridge the gap between the classroom and the surrounding New York community. Students engage in various kinds of activities in the city: arts projects, oral histories, documentary videomaking, action research, and community organizing. They also read and discuss theories relevant to their work and consider the social, political, and ethical implications of the activities. These projects grow out of partnerships with a variety of community-based organizations.

**INDIVIDUALIZED PROJECTS**

In addition to these curricular areas, Gallatin offers students an opportunity to pursue their interests through a variety of alternatives outside the traditional classroom: independent study, tutorials, internships, and private lessons. The faculty encourages students to use all four of these learning formats when appropriate. For more information regarding policies, procedures, and guidelines for individualized projects, please visit [www.nyu.edu/gallatin/current/ba](http://www.nyu.edu/gallatin/current/ba).

In an independent study, a student works one-on-one with a faculty member on a particular topic or creative project. Typically the idea for an independent study arises in a course; for example, in a seminar on early 20th-century American history, a student may develop an interest in the Harlem Renaissance and ask the professor to supervise an independent study focused exclusively on this topic during the next semester. Students may also develop creative projects in areas such as, but not limited to, music composition, filmmaking, or fiction writing. Independent studies are graded courses, the details of which are formulated by the student and the instructor; these specifics are described in the independent study proposal and submitted to the Deans’ Office for approval. The student and instructor meet regularly throughout the semester to discuss the readings, the research, and the student’s work. Credit is determined by the amount of work entailed in the study and should be comparable to that of a Gallatin classroom course.
NYU Areas of Study

Gallatin students may take courses throughout the programs of NYU. It should be noted that some courses have prerequisites, and others may be limited to students in their respective departments.

### College of Arts and Science

- American Studies
- Anthropology
- Art History
- Astronomy
- Biology
- Chemistry
- Chinese
- Cinema Studies (in conjunction with Tisch School of the Arts)
- Classics
- Comparative Literature
- Computer Science
- Creative Writing
- Dramatic Literature
- East Asian Studies
- Economics
- English
- Environmental Studies
- European and Mediterranean Studies
- French
- German
- Hebrew Language and Literature
- Hellenic Studies
- History
- International Relations
- Irish Studies
- Italian
- Journalism
- Law and Society
- Linguistics
- Mathematics
- Medieval and Renaissance Studies
- Middle Eastern and Islamic Studies
- Music
  - Neural Science
  - Philosophy
  - Physics
  - Politics
  - Psychology
  - Religious Studies
  - Russian and Slavic Studies
  - Social and Cultural Analysis
  - includes Africana Studies, American Studies, Asian/Pacific American Studies, Gender and Sexuality Studies, Latino Studies, and Metropolitan Studies
  - Sociology
  - Spanish

### Steinhardt School of Culture, Education, and Human Development (Undergraduate)

#### Education and Applied Psychology
- Applied Psychology
- Childhood Education/Childhood Special Education, grades 1-6
- Early Childhood Education/Early Childhood Special Education, birth through grade 2
- Secondary Education, grades 7-12, with a teaching specialization in English
- Foreign Languages
- Mathematics
- Science
- Social Studies

#### Arts Professions
- Art, Studio
- Educational Theatre, all grades
- Music
  - Instrumental
  - Music Business
  - Music Education
  - Music Technology
  - Music Theory and Composition
  - Piano
  - Voice

### Health Professions
- Nutrition and Food Studies
- Speech-Language Pathology

### Media, Culture, and Communication
- Media, Culture, and Communication

### Steinhardt School of Culture, Education, and Human Development (Graduate)

- Administration, Leadership, and Technology
  - Business Education
  - Educational Communication and Technology
  - Educational Leadership
  - Higher Education

- Art and Art Professions
  - Art Education
  - Art Therapy
  - Studio Art
  - Visual Arts Administration
  - Visual Culture

- Humanities and Social Sciences in the Professions
  - Education and Jewish Studies
  - Environmental Conservation Education
  - History of Education Interdepartmental Research Studies
  - International Education Philosophy of Education Sociology of Education Studies in Arts and Humanities Education

- Media, Culture, and Communication

### Music and Performing Arts Professions
- Dance Education
- Educational Theatre
- Music Business
- Music Education
- Music Performance and Music Composition
- Music Technology
- Performing Arts Administration
- Performing Arts Therapies
- Drama Therapy
- Music Therapy

### Nutrition, Food Studies, and Public Health
- Community Public Health
- Food Studies
- Nutrition and Dietetics

### Occupational Therapy

### Physical Therapy

### Applied Psychology
- Counseling and Guidance
- Counseling Psychology
- Educational Psychology
- Psychological Development
- Psychology and Social Intervention
- School Psychology

### Speech-Language Pathology and Audiology

### Teaching and Learning
- Early Childhood and Childhood Education
- English Education
- Literacy Education
- Mathematics Education
- Multilingual Multicultural Studies
- Bilingual Education
- Foreign Language Education
- TESOL
- Science Education
- Social Studies Education
- Special Education
Generally, independent studies, like other courses, are 2 to 4 credits. Meeting hours correspond to course credits; a 4-credit independent study requires at least seven contact hours per term between the instructor and the student. For more information regarding policies, procedures, and guidelines for independent study, please visit www.nyu.edu/gallatin/current/ba.

**Tutorials** are small groups of two to five students working closely with a faculty member on a common topic, project, or skill. Tutorials are usually student-generated projects, and like independent studies, ideas for tutorials typically follow from questions raised in a particular course. Students may collaborate on creative projects as well. Recent tutorials have included Creating a Magazine, Dante’s Literary and Historical Background, and Environmental Design. Tutorials are graded courses, and students work together with the instructor to formulate the structure of the tutorial, the details of which are described in the tutorial proposal and submitted to the Gallatin School for approval. The tutorial group meets regularly throughout the semester, and students follow a common syllabus: all participants complete the same readings, write papers on similar topics, etc. Students in the same tutorial must register for the same number of credits. Credit is determined by the amount of work (readings and other types of assignments) entailed in the tutorial and should be comparable to that of a Gallatin classroom course. Tutorials range from 2 to 4 credits. Meeting hours correspond to course credits; a 4-credit tutorial requires at least 14 contact hours per term between the instructor and students. For more information regarding policies, procedures, and guidelines for tutorials, please visit www.nyu.edu/gallatin/current/ba.

**Internships** offer Gallatin students an opportunity to learn experientially at one of New York City’s many social institutions, arts and cultural organizations, community-based organizations, or corporations. Internships are a key element of the Gallatin program, and they are often among the most memorable and useful student experiences. Students gain
firsthand work experience and develop skills and knowledge that will help them in pursuing employment after graduation. They also explore the relationship between practical experience and academic theory. Gallatin provides an extensive list of available internships; students may pursue their own as well.

Placements include a wide variety of areas, such as business, education, legal services, social services, journalism, film and television, the arts, management, theatre, music, and dance. Some examples of recent internship sites include MTV, the United Nations, Bellevue Hospital Center, Circle in the Square Theatre, Legal Aid Society, Metropolitan Museum of Art, Capitol Records, and UBS.

Internships are typically unpaid positions, although students in paid internship positions are permitted to receive credit. For each credit, students are expected to devote at least three hours per week for the entire term; for example, a 4-credit internship would require at least 12-15 hours per week for 15 weeks. Interns receiving a letter grade attend a 75-minute seminar every other week to discuss issues of organizational structure and dynamics, influences from the larger environment, and practices in the industry. Those students taking the internship pass/fail meet periodically during the semester with their faculty adviser, submit a journal about the work experience, and write a final analytic paper. For more information regarding policies, procedures, and guidelines for internships, please visit www nyu edu/ gallatin/current/.

Private lessons give students the opportunity to earn academic credit for their studies at performing or visual arts studios in the New York area. These studies are meant to supplement work begun in regularly scheduled classes at NYU or to provide students with the opportunity to study areas for which comparable courses at the University are unavailable to Gallatin students. Private lessons may be taken in voice, music, dance, acting, and the visual arts, with teachers or stu-
dios of the student’s choosing—as long as they have met with the approval of the Gallatin faculty. By studying with professional New York City-based artist/teachers, students are offered the opportunity to learn and perfect their craft. The student also keeps a journal about the learning experience and produces a final analytical paper, and the private lesson teacher submits a written evaluation.

Private lesson credits will not be given for studies in Eastern movement forms, the martial arts, yoga, or massage techniques.

Credit for private lessons is determined by the number of instruction hours per semester. Gallatin provides guidelines on how many credits a student may earn for a given number of hours of lessons. Private lessons may be taken on a pass/fail basis only. Undergraduate students may not take more than 24 credits in private lessons during their studies at Gallatin, including lessons taken through the Steinhardt School of Culture, Education, and Human Development.

Please note: Unlike private lessons offered elsewhere in the University, Gallatin private lessons are arranged and paid for by the student. The student is responsible for full payment to the studio or instructor for the cost of the private lessons, as well as to New York University for the tuition expenses incurred by the number of private lessons course credits. In addition, any payment arrangements with the studio or instructor must be made by the student. For more information regarding policies, procedures, and guidelines for private lessons, please visit www.nyu.edu/gallatin/current/.

COURSES IN OTHER NYU SCHOOLS

Gallatin students may take courses in most of the schools, departments, and programs of NYU: the College of Arts and Science; the Steinhardt School of Culture, Education, and Human Development; the Stern School of Business; the Tisch School of the Arts; the School of Continuing and Professional Studies; the Silver School of Social Work; and (to a more limited degree) the Wagner Graduate School of Public Service. Students use the opportunity to study throughout the University to develop their areas of concentration. For example, a student interested in making environmental documentaries might take biology and environmental studies courses in the College of Arts and Science and environmental conservation education courses in the Steinhardt School of Culture, Education, and Human Development. Please note: permission to take courses is subject to the approval of the individual program or department.

COURSES OUTSIDE OF NYU

In addition to the many opportunities for study within NYU, Gallatin students are occasionally permitted to pursue courses outside of the University. Through concurrent registration, students may apply for permission to register at an accredited institution for courses that are not available at NYU. For policies regarding concurrent registration, see pages 101-2. In addition, students may earn credits in a non-NYU study abroad program with prior approval from the Gallatin Office of Academic Advising.

Advising

The Gallatin School places a great deal of importance on providing superior personalized advising to students. Gallatin presents its students with two significant and related academic opportunities: the chance to discover their own interests and passions, and the chance to develop plans of study to realize those interests and passions. However, these opportunities also represent challenges. The process of identifying and pursuing idiosyncratic interests can be daunting; the student must imagine unconventional ways of learning, cross boundaries between disciplines and professions, and make his or her own decisions rather than simply satisfy a school’s expectations. This degree of self-direction and autonomy can often be challenging as well as liberating, confusing as well as empowering. For this reason, Gallatin emphasizes the role of academic advising in the student’s experience.
Students need several kinds of support and guidance as they pursue a Gallatin education. First, they need help discovering and articulating their own interests and connecting those interests to an academic process. Second, because Gallatin students generally utilize far more elements of New York University than do their counterparts pursuing traditional majors, they need guidance in understanding the abundance of resources that the University offers. Finally, students require help in understanding and meeting Gallatin’s own academic requirements and policies. Despite—or perhaps because of—its unconventional character, Gallatin has a unique institutional structure that students must know and navigate. The Gallatin advising system addresses these diverse and complex needs.

THE ADVISING SYSTEM

Gallatin has a comprehensive approach to advising that relies on the knowledge and expertise of scholars and professionals. The advising system is multifaceted and layered to ensure that students make meaningful connections and utilize the various elements of the Gallatin program to effectively make their education their own.

The Primary Academic Adviser

At the core of the advising system is the primary academic adviser. Each student is assigned to work with a specific adviser on developing interests, constructing a program, and growing in personal, intellectual, and professional ways. Students are encouraged to develop close mentoring relationships with their primary academic adviser, as the adviser shares many of their intellectual, professional, and artistic interests. At a minimum, the student meets with the primary adviser each semester to discuss the courses, individualized projects, and other experiences he or she intends to engage in during the next term. The adviser approves the student’s Plan of Study, but far more commonly, the student and adviser meet more frequently during the year to consider more wide-ranging issues: how the student is formulating the core interests that lead toward a self-designed concentration; what sorts of ideas, theories, and methods appeal to the student as ways to organize the pursuit of the concentration; how disparate concepts and concerns might (or might not) be integrated into a coherent approach to an education; and what other sorts of studies might be worth pursuing even though they don’t fit into the concentration but might satisfy intellectual curiosity, provide outlets for creative expression, or manifest a commitment to social values. In other words, the primary academic adviser functions as an intellectual and academic mentor for the student.

Office of Academic Advising

The Gallatin Office of Academic Advising provides many of the resources necessary to meet students' needs not directly addressed by the primary adviser.

Class Advisers. The Office of Academic Advising has a staff of class advisers, each of whom works with the members of a specific cohort of students and also performs specialty advising duties. The class adviser system manages both to give individual students the services they need and to offer group programs on shared issues.

Class advisers focus on an entering class, though advisers are available to meet with other students as well during walk-in hours. Class advisers design programming appropriate to the particular developmental needs of their cohorts: for example, class advisers organize workshops that help students formally articulate their concentration as well as sessions on writing the rationale and preparing for the colloquium. The class adviser tries to promote a sense of community and class spirit among the members of the cohort and gets to know many of them personally. Class advisers are also available to meet with individual students when the student’s primary academic adviser cannot provide certain kinds of services. Class advisers oversee degree audits to help students understand where they stand in relation to graduation requirements, and these advisers can explain policies and procedures and point students toward appropriate resources and offices. Moreover,
each of the class advisers also performs certain specialty advising in support of the primary advisers: helping students plan for study abroad; coordinating scholarship and fellowship applications; and providing prelaw and premedicine advising. They also function as liaisons to the other schools and colleges of the University, ensuring that Gallatin students are aware of both the opportunities and constraints of study outside Gallatin. Finally, because each adviser is a faculty-qualified scholar who teaches at Gallatin, he or she brings a special academic expertise to the advising process.

**Peer Advising.** The final component of the advising system involves the Gallatin students themselves. Each year, undergraduate students are offered an opportunity to serve as peer mentors. These mentors provide support and peer advising to incoming first-year and transfer students. Peer mentors meet directly with students in casual settings, such as the student lounge space at Gallatin or other venues around campus, to answer questions about Gallatin courses, basic rules and requirements, where to locate resources, etc. Peer mentors share information from a peer perspective on topics such as study abroad, internships, and cocurricular events and opportunities. Their input and advice can be invaluable to a new student trying to acclimate to Gallatin.

**The Concentration**

In Gallatin, every student develops his or her own program of study, and the central focus of this program is the concentration. For Gallatin undergraduate students, a concentration is a set of learning experiences—courses, independent studies, tutorials, internships, and private lessons—connected by a common organizing idea. Designed by the student in consultation with the adviser, the concentration may take a variety of forms. It may focus on traditional disciplines, historical periods, areas of the world, specific concepts or problems, methods of inquiry, professional interests, personal experiences, or a combination thereof.

The Gallatin concentration is not simply a substitute for a traditional undergraduate major as defined by a faculty. Rather, each Gallatin student, with the approval of the student’s academic adviser, constructs an individualized concentration. Students have a great deal of freedom in constructing their concentration and can combine disciplines and classes in the way they think best suits their interests and their educational goals. There is no minimum credit requirement for the concentration, but it usually constitutes anywhere from a quarter to a third or more of the student’s undergraduate program (about 32 to 48 credits). Therefore, there is plenty of room for experimentation.

**The Intellectual Autobiography and Plan for Concentration Essay**

To facilitate each student’s ability to conceptualize, plan, and articulate his or her concentration, all students are required to write a brief, reflective essay of two to three pages about their intellectual development and their plans for designing the concentration. This essay, the Intellectual Autobiography and Plan for Concentration, must be approved by the adviser and submitted by the time the student has completed the 64th credit, usually in the sophomore year. See pages 42-43 for more details on this degree requirement.

In writing the essay, students begin by reflecting on their educational journey and exploring the following questions:

- Why did you choose Gallatin? What were your educational goals? Have those goals changed? Why and how?
- What educational experiences and courses (internships, seminars, independent studies, tutorials, workshops, private lessons) have been influential to you? What was particularly interesting
Potential Organizing Devices for the Concentration

These examples are intended to give students an idea of the many possible ways they can define and create their concentration. This list, however, is not exhaustive.

**Theme:** One device for building a concentration is to explore an interesting concept, phenomenon, or problem, such as Order and Chaos, Passion and Reason, or Democracy. The theme can be broadly construed, as, for example, Race in the Americas, Gender as a Social Construction, Sexual Identity and Civil Law, or Class and Political Organizing, and can be applied to a number of different historical periods or areas of the world. It can also be investigated comparatively and studied from a variety of disciplinary perspectives such as politics, philosophy, literature, or religion. Examples of theme-based concentrations include Gandhi, Nonviolence, and Social Change; Discovery and Representations of the "New World."

**Area:** This concentration focuses on a part of the world, such as Southeast Asia or Latin America. The concentration may be concerned with a particular time period in that area or a comparative view of the area across historical epochs. As in concentrations based on a time period, students need to consider how the area is defined historically, geopolitically, and culturally, as well as examine processes and developments in this part of the world. Examples include Urban Societies in Latin America; News Media in the Middle East.

**Period:** A concentration might explore a period of history such as the ancient world, the Middle Ages, or the Ming Dynasty. The focus might be on one nation or continent, such as pre-Columbian South America, or on events and processes across those boundaries as in, for example, a consideration of the 15th century in Europe, Asia, and Africa. Both the period and area concentrations can be combined with the concept (theme) device, as in Modernization in Africa and Latin America. Other examples include Tradition and Revolution in the Middle Ages and the Renaissance; The Industrial Revolution in England and America.

**Method:** A major analytic method, a theoretical framework, may be used as a way of organizing a concentration. A concentration using this device might study Marxist theory, feminist theory, disability theory, structuralism, or post-structuralism and apply such a system of analysis to art, culture, social change, etc. Examples include Foucault and the Structuralist Movement; Gender and Race in Feminist Theory; Praxis: The Challenge of Making Political Practice from Social History.

**Arts and Performance:** A concentration in performance might involve pursuing a combination of critical and historical studies about an art form and practice in that form. These might include dance, dance history, and criticism; dramatic literature and acting; writing; the visual arts; and music. Examples include Mime and the Aesthetics of Silence; Art as Culture and Political Change; Minstrelsy and the Performance of Racial Identity.

**Profession:** Organizing a concentration in this manner allows students, through a range of cross-disciplinary studies and experiences, to prepare for a profession not represented by one of the departments of NYU, such as cultural policy, environmental activism, or political consulting. Students may also use this concentration to prepare for such areas as prelaw and premedicine, writing, and communications. Examples include Labor Organizer; Arts Magazine Publisher.

**Interdisciplinary Study of a Discipline:** Students may choose to study a single discipline, such as studio arts, comparative literature, writing, or philosophy. Students can turn this into an interdisciplinary study by looking at a subject from, for example, a historical perspective. In this type of concentration, students may interrogate a discipline by asking questions that undermine disciplinary boundaries or that demonstrate the relevance of other discourses and disciplines. For example, students who are interested in studying Latin American literature can inform that study by taking courses in Latin American gender and culture, politics, and history. For studio arts, for example, students may want to study art history, cultural history, and gender issues as a way of informing a focus in painting. Other examples include History; Literature.

**Event or Person:** A concentration may focus on an event like the Vietnam War or a person like Plato or Charles Darwin. In this case, it is important to approach the study from a historical perspective and from more than one discipline to gain a greater understanding of the person or event. A study of Darwin, for example, could lead to a larger conceptual issue of social Darwinism and its contemporary effects. Other examples include The French Revolution; Michelangelo.
and why? What ideas have evolved from your educational experience so far?

Using these questions as a starting point, students can then turn their attention to the plan for their concentration:

- What idea, period, subject, theme, concept, or discipline is of particular interest to you? Is there a central idea or theme around which your concentration may be organized?
- What type of course work (internships, seminars, independent studies, tutorials, workshops, private lessons) will you take to construct the concentration and in what sequence?
- What is the meaning of such a course of study? What connections does this course of study have to other work and educational experiences, and what is its relevance to your future plans for graduate study or your career?

For most students, these are familiar questions that are similar to those they answer when they complete the Gallatin Plan of Study form. The Intellectual Autobiography and Plan for Concentration becomes the opportunity to integrate these ideas and to help students understand how their learning experiences converge and coalesce into a unique, individualized course of study.

**Timetable for Writing the Essay**

The Intellectual Autobiography and Plan for Concentration should be submitted by the time the student has completed the 64th credit, usually at the end of the sophomore year. Students who have transferred into Gallatin with 64 credits have until the end of their first semester at Gallatin to complete the requirement. The pacing for writing the essay, however, will vary as students move toward that goal at different rates and through different strategies.

**First-Year Students.** Most first-year students are exploring different subjects and naturally may not have a clear idea of their concentration. Students choose courses and learning opportunities with the guidance of their adviser, exploring interests and goals, identifying their learning styles and strengths, and taking courses in a variety of departments and schools.

**Sophomores.** During their second year, students begin pursuing their concentration. They meet regularly with their adviser to discuss options, formulate questions, choose appropriate methods, and discover resources. These conversations should aid in course planning for the junior year. Part of this process includes drafting and completing the Intellectual Autobiography and Plan for Concentration.

**The Approval Process**

The student’s adviser is responsible for approving the Intellectual Autobiography and Plan for Concentration essay; thus, it is particularly important that students and advisers work closely together on this document. When students enroll at Gallatin, they will be automatically registered in a 0-credit Intellectual Autobiography and Plan for Concentration course (IAPC0000001), which is graded on a pass/fail basis. Continuing students who do not fulfill this requirement by the completion of their 64th credit will have a restriction (called a Dean’s Hold) placed on their registration. Transfer students who arrived at Gallatin with 64 credits will also have the restriction (Dean’s Hold) placed on their registration if they do not complete the requirement by the end of their first semester at Gallatin. This restriction will prohibit students from registering or making schedule changes (such as dropping or adding courses) until the Intellectual Autobiography and Plan for Concentration is approved by the adviser and submitted.

**Changes in the Plan for Concentration**

The Intellectual Autobiography and Plan for Concentration is an evolving working document. Consequently, the essay is not expected to be exhaustive or binding; rather, it is a way for students to make sense of and guide their college studies. After the essay is approved, students may make changes as they progress toward the degree and they should discuss these changes with their adviser. The substance of the plan may shift somewhat as the student’s focus...
becomes clearer or as the student’s interests evolve.

If a student’s interests change significantly (from costume history to artificial intelligence, for example), the adviser can ask for a revision of the essay. If this occurs, the student needs to consider whether there is sufficient time left in the program to be able to complete the new plan.

The Colloquium

To qualify for graduation, all students in the Gallatin undergraduate program must successfully complete a final oral examination called the colloquium.

The colloquium is an intellectual conversation among four people—the student, the student’s adviser, and two other members of the faculty—about a selection of books representing several academic disciplines and historical periods. The colloquium provides an opportunity for students to reflect on their Gallatin concentration and to synthesize various learning experiences—studying texts, taking courses, engaging in independent study and internships—into an integrated discussion about several books and themes. In preparing for the colloquium, each student creates a booklist of 20 to 25 works and writes a brief paper called the rationale, which describes the themes the student plans to discuss in the colloquium.

PREPARING FOR THE COLLOQUIUM

As the student works through the process of defining the concentration, the colloquium topic should start to become clearer. When choosing courses, the student should keep in mind the general requirements of the booklist; students will need to select texts representing a variety of disciplines and historical periods. It is also a good idea to keep a separate notebook with comments on important texts and ideas. If the student has an idea of what his or her colloquium topic will be, he or she might think of ways to develop that topic in papers for courses.

During the second semester of the junior year, students work closely with their adviser to complete the rationale, the basis for the colloquium, and to compose a preliminary booklist. During the first semester of their senior year, students finalize the booklist. Seniors will be asked to complete their colloquium during the fall (or penultimate) semester of their senior year.

The Role of the Adviser

Conversations that the student has with his or her adviser are an important part of the Gallatin education and an important part of preparing for the colloquium itself. The adviser must approve the student’s booklist and rationale, so he or she will play an important role in helping the student prepare the list and write the rationale. The adviser can explain the procedures for the colloquium, help the student focus on unifying themes, make suggestions for the booklist, and offer helpful advice on writing the rationale. The adviser will also play a significant part in the colloquium itself as one of the committee members.

Colloquium Week

In both the fall and spring semesters, the Gallatin Office of Academic Advising hosts a weeklong series of events designed to help students prepare for the rationale and colloquium. These events include faculty-led workshops on writing the rationale, a faculty lecture on the purpose and nature of the colloquium, and a mock colloquium featuring a recent alumnus or alumna and Gallatin faculty members. In addition to these events, the Office of Academic Advising also offers students rationale and colloquium support through one-on-one meetings with their class adviser.

Other Ways to Prepare

Consulting with Instructors.

Students should feel free to consult with any member of the Gallatin faculty or any of their NYU professors. These individuals can help by suggesting books, commenting on the rationale, and discussing the ideas the student wants to explore in the colloquium.
THE BOOKLIST

The Colloquium Rationale and Booklist form is available at the Gallatin Office of Academic Advising and on the Gallatin Web site. Students should use this form to identify their booklist, which should consist of 20 to 25 books arranged according to the following four sections:

1. Ancient, Medieval, and Renaissance Classics
Identify at least seven works written before the mid-1600s.

2. Modernity—the Humanities
Identify at least four works, written after the mid-1600s, in humanities disciplines such as literature, philosophy, history, the arts, critical theory, and religion.

3. Modernity—the Social and Natural Sciences
Identify at least four nonfiction works, written after the mid-1600s, in the natural, quantitative, applied, and/or social sciences.

4. Area of Concentration
Identify at least five works representing the student’s area of concentration.

Independent Study. Some students choose to design an independent study around their colloquium topic(s); usually such projects are for 2 to 4 credits, depending on the number of books and writing assignments. Students may work on such independent studies with their adviser or other NYU faculty members, so long as the instructor has sufficient expertise on the themes and the books the student wants to include in the independent study.

Study Group. Some students have found that one of the most effective ways to prepare for the colloquium is by forming a study group with their peers. Students can form such a group on their own, or Gallatin will help students find other students interested in joining a study group.

THE BOOKLIST AND RATIONALE

The main focus of the colloquium is a discussion of the works on the student’s booklist. This list consists of 20 to 25 books representing several academic disciplines and historical periods, related to the theme or themes described in the rationale—a three- to five-page paper that describes the main theme or themes the student plans to talk about in the colloquium. The rationale also refers to several of the books on the booklist, particularly those that may not be very well known. It can also include a discussion of the student’s intellectual development, area of concentration, internships, independent studies, courses, and extracurricular projects, but the rationale should place primary focus on explaining the topics the student wants to discuss in the colloquium.

FORMAT OF THE COLLOQUIUM

The colloquium provides an opportunity for students to explore ways of integrating their academic, professional, and personal odysseys with the ideas and themes in the books that have been significant in their education. The colloquium should therefore be viewed as a valuable experience, and students who are well prepared need not be apprehensive.

The Conversation Between the Student and the Committee

Although each colloquium is in some respects unique, all tend to follow the same general format. The colloquium is scheduled for two hours—90 minutes for the colloquium itself and up to 30 minutes for the committee members to discuss the student’s performance among themselves and with the student. The colloquium usually begins with a brief discussion of the student’s earlier schooling, intellectual interests, professional experiences, academic program as a Gallatin student, plans for further education, career goals, and the themes on which the colloquium will focus. The main goal of this part of the colloquium...
is to create an individualized context for the discussion of the books and to establish a framework for integrating the readings with the student’s interests and life experiences.

After this introductory presentation, the student and the faculty committee proceed to discuss the works on the student’s booklist. Students should bring a copy of their rationale and booklist to the colloquium. The general tone of the colloquium is that of an intellectual conversation. Its purpose is not to test the student’s rote memory of the details in the texts, but rather to evaluate the student’s capacity to think, to inquire, to make connections, and to suggest interpretations. Students may be asked to explore the similarities and differences between two or more books, to comment about the historical context of a work, or to discuss the work with respect to the themes described in the rationale. Questions are asked only about the works on the booklist, although students may feel free to make references to other books. Students may also discuss creative projects or critical writing as part of the colloquium by presenting a research paper or a portfolio of photographs, showing a brief film or video, playing a piece of music, etc. The conversation follows no specific mode, questions are invented on the spot, and students may guide the discussion in directions they feel appropriate.

Evaluating the Colloquium
At the conclusion of the colloquium, the faculty committee discusses the student’s performance. The main criterion for the committee’s evaluation is simply this: Was the student able to discuss the books in a thoughtful, insightful way and to respond intelligently to the questions put forward by the faculty committee? A pass or fail requires a simple majority vote of the committee. If the committee concludes that the student’s performance has been unsatisfactory, the committee will provide suggestions about what the student needs to do to prepare for a second colloquium. A student may not take the exam more than twice. If a student fails a second time, he or she will be dismissed from the School.

Colloquium Title
Students may have their colloquium topic printed on their official NYU transcript. The title should accurately reflect the theme of the colloquium and should be no more than 40 characters. The adviser must approve the student’s choice of title. Students may also choose not to have the title printed on the transcript.

Matriculation Policy
Students must be registered for courses or must register to maintain matriculation during the semester in which they take the colloquium. Please note the following exceptions: Students who have completed all of their degree requirements in the spring or summer may take the colloquium before the September graduation deadline without registering for the fall semester. Similarly, students who have completed all of their degree requirements in the fall semester may take the colloquium before the January graduation deadline without registering for the spring semester.

Additional Study Options

MINORS
Beginning in fall 2009, Gallatin students may complement their undergraduate degree in individualized study with an academic minor. Although the Gallatin School is not developing its own minors, Gallatin students may elect to take a minor offered by any of the following six NYU schools: College of Arts and Science; Steinhardt School of Culture, Education, and Human Development; Silver School of Social Work; Stern School of Business; Tisch School of the Arts; and Wagner Graduate School of Public Service.

Students should be aware that the addition of a minor in no way changes any of their obligations as a Gallatin student. They are still expected to write an Intellectual Autobiography and Plan for
Concentration, design an individualized concentration, complete a rationale, and undertake a colloquium in their senior year. However, a minor might relate to and enrich a student’s program in a number of ways: it may relate directly to the student’s concentration, or it may reflect interest in an area of study entirely different and separate from the concentration.

A list of possible minors may be found at www.nyu.edu/advisement/majors.minors/crossminors.html. The typical minor consists of a minimum of 16 to 20 credits, with the actual number of credits and grades required determined by the faculty in the program in which the minor is offered. Please note that not all minors are open to Gallatin students.

Gallatin students are only eligible to declare one minor. Students may declare a minor at any time before the completion of 110 credits; declarations made after the completion of the 110th credit cannot be ensured. A declaration of a minor becomes part of a student’s record, and the expectation is that the student will complete the minor to be eligible to graduate. Once a student has completed all requirements for a minor, the minor will appear on the transcript.

If a student wishes to pursue a minor, he or she should first meet with his or her primary adviser to discuss the impact of the courses required to complete the minor in relation to the student’s Gallatin B.A. requirements. Moreover, students are required to receive adviser approval in order to declare a minor.

Students should contact the Gallatin Office of Academic Advising for more information about minors.

**GALLATIN-ENVIRONMENTAL STUDIES PARTNERSHIP**

Beginning in fall 2009, Gallatin students interested in environmental studies will have the option of participating in the Gallatin-Environmental Studies Partnership, an agreement between the Gallatin School and the Environmental Studies (ES) Program in NYU’s College of Arts and Science.

Aside from completing their individualized concentration at Gallatin in the usual manner, students may select a series of environmental studies courses and also become a part of the Environmental Studies Program community. Students who participate in the partnership become eligible to take the capstone seminar offered by the program. When they graduate they will receive a note on their transcript indicating that they have completed the Gallatin-Environmental Studies Partnership. Students may formally sign up to join in this partnership, with their adviser’s approval, beginning in the second semester of their sophomore year, and no later than the completion of their 80th credit.

Gallatin students who participate in the partnership select five courses (18 to 20 credits) that include the two environmental studies core courses, Environmental Systems Science (V36.0100) and Environment and Society (V36.0101), both of which are prerequisites for a number of environmental studies elective courses. In addition to these two courses and the capstone seminar, students also select two 3- to 4-credit elective courses in environmental studies. A list of courses available to students participating in the partnership has been compiled by Gallatin and the ES Program, and it includes those Gallatin courses in the field of environmental studies broadly understood. To view this list, visit http://environment.as.nyu.edu/object/environment.coursedistribution.html.

Gallatin students who participate in the partnership will be eligible to take the Environmental Studies Capstone Seminar (V36.0900) in their senior year, provided they have fulfilled, or are fulfilling, the other course requirements. As part of the agreement, the ES Program reserves a small number of spaces in the Environmental Systems Science (V36.0100) and Environment and Society (V36.0101) courses for Gallatin students. In addition, the program allows Gallatin students to register for environmental studies (V36) electives during the first week of registration (when registration is typically closed to non-environmental-studies majors). Gallatin students should
note that there are limited spaces in environmental studies (V36) courses. If there are more students than available spaces in these courses, students will be either asked to modify their academic plan or placed on a waiting list.

Gallatin students should be aware that participating in the partnership in no way changes any of their obligations as a Gallatin student. They are still expected to write an Intellectual Autobiography and Plan for Concentration, design an individualized concentration, complete a rationale, and undertake a colloquium in their senior year. Environmental studies may or may not be central to their concentration or their colloquium.

Students should also note that participating in the Gallatin-Environmental Studies Partnership is different from pursuing a minor in environmental studies, because the minor does not include the capstone seminar.

To take part in this partnership, students must be in academic good standing and must complete the Gallatin-Environmental Studies Partnership form, available on the Gallatin Web site, which outlines the student’s academic plan for completing all five environmental studies courses.

For more information on this study option, students should contact Gallatin Professor Gene Cittadino (ec15@nyu.edu).

ACCELERATED B.A./M.P.A. PROGRAM

Beginning in fall 2009, the Gallatin School and NYU’s Robert F. Wagner Graduate School of Public Service will be offering two dual-degree programs that will enable students to earn both the Bachelor of Arts and the Master of Public Administration degrees in five years: (1) the B.A.-M.P.A. Program in Public and Nonprofit Management and Policy* (HEGIS code number 4901/2102†) and (2) the B.A.-M.P.A. Program in Health Policy and Management* (HEGIS code number 4901/1102†). The dual-degree programs are designed for students with a strong commitment to public leadership and allow such students both to enhance and focus their opportunities for learning while helping them to build a meaningful career in public service.

Students enter either program while enrolled as undergraduates in the Gallatin School and are expected to complete 28 of the 60 credits required for the Wagner M.P.A. degree while they are still undergraduates. After completing the B.A. degree, and before matriculating in the Wagner School, students are expected to gather one year of work experience, either through internships or paid positions, in a field related to their interests. Further, students may defer beginning their M.P.A. degree for up to two years following the completion of the B.A. The dual degree is intended to position students well for entry into the field of public service, as it helps students find practical application for their ambitions to engage in the work of the public sphere.

Students may apply for a dual-degree option once they have earned 60 credits toward the B.A. degree, 32 of which must have been earned in Gallatin. Students should plan to complete their application before they accumulate 80 credits. For further information, please consult with the Gallatin Office of Academic Advising.
Course Descriptions

Following is a sampling of recent Gallatin course descriptions.

FIRST-YEAR PROGRAM

First-Year Interdisciplinary Seminar: Imagining Identity and Difference
K10.0031 Cornyetz. 4 credits.
Generally, people identify themselves as individuals and yet also as belonging to a certain community. In this seminar we ask, How do we define and understand ourselves as individuals? What is a “subject”? How are communities constructed and imagined? What does it mean to “belong” to a nation, an ethnic group, or a culture? Conversely, how do we imagine outsiders, foreigners, outcasts, that is, the “Other”? We combine philosophic, anthropological, psychoanalytic, and historical treatments of subjectivity, race, community, and ethnicity to address these questions. Readings include Anderson's *Imagined Communities*, Freud's *Civilization and Its Discontents*, Marx's “The Fetishism of the Commodity,” Said's *Orientalism*, and Jean-Paul Sartre's “The Look.”

First-Year Interdisciplinary Seminar: The Social Construction of Reality
K10.0032 Duncombe. 4 credits.
How do we know what is real and what is illusion? From the philosophy of the ancient Greeks to contemporary movies like *The Matrix*, this question has haunted humankind. This course begins with the premise that reality is something we construct. We create reality through the stories we tell and the stories told to us. In the contemporary world, the most powerful storyteller is the commercial media. As such, we pay special attention to the role of commercial entertainment, advertising, and public relations in constructing our reality.

First-Year Interdisciplinary Seminar: Family
K10.0035 McCreery. 4 credits.
The concept of “family” is contentious: politicians seek to define it, marketers struggle to reach it, media makers attempt to represent it, and many individuals hope to transcend it. This course offers both a critical examination of family and an introduction to the academic disciplines that study it. In the United States, legal, social, and personal definitions of family are constantly being established and abandoned, expanded and limited. This fluidity exists partly because historical processes such as slavery, immigration, and demands for gay rights can reshape popular conceptualizations of family. Similarly, academic disciplines such as history, sociology, biology, law, literature, and literary theory routinely offer new and sometimes contradictory ways of understanding family. This course uses these disciplines to illuminate the complicated ideas and emotions that can surround what arguably are our closest relationships.

First-Year Interdisciplinary Seminar: Travel Fictions
K10.0043 Hutkins. 4 credits.
The American novelist John Gardner once said there were only two plots to all of the stories ever told: a stranger comes to town, and someone goes on a journey. There may be other plots, but the encounter between those who are settled and those who are on the move is one of the most intriguing and compelling of literary themes. This course focuses on novels and short stories and asks what happens when travelers and tourists come into contact with the locals and native born. It examines the way travelers preconceive and apprehend foreign places, the problematic search for the “authentic” and “essential,” and the view of tourism as a form of neo-colonialism, involving issues of power and possession, race and class, exoticism and Otherness.

First-Year Interdisciplinary Seminar: The City and the Grassroots
K10.0050 Poitevin. 4 credits.
This course uses literature, social theory, and walking tours to explore the role of “urban space” in mediating social movements and everyday life. We address the following questions: What makes a “city”? What does “urban” mean? Is “urban consciousness” a necessary condition for understanding how society works and who modern people are? How can we understand the city as an object of social conflict and social change and yet also as

“Gallatin is not for everyone, but it’s got everything going for it: small classes, enthusiastic students, devoted teachers, dedicated advisers, stimulating courses, an innovative curriculum, design-your-own programs, an iconoclastic spirit, a major university, a great neighborhood, and an amazing city. It’s a good place to be.”
—Steven Hutkins teaches courses on place and literature.
a political community seeking to shape its own destiny? Readings include Saskia Sassen’s *The Global City*, Neil Smith’s *The New Urban Frontier*, James Baldwin’s *The Fire Next Time*, Manuel Castells’s *The City and the Grassroots*, Doreen Massey’s *Space, Place, and Gender*, Henri Lefebvre’s *The Urban Revolution*, and Cynthia Kadohata’s *In the Heart of the Valley of Love*.

**First-Year Interdisciplinary Seminar: The Thingliness of Things**
This course examines the forms that objects assume in our culture, from those things that we consider invaluable to the most mundane ephemera of daily life. We look closely at the systems of representation through which we create objects—for example, how an object becomes a commodity, a fetish, gift, or work of art—as well as the effects that various forms of economic, psychic, and social values have on the visual and material properties of things. As a part of the course requirements, students adopt an object for the semester and write regular written accounts of it in light of our readings.

**First-Year Interdisciplinary Seminar: Character**
K10.0058 *Hornick*. 4 credits.
Character is a fundamental element of the primal human activity of storytelling: Can we imagine a story without a character? A character without a story? Character can also serve as a symbolic embodiment of the values and virtues of the culture that produced it: What can we learn from studying cultural heroes and archetypes? Why does modernity favor stories of highly individuated characters over stories of idealized “types”? A final important meaning of the word “character” is “personality”: In that sense, is character innate or “built,” something genuine or a role we perform to meet social expectations external to our true and hidden self? In pursuit of answers to these questions, we read texts including Homer’s *The Odyssey*, tragedies by Sophocles and Aeschylus, Brontë’s *Jane Eyre*, Richard Wright’s *Black Boy*, and other texts.

**First-Year Interdisciplinary Seminar: Sports, Race, and Politics**
K10.0059 *Polyné*. 4 credits.
Beyond spectacular walk-off grand slams, violence, and masculine bravado, sport in the Americas remains a vital institution for analyzing the ideological/theoretical frameworks of nationalism, diplomacy, corruption, gender, and race. From Joe Louis’s historic fight against Max Schmeling in June 1936 to the recent murder of Pakistan’s cricket coach in Jamaica during the World Cup, sport can be used as a serious vehicle for conceptualizing and analyzing the triumphs and limitations of our society and its complicated history. This course examines sports (baseball, boxing, soccer, basketball, and cricket) primarily from a U.S., Caribbean, and South American context, during the late 19th and 20th centuries.

**First-Year Interdisciplinary Seminar: The Scientific Revolution**
K10.0063 *Stanley*. 4 credits.
Science is today one of the most powerful ways to understand the world. But there was a time when all the foundations of modern science—experiments, theories, mathematics, scientific instruments—were considered radical, unreliable, and unjustified. The period when these foundations came to be accepted is known as the Scientific Revolution. This was the era of Copernicus, Newton, and Galileo pioneering dramatically new ways of thinking about the universe and humanity’s place in it, and this course explores how these new ways came to be accepted. We look at not only the great achievements of the Scientific Revolution but also how those achievements were crucially interdependent on the contemporary context of society, politics, religion, printing, and art. We discuss why science appeared when and where it did, how science impacted society, and how we can retain the power of science while also acknowledging that it is fundamentally a human enterprise.

“The most significant thing one gets from higher education is not mastery of a body of knowledge, but the capacity to engage any given object of study—a novel, film, or scientific discourse—not on disciplinary terms but on the terms of the object itself and in light of unlikely or even repressed perspectives. To think and live by this principle produces more compelling intellectual work, as well as more competent and flexible individuals.”

—Eve Meltzer, whose teaching interests include contemporary art history and criticism, material culture, psychoanalysis, and structuralism.
First-Year Interdisciplinary Seminar: Globalization: Promises and Discontents
K10.0064 Lukose. 4 credits.
In popular and scholarly discourse, the term “globalization” is widely used to put a name to the shape of the contemporary world. In the realms of advertising, policymaking, politics, academia, and everyday talk, globalization references the sense that we are now living in a deeply and ever-increasingly interconnected, mobile, and speeded-up world that is unprecedented, fueled by technological innovations and geopolitical and economic transformations. Running through this course are three central concerns: (1) exploring claims about the “newness” of globalization from historical perspectives, (2) examining how a variety of social and cultural worlds mediate globalization, and (3) analyzing a contested politics of globalization in which the opportunities for social mobility and transformation are pitted against renewed intensifications of exploitation and vulnerability along long-standing vectors of difference and inequality.

First-Year Writing Seminar: Life, Stories, Culture
K10.0310 Pies. 4 credits.
While we commonly think of storytelling as creating fiction, narrative plays a part in all kinds of writing. It has even been said that we think in narratives. This course focuses on the stories that people tell about their individual lives and cultures. We write about how narratives affect our understanding and form our identities. Readings may include essays by Baldwin, Didion, Ozick, and Frey and fiction by O’Connor, Joyce, and Salinger.

First-Year Writing Seminar: Aesthetics on Trial
K10.0319 Trogan. 4 credits.
While cultures often like to see themselves reflected in art and literature, groundbreaking art is frequently accompanied by controversy. In literature, Flaubert faced charges of immorality and Nabokov was faced with charges of obscenity. In the visual arts, controversies surrounding “public art” have helped to determine what art can be and do from a societal standpoint. Photographers like Mapplethorpe and Serrano have challenged the role of photography as representation. Some questions for consideration: How do we define art? What constitutes obscenity and immorality in the arts? Does art occupy a separate domain from politics, or is it inherently political?

First-Year Writing Seminar: Writing 20th-Century Music and Culture
K10.0333 Erickson. 4 credits.
The 20th century, in all its innovation and violence, produced forms of music that were equally radical and challenging. This course studies the ways that music reacted to, reflected, encouraged, resisted, and participated in dramatic cultural shifts, ruptures, and movements of the 20th century. Our study of music, in turn, spurs topics for writing—in journals and critical essays. We listen to and read and write about the noise machines of Luigi Russolo, the early jazz of New Orleans, the atonality of Arnold Schoenberg, the labor songs of the 1930s, the silence of John Cage, the rebellion of 1960s rock and free jazz, and the anger of rap.

First-Year Writing Seminar: Writers on Writing
K10.0343 Foley. 4 credits.
George Orwell named four reasons for writing: “egoism,” “aesthetic enthusiasm,” “historical impulse,” and “political purpose.” Franz Kafka stressed the emotional power of words in describing writing as “an ax for the frozen sea within us.” Mario Vargas Llosa claimed the secret reason for the literary vocation is the questioning of real life. Gustave Flaubert stressed the limitations of language as “a cracked kettle on which we beat out tunes for bears to dance to, when all the while we long to move the stars to pity.” In this course, students write critical essays that are inspired by writing about writing. Our texts, exemplary works in various genres, include essays, diaries, and short stories about the writing life.

“Gallatin is an amazing school that fosters our students’ quest for critical self-inventory. Through careful advising of students and challenging and engaging courses, Gallatin pushes motivated young scholars to value and critique the exchange of local particularities with global phenomena.”
—Millery Polyné, whose teaching and research interests highlight the history of U.S. African American and Afro-Caribbean/Afro-Latino cultural, political, and economic initiatives in the 19th and 20th centuries.
First-Year Writing Seminar: Forms of Love
K10.0345 Weisser. 4 credits.
All you need is love, love makes the world go around, and love is a battlefield, so the songs tell us. What kinds of love are essential to our well-being, and why does love so often go wrong? This course examines friendship, romance and marriage, and parenthood as forms of love that are very personal and yet have social rules of their own, sometimes unspoken. We use a selection of philosophical, sociological, and literary texts to see what they contribute to our understanding of these important relationships. We read selections from Aristotle on friendship; Stephanie Coontz's Marriage, a History; and literary texts that include drama by Neil LaBute, memoir by Jamaica Kincaid, and poetry by Anne Carson.

First-Year Writing Seminar: Writing the City
K10.0355 Lemberg. 4 credits.
"New York was an inexhaustible space, a labyrinth of endless steps, and no matter how far he walked, no matter how well he came to know its neighborhoods and streets, it always left him with the feeling of being lost. Lost, not only in the city, but within himself as well."
Describing his protagonist's relationship to New York in his novel City of Glass, Paul Auster articulates the way in which the city has frequently been the location of a search for the self. From the great wave of immigration in the early 20th century all the way through the end of the millennium, New York has beckoned as a site where people come to lose or rediscover themselves, the life unfolding within its “inexhaustible space” reflecting not only intense personal upheavals but also larger historical shifts. In this course, we use our own writing to explore 20th- and 21st-century narratives about New York and to consider how individual experiences of the city intersect with broader historical conditions.

First-Year Research Seminar: The Lure of Beauty
K10.0701 Trogan. 4 credits.
Why is beauty so powerful? What attracts us to someone or something beautiful? In this course, we begin with the most fundamental question of all: What is beauty? How have artists, writers, philosophers defined the term? We then consider the fate of concepts of beauty in the 20th century leading up to the present. Of critical importance is the question of how beauty fits into our own lives and whether beauty is an objective feature of things or a function of race, gender, and class. Students compose essays in response to definitions of beauty and work on a research project and paper on a topic relating to the material of the course. We also examine traditional and modern ideas of beauty through visits to the Metropolitan Museum of Art and the Museum of Modern Art.

First-Year Research Seminar: Imagining Cities
K10.0702 Pies. 4 credits.
This course looks at the way the modern and the postmodern city has been—and is being—imagined by novelists, urban planners, architects, philosophers, filmmakers, artists, and historians. Our focus is on concepts of the city and theories of urban experience. Topics include such characteristic urban phenomena as the crowd, the skyscraper, and the neighborhood; notions of public and private space; the cultural mix of the modern city; and proposals for making cities more livable. Students conduct research projects on cities and topics of their own interest.

First-Year Research Seminar: Truth or Fiction? Memory and Storytelling
K10.0703 Greenberg. 4 credits.
How do we shape the stories we tell ourselves about our lives? And, conversely, how do the stories we tell ourselves about our lives shape us? At the interface of what lies on the printed page and what lies within individual memory lies a process of interpretation

“Teachers at Gallatin are perpetually in conversation—with students, with each other, and with texts. We’re always asking. What does it mean to live and learn in an interdisciplinary way? What does it mean to forge a life, to work independently from, and with, institutions? What is our responsibility to others, to the worlds we come from, to society? How does understanding the politics of power help us stake a claim to independence, and even more, to say what others often don’t say?”

—Stacy Pies
teaches courses that explore the role of narrative and culture in texts and human relationships.
and manipulation—the process of writing. This course explores how memories are “written” in order to help students sharpen their own critical writing. The process of writing a series of papers over the course of the semester serves as background for the final research paper. Readings and film include Plato, Kurosawa, Sigmund Freud, Jorge Luis Borges, Virginia Woolf, Marguerite Duras, and Italo Calvino.

**First-Year Research Seminar: Myths and Fables in Popular Culture**  
K10.0704 Lennox. 4 credits.  
Myths, fables, folk tales, and fairy tales are universal, as old as storytelling and as new as the latest award-winning films. In this course, we consider how and why certain stories continue to be revised and retold. Our research focuses on old and new versions of the tales, as well as the critical discourse surrounding them. It serves as the springboard for a series of writing assignments that culminates in a final research paper. Sources include, but are not limited to, selections from works by J. R. R. Tolkien, Disney, Ovid, Apuleius, Charles Perrault, the Brothers Grimm, Angela Carter, Bruno Bettelheim, Joseph Campbell, and Jack Zipes.

**First-Year Research Seminar: Writing Beyond Language: The Surreal, the Monstrous, and the Mystical**  
K10.0705 Erickson. 4 credits.  
Texts of the surreal, the monstrous, and the mystical are portrayals of experiences that, while they may be outside traditional logic, are clearly central to the human imagination. Students of these texts are presented with the fascinating but difficult project of researching, interpreting, and describing irrational mental states often said to be “beyond language.” This course focuses on writing about these texts, addressing the task of producing clear, logical prose about experiences that challenge this possibility. Through discussion, informal writing, and a series of essays, we take various approaches to understanding depictions of these experiences as well as the surrounding discourse.

**First-Year Research Seminar: Coming Home: Contemporary Narratives of Return**  
K10.0706 Lemberg. 4 credits.  
The enormous and often violent upheavals of the 20th century have led to massive shifts in human populations through immigration and displacement, experiences that have come to be central to contemporary narratives. In particular, the theme of returning to places from which one’s family or ethnic group originated has emerged as an important topic in recent literature and theory. In this course, contemporary depictions of going home in the aftermath of personal upheavals and major historical events serve as the impetus for the development of critical reading, writing, and research skills. Through exploratory writing and formal assignments culminating in a research paper, we interrogate the notion of “home” and consider the possible meanings of return.

**INTERDISCIPLINARY COURSES**

**Digital Revolution: History of Mass Media III**  
K20.1042 Duncombe. 4 credits.  
We are in the midst of a digital revolution. Computers permeate nearly every aspect of our life, yet we understand little about how they work, how they developed, and how they are changing our notions of identity, community, place, and politics. In addition to these questions, we explore the conflict between free and open communication and information commerce, addressing the greater issue of who benefits from this digital revolution.

**The Image: History of Mass Media II**  
K20.1043 Duncombe. 4 credits.  
In 1859, Oliver Wendell Holmes wrote of the new science and art of photography: “Every conceivable object of Nature and Art will soon scale off its surface for us. Men will hunt all curious, beautiful, grand objects, as they hunt the cattle in South America for their skins and leave the carcasses as of little worth.” We now live in the world that Holmes could then
only glimpse. In this course, we study the relationship between skin and carcase, surface and reality through the history of oil painting, light, photography, films, television, public relations, and cosmetics. We pay special attention to issues of representation, presentation, spectatorship, and celebrity.

**The Struggle for the Word: History of Mass Media I**
K20.1055 Duncombe. 4 credits.
The history of the media is a battle waged over words and images: who produces them, who has access to them, and whose interests are served by them. Media power has traditionally been the province of elites. But this is only one side of the story, for everyday people have also fought for their right to speak and be spoken to. This course uses the history of the printed word to explore enduring questions of power and culture.

**Disease and Civilization**
K20.1059 Cittadino. 4 credits.
This course explores the cultural, social, scientific, and political dimensions of epidemic disease through an examination of selected episodes from plagues in antiquity to AIDS, Ebola, avian flu, and bioterrorism in our time. We approach the problem of understanding the role of disease in human history from two different, but interrelated, perspectives: an ecological perspective, making use of a combination of environmental, biological, and cultural factors to help explain the origin and spread of epidemics, and a cultural/social history perspective, emphasizing the interaction of cultural values, religious beliefs, scientific knowledge, medical practice, economics, and politics in shaping perceptions of the nature, causes, cures, and significance of various diseases.

**Literary Forms: The Craft of Criticism**
K20.1061 Friedman. 4 credits.
Through a close reading of a range of literary forms, including short stories, novels, plays, and narrative essays, we identify the conventions that characterize each genre and that invite various strategies of reading. In addition to the formal analysis of each work, we consider theoretical

approaches, such as historical, feminist, and psychoanalytic, that enable readers to pose other kinds of interpretative questions. The aim of the course is to encourage students to make meaning of literary works and to hone their skills in written interpretation. Authors may include Chekhov, Faulkner, Wharton, Woolf, Bellow, Baldwin, Ibsen, and Shaw.

**Sound and Sense**
K20.1071 Goldfarb. 4 credits.
In this course, we study the correspondence between the world of sound and the world of words. While the analogy between poetry and music reaches back to the origins of poetry, in the late 19th and 20th centuries, poets, philosophers, writers of fiction, and composers breathed new life into the relationship between these arts. We look back to some early philosophical writings on the relations between poetry and music and then examine how symbolist and modernist thinkers considered these arts. Our inquiry concentrates on why there was such a rebirth of interest on the part of philosophers, poets, writers, and musicians in the expressive possibilities born of the intermingling of these art forms.

**Poets in Protest: Footsteps to Hip-Hop**
K20.1072 Dinwiddie. 4 credits.
This seminar examines the tradition of poetic protest in the African diaspora. From the Harlem Renaissance and negritude to the Black Liberation Movement of the '60s and today’s hip-hop/rap explosion, poets, lyricists, and rap/hip-hop artists have sought to reclaim and reshape images of themselves and their communal experiences. Through comparative and critical analyses of historical works, songs, and poetry, we come to a deeper understanding of the common thematic and aesthetic approaches of these movements as they continue to alter the discourse on race and liberation.

**Inventing Modernity I and II**
K20.1097, K20.1366 Hornick. 4 credits.
Few people living through the rapid changes of the 1800s believed that human life could be understood or represented as it had been in the distant or recent past. Writers called this sense of
newness “modernity” and thereby labeled their sense that the self and the world were now radically different (though not always better) than anything ancient writers might have experienced or imagined. Their major themes, which we survey in this course, included revolution and reform, romanticism and realism, and spiritual reawakening and scientific rationalism. Authors examined may include Rousseau, Austen, Marx, Darwin, Tolstoy, Nietzsche, and Freud.

Pride and Power: Renaissance Revolutions in Art and Culture  
K20.1103 Mirabella. 4 credits.  
The Renaissance in Europe remains one of the most creative, prolific, and dramatic eras in human history. It was a period of tumultuous events such as the bubonic plague, the Reformation, political intrigue and assassinations, the creation of the modern spy system, as well as an economic revolution. It was also a time of an unprecedented explosion in the arts from Dante to Botticelli and Michelangelo and from Petrarch to Shakespeare. In this course, we focus on the politics, manners and morals, literature, visual arts, music, and daily life of the period, as well as the role of women, and the new ideas about existence and humankind fostered by humanism and the arts.

Belief and Skepticism  
K20.1107 Goldfarb. 4 credits.  
In this course, we examine how philosophers, writers of fiction, and poets build and try to uphold belief systems and consider how they address the doubts that often force them to question their beliefs. We also explore how writers who seem to have abandoned traditional structures address their continuing need for belief. Readings include works by Augustine, Montaigne, Voltaire, Turgenev, Joyce, Hurston, Levi, Auden, and Stevens.

The Spirit of the Comic and the Spirit of the Age  
K20.1113 Rutigliano. 4 credits.  
Comedy, no less than tragedy, yields insights into the great questions of an age. This course examines the ways the comic, from the ancient world to modern times, reflects attitudes about love, marriage, religion, power, and war. In addition to the philosophical writings of Meredith, Freud, and Hegel, readings may include Aristophanes’ Lysistrata, Plautus’ Pot of Gold, Chaucer’s The Canterbury Tales, Shakespeare’s Much Ado About Nothing, Boccaccio’s Decameron, and Beckett’s Endgame.

Fate and Free Will in the Epic Tradition  
K20.1116 Rutigliano. 4 credits.  
The role of the gods in human affairs inevitably raises the question of fate and free will. The epics, from the ancient world to the Renaissance, frequently reflect and define this debate. This course examines the way the epics of Homer, Virgil, Dante, and Milton not only mirror the philosophical and theological perceptions of the period, but sometimes forecast future debates on the issue. Readings may include The Epic of Gilgamesh, the Iliad, the Odyssey, the Aeneid, and The Divine Comedy, as well as selections from Plato’s Protagoras, Aristotle’s Ethics, Cicero’s De Fato, Boethius’s Consolation of Philosophy, and Fromm’s Escape from Freedom.

Discourses of Love: Antiquity to the Renaissance  
K20.1122 Mirabella. 4 credits.  
This course explores the impulse to define, understand, contain, praise, analyze, lament, restrain, and express love. Through a study of philosophy, poetry, drama, religion, art, and music, we endeavor to discourse on the meaning of this profound emotion. However, to understand the place of love within the lives of humans, we need to look at love in its historic, cultural, social, and political contexts. We want to consider its multiple roles with regard to desire, seduction, betrothal, marriage, manners, morals, political power, and the pursuit of wisdom, as well as its role in class, gender, and race. Possible readings include Plato’s Symposium; mystical and philosophical writings; the poetry of Sappho, Catullus, the female troubadours, and Dante; as well as selected plays of Shakespeare.

“As a professor and alumnus of Gallatin, I am most impressed by our sense of community. Students take part in small classes and continued inquisitive dialogues with professors. They have the comfort of being part of a close-knit, supportive school environment, while still avail ing themselves of the resources throughout NYU.”

—Michael D. Dinwiddie teaches courses in cultural studies, African American theatre history, dramatic writing, filmmaking, and ragtime music. 
Throughout the country, I’ve rediscovered that positive teaching and studying vibrant city on earth.

“As an undergraduate, I had the good fortune of attending a small liberal arts college at which individual approaches to learning were encouraged and ideas and their implications were taken more seriously than traditional disciplinary boundaries. After years of teaching and studying throughout the country, I’ve rediscovered that positive undergraduate experience at the Gallatin School, in the most vibrant city on earth.”

—Gene Cittadino, whose teaching and research interests lie in understanding and interpreting the historical and present role of scientific knowledge in our culture.

**Modern American Narratives**  
K20.1130 Shulman. 4 credits.  
This course examines how important American theorists and novelists depict crucial changes in 20th-century American life. We explore such questions as, How are racial and gendered images used to represent massive immigration, corporate capitalism, “mass” or consumer culture, and a national security state? How are these developments narrated as stories about American history and its meaning? How can we evaluate what counts as a “better” theory and story about American society? Works studied include essays by C. Wright Mills and James Baldwin; Norman Mailer’s Why We Are in Vietnam; the novel Thelma and Louise; Thomas Pynchon’s The Crying of Lot 49; and Toni Morrison’s Beloved.

**The Medieval Mind**  
K20.1135 Rock. 4 credits.  
The cultural legacy of the Middle Ages continues to challenge and enchant us: its soaring architecture, its large philosophical and theological questions, and its magnificent art, literature, and music. This course explores the genius of the medieval mind and its transcendent vision of life. Works to be studied may include selections from Dante’s Paradiso, Aquinas’s Summa Theologica, Ockham’s Philosophical Writings, Chaucer’s The Canterbury Tales, Boccaccio’s Decameron, and Petrarch’s Sonnets.

**The Darwinian Revolution**  
K20.1156 Cittadino. 4 credits.  
Darwin’s theory of evolution by natural selection may be the single most influential, and controversial, scientific theory ever proposed. This course examines the origin, nature, and consequences of Darwin’s theory, with an emphasis on interrelationships among the social, cultural, and intellectual dimensions of the scientific enterprise. Topics include the connections between Darwinian theory and social, political, and moral discourse in Victorian Britain; initial and more recent scientific and public controversies; resistance to the theory by conservative Christians; applications and misapplications of the theory, such as Social Darwinism, eugenics, and sociobiology; and the influence of Darwinian thought on literature and the arts.

**A Sense of Place**  
K20.1181 Hutkens. 4 credits.  
This course examines the experience of place—our intellectual, emotional, and sensuous awareness of the spaces in which we dwell. Drawing on urban history, architecture, and literature, the course explores why cities look the way they do, how places affect us, and how our sense of place is shaped by our memories and desires. Readings may include Koolhaas’s Delirious New York, Rybczynski’s City Life, Kunstler’s The Geography of Nowhere, Bachelard’s The Poetics of Space, and Calvino’s Invisible Cities.

**Culture as Communication**  
K20.1193 Varadhan. 4 credits.  
This course examines the concept of culture through its forms of communication. The shift from orality to literacy and on to electronic processing has important consequences for the social, political, and economic structures within a culture. How do cultures select the forms of communication for self-preservation? What is knowledge, and what is information in the age of the Internet? Readings may include Plato’s Phaedrus, the Bhagavad Gita, McLuhan’s Understanding Media, and Rosen’s The Unwanted Gaze.

**Narratives of African Civilizations**  
K20.1197 Dawson. 4 credits.  
In their varied expressions, African civilizations, ancient and contemporary, present novel and distinctive ways of knowing and being in the world, nowhere more illuminating than in their interaction with the West. The texts for this course may include ancient Egyptian hieroglyphics, architectural symbolism, music, visual art, epics such as Sunjata, folktales and proverbs, cosmologies and rituals, as well as contemporary authors such as Achebe, Soyinka, Emecheta, and Ngugi, and film directors such as Sembene and Cisse.

**Tragic Visions**  
K20.1202 Mirabella. 4 credits.  
Tragedy is one of the greatest literary and cultural forms to come out of the
human imagination. Delving into the deepest recesses of the human mind and heart, tragedy portrays women and men in their life-and-death struggles with truth, justice, fate, free will, the forces of the gods, the universe, culture, and society. This course focuses on the two most prolific periods of tragic drama in the West—an ancient Greece and Renaissance England. Readings may include selected plays of Aeschylus, Sophocles, Euripides, and Shakespeare, as well as medieval drama, Aristotle’s *Poetics*, and other essays.

**The Existential Imagination**  
K20.1208 Graybeal. 4 credits.  
To think in an “existential” mode is to attempt to address the most basic problems of individual human existence—the (possible) purpose of life, the meaning (if any) of death, the nature of the self, the weighty possibility of freedom—without premature recourse to answers prescribed by tradition. Many of the responses proposed by philosophers, religious thinkers, psychologists, and writers of fiction have shone with humor and appreciation for both the absurdity and the beauty of human lives. Readings include Ecclesiastes, works by Dostoyevsky and Tolstoy, Sartre’s *No Exit*, Camus’ *Myth of Sisyphus*, Beckett’s *Happy Days*, and selections from Simone de Beauvoir.

**Cultural Resistance**  
K20.1214 Duncombe. 4 credits.  
In order to act politically, one must think politically, and it is through culture that individuals and groups formulate their ways of understanding the world and sketch out portraits of what a different world might look like. From the Diggers of the 17th century rewriting the book of Genesis and transforming St. George’s hill into a living symbol of heaven on earth, to “hactivists” using the Internet as a testing ground for a new model of communication for the 21st century, culture has been—and is—a site of resistance. But just as culture can lead one toward political resistance, it can also lead one away, and cultural resistance can become mere lifestyle or packaged into a commodity. Through theory, history, and contemporary ethnography, this course explores all aspects of cultural resistance.

**Narrative Investigations**  
K20.1215 Pies. 4 credits.  
The concept of narrative is employed across disciplines to describe how people use stories to create meaning. This course explores how narrative organizes thought, texts, and institutions. How does narrative create a sense of identity? How does it provide individuals and organizations with a sense of purpose and authority? What are the ethical implications of viewing knowledge as narrative? Students investigate the uses of narrative in their fields of interest. Readings may include works by Aristotle, Cervantes, Bruner, Borges, Diderot, Morrison, Freud, Wideman, Riess, Postman, and Tompkins.

**Doing Things with Words: Arts and Politics Across Cultures**  
K20.1216 Cornyetz. 4 credits.  
This course focuses on an eclectic group of mostly contemporary, politically directed writers and other artists from various marginalized backgrounds. We begin with performance proper and then narrow our focus to discuss what elements of performance are incorporated into narrative text to produce “performative writing.” Rather than seeking division under the rubric of “national literature” or culturally particularized identity categories such as “African American” or “Asian American” writers/artists, the course looks for structural and contextual models that cross these categories—concern with oral histories and family/community genealogies, for example. We also analyze how specific power politics—race, ethnicity, occupation, “blood,” sexual orientation, gender, etc.—inform these artists’ activities across their broadly diverse sociocultural, ethnic, and geopolitical contexts.

**“Chinatown” and the American Imagination**  
K20.1229 Tchen. 4 credits.  
What is a “Chinatown”? The word alone evokes many images, sounds, smells, and tastes from many different sensibilities. We explore the nooks and crannies
of Chinatown in the American imagination and in its New York existence. What does Chinatown have to do with the formation of normative “American” identities? What are the possibilities (and limits) of crossing cultural divides? Students research, experience, and document a chain of persons, places, and/or events, creating their own narrative “tour” of this place’s meanings. Novels, history books, tourist guides, films, and pop culture supplement the primary “text” of New York’s Chinatown in this collaborative, discussion-intensive, field research-driven course.

**The Politics of Media: Power, Persuasion, Perception**
K20.1241 Duncombe. 4 credits.
The mass media is one of the primary means by which we find out about the world we live in and dream of a world that could be different. It conditions how we understand ourselves and our society and influences how we act and are acted on. The media is deeply political. There is no one way, however, to look at the politics of media. Therefore, a number of approaches must be explored. We start the course by theorizing the relationship between media and politics. We then turn to questions of production: who produces media, how, and for what reasons? Ideology: what are the ideas and images being communicated? Reception: how do people make sense of what they see or hear? And finally, impact: how does the media shape political process and participation in the United States and across the globe?

**Race and American Nationhood**
K20.1245 Shulman. 4 credits.
This course considers the imagination and practice of American nationhood by focusing especially on race. We address a simple question: what is required to more fully actualize democratic life in the United States? Some public intellectuals now argue that racial exclusion and growing inequality can be addressed only by a broad-based social movement that invokes the language of America to justify state action. But can even a reimagined nationalism escape how it has been practiced in history as racial domination and imperial violence? Does a more democratic future depend on appealing to—or moving beyond—the nation-state? Must we use or refuse narratives that redeem a special American nationhood? Readings include texts by Emerson, Whitman, Frederick Douglass, Henry David Thoreau, Lincoln, William Carlos Williams, William Faulkner, Ralph Ellison, and James Baldwin.

**Mysticism**
K20.1250 Graybeal. 4 credits.
The desire to experience a transcendent or depth dimension of reality has inspired religious life throughout human history. Every culture has had its own ways of opening the doors between “the sacred and the profane,” of invoking “cosmos” within “chaos.” Even in contemporary times, religious and spiritual practices flourish. This course examines the quest for mystical experience as a cross-cultural phenomenon. Readings include works by mystical writers from several world religions and theoretical perspectives from psychologists, philosophers, and neurobiologists.

**The Ancient Theatre and Its Influences**
K20.1258 Slatkin. 4 credits.
What role did the theatre play in the civic life of ancient Greece? How did Greek drama address vital social and political issues? Does Greek drama serve as a useful paradigm for exploring Roman drama? For contemporary theatre? Through our readings of tragedy and comedy, we explore Greek theatre as a live space of social action, representing conflicts between the claims of family and state, between male and female, between traditional values and emergent democratic concerns. Drawing on the work of anthropologists and historians of antiquity, we examine Greek drama’s relation to religion (e.g., sacrifice, lament, festival), to law (e.g., courtroom proceedings, punishment), and to civic debate. We discuss both how plays were produced and the theories of drama they inspired.

“The most pressing problems in the contemporary world—global injustice, intercultural conflict, environmental degradation, spiritual emptiness—cry out for responses crafted from an interdisciplinary perspective. Only holistic, creative approaches can be adequate to understanding and addressing these complex realities. I see Gallatin students preparing themselves in uniquely appropriate ways to ‘mend the world.’”

—Jean Graybeal teaches courses in mysticism, the meanings of the body, existential thought, and sacred space.
Politics of Style
K20.1261 Cornyetz, Duncombe. 4 credits.
In this course we ask, How do clothes make the man (and woman)? How has style—in its broadest sense—come to function as an expression of a person’s political positioning, sexual/gender politics, and allegiance to groups and subcultures such as “working class,” “lesbian,” or “punk”? Conversely, how has style been used to limit the individual’s mobility and freedom, that is, to keep people in their place? What is the relationship of capitalism to the marketing of sex, the appropriation of subcultural style, and the system of fashion? We discuss these issues and others in relation to the politics of style in America, France, Britain, Japan, and Imperial China, looking at elements of style such as fashion, hair, manners, and foot binding and body arts such as tattoo and piercing.

Ancient Indian Literature: Translating the Sacred into the Secular
K20.1266 Varadhan. 4 credits.
How are the key concepts in Hinduism, dealing with birth and rebirth, disciplined action and ultimate liberation, manifested in epics such as the Ramayana and Mahabharata? Why did the Bhagavad Gita, dealing with the dilemma of waging war, have such a powerful influence on Gandhi, Emerson, and Thoreau? The Laws of Manu, drawing on jurisprudence, philosophy, and religion, created a model of how life should be lived in public and private, and this course explores its applicability to modern times. The course concludes by examining the secular aspects of Hinduism and how they permeate everyday life in India, as well as how Hinduism is practiced and transformed in the American diaspora.

Narrative Investigations II: From Realism to Postmodernism
K20.1289 Pies. 4 credits.
This course continues to explore the concept of narrative and the way writers interrogate literary and social conventions. As we consider how stories shape our notions of history, love, social class, and sexual identity, we examine how the thinking of readers, and stories, changed from the 19th century to the 20th. We follow the emergence of a new form of narration, whose protagonists include not only characters but also time, place, the city, the reader, and language itself. Readings include Madame Bovary, Ulysses, and work by Calvino, Carter, or Woolf. Films include American Splendor.

Medical Science and Philosophical Inquiry
K20.1294 Lewis. 4 credits.
Medical models dramatically shape medical research and medical practice. Beyond medicine, medical models shape our understanding of such widespread experiences as age, sex, death, desire, disability, bodily difference, biotechnology, and care of the self. This course introduces students to contemporary Western medical models and their different approaches to illness and suffering. We analyze these models using interdisciplinary work from humanities, social sciences, and fiction. Topics covered include philosophy of medicine, phenomenology and existentialism, psychoanalytic theories of grief and loss, Buddhist philosophy, narrative theory, social theory, and disability studies.

Ecology and Environmental Thought
K20.1298 Cittadino. 4 credits.
Ecological science and environmentalism appear to be relatively recent developments, but they have long and deep, and somewhat different, roots in our culture. Their interrelated histories; their connections to broader intellectual, cultural, social, and political trends; their sometimes tenuous relationship to one another over the past century; and their continuing interactions in the discourse over the fate of nature constitute the subject of this course. Topics include the Protestant roots of both ecology and environmentalism, myths of the primitive (biological, anthropological, etc.), the transfer of metaphors between social theory and ecology, changing views of equilibrium and balance in nature, conservative and postmodern critiques of ecology, and recent debates over biodiversity, global warming, and environmental justice.

“At Gallatin, interdisciplinarity at its best goes beyond combining two fields or methodologies, such as reading literature in a historical context. For example, historiography used alongside literary and psychoanalytic theory can help us understand all writing as ‘constructed narratives,’ problematizing the historicity of cultural memory and its narratives. This, in turn, challenges the conventions of the discrete fields, or even the notion of ‘truth,’ by formulating new, productive ways of conceiving of knowledge itself.”

—Nina Cornyetz, whose teaching interests include critical, literary, and filmic theory; intellectual history; and cultural studies, with a specialization in Japan.
Mad Science/Mad Pride
K20.1311 Lewis. 4 credits.
This course uses Michel Foucault’s theoretical work to consider the tensions between three prominent approaches to psychiatry: biopsychiatry, psychoanalysis, and the consumer/survivor movement. We analyze each approach through fiction and nonfiction accounts, and we scaffold our understanding of these different approaches through Foucault’s concepts of “discursive practice” and “power.” Foucault’s work allows us to sidestep the standard truth question (“which approach is true?”) so that we can ask more pragmatic questions: What are the advantages and disadvantages of each? For whom?

Science Studies and New Medical Genomics
K20.1312 Lewis. 4 credits.
This course introduces the interdisciplinary field of science studies through a sustained consideration of medical genomics (particularly genetic diagnosis, bioinformatics, therapeutic cloning, and gene therapy). We get acquainted with genomic science through standard textbook material and through recent public debates. We get a literary view from Margaret Atwood’s science fiction novel Oryx and Crake, and we put genomic science and its controversies in perspective through a study of key contributions from science studies: philosophy of science; sociology of scientific knowledge; sociology of institutional science; and critical and cultural studies of science and technology.

Literary and Cultural Theory: An Interdisciplinary Introduction
K20.1314 Murphy. 4 credits.
In this course, we examine several questions that arise for students interested in the relation of theory to interdisciplinary study. What is theory essentially? How does it help us to develop approaches and shape questions for study? What are some influential theoretical schools and theoreticians? What do they say and how might they be related to one another? We proceed through readings from structuralism to post-structuralism, focusing on language, feminism, psychoanalysis, and deconstruction and interpretations of power and discourse. Authors considered may include Lévi-Strauss, Roland Barthes, Michel Foucault, Jacques Derrida, Jacques Lacan, and Luce Irigaray.

Rethinking the Biological Sciences: Haraway, Theory, and Culture
K20.1316 Lewis. 4 credits.
Current biological developments challenge our familiar ways of thinking, and they upset many of our most cherished categories and priorities. Many argue that the most creative response to the new biology has come from the feminist historian of science, Donna Haraway. Haraway uses interdisciplinary work from humanities, cultural studies, and science fiction to think again about biology. In this course, we introduce the intellectual background needed to understand Haraway’s writing, and, most of all, we do careful readings of Haraway’s key texts.

Shakespeare and the London Theatre
K20.1318 Mirabella. 4 credits.
In this course, we take a visit to London in the years 1590 to 1614, in search of Shakespeare. London, at the height of its Renaissance power, was a center of performance, particularly the dramatic arts, unparalleled in the rest of Europe. Theatre was a craze, and Shakespeare was a superstar. We examine Shakespeare and the London stage in its historical, cultural, political, and social context while also thinking about the role and centrality of the theatre within popular culture, as well as the effect of an all-male stage, female performers, and the influence of other forms of entertainment on Shakespeare such as music, dancing, and mountebank performances. We also see film versions of some of the plays and go to the New York theatre.

Cross-Cultural Perceptions and Representations
K20.1325 Mirespaishi. 4 credits.
This videoconference course engages students from Gallatin and the American University in Cairo into a dialogue on the question of the “Other” and raises historical, political, and social questions
concerning perceptions and representations of Middle Eastern, American, and European societies. It encourages students to examine how representations of cultural diversity are historically shaped and how they can lead to contemporary representations. We grapple with what cultural imagination tells us about different peoples and explore the ways in which every culture’s ideas are influenced and changed. We focus our analysis on the interaction of Middle Eastern and Western societies and also study encounters between Europeans and the indigenous societies of the New World.

**Euripides’ Medea and Morrison’s Beloved: Exploring the Cultural Imaginary**

K20.1330 Slatkin, White. 4 credits.

In this course, we focus intensively on Euripides’ Medea and Toni Morrison’s Beloved, which acknowledges Medea as an important source. In exploring the cross-cultural and transhistorical enrichments each work may cast on the other, we address questions of the political economy of the family and of sex, the nature of exile, the politics of the body, and the status of maternity. We consider how these two distinctive genres—drama and novel—confront issues of agency and decision and, more broadly, how literature displays and exposes the tensions and contradictions of the social. Readings include essays by Gayle Rubin, Hortense Spillers, Nicole Loraux, and others.

**Business and Economy in American History I: From Farms to Factories**

K20.1333 Phillips-Fein. 4 credits.

This interdisciplinary seminar looks at the development of the American economy from the colonial period through the Civil War and Reconstruction. Topics covered include the European settlement of the colonies, the rise of slavery, the development of markets, and the beginnings of industrial development. At all times, we pay special attention to the interplay between culture and the economy, looking not only at the changes taking place in the material world but also at how those changes were viewed and interpreted by the people who lived through them. We use a combination of primary and secondary sources. Possible readings include Edmund Morgan, John Demos, Charles Beard, Eugene Genovese, Herman Melville’s Bartleby, and the Narrative of the Life of Frederick Douglass.

**Contemporary Political Economy**

K20.1336 Phillips-Fein. 4 credits.

Economic policies and the state of the economy shape all of our lives in fundamental ways, affecting our social position, the kind of work we are able to do, the types of goods we are able to consume, and our very ability to survive. This course teaches students to understand basic modes of thinking about the economy. We discuss different models of the economy and categories of economic analysis, and then we analyze real-world economic issues in their historical context. This course emphasizes the economic history of the past 30 years. Examples of topics we cover include free trade, globalization, and the anti-globalization movement; the stock market; homelessness; unions; monetary and fiscal policy; the economics of war; and the causes of inequality. This is not an economics course but a course that should give noneconomists some familiarity with contemporary economic history.

**Beyond the Invisible Hand: The History of Economic Thought**

K20.1337 Phillips-Fein. 4 credits.

What is the economy, and how did it come to be understood as a separate, discrete realm of society, so unique that it demands its own academic discipline? How have philosophers understood the basic problems of economics—production, labor, coercion, risk, leisure, desire, self-realization, and the constraints of the material world—over time? Contemporary economics is modeled to a great extent on the hard sciences and claims to reveal the universal laws that underlie the immense complexity of economic life. The economy, however, is itself a historical and political realm, shaped in fundamental ways by human choices, and the very way that people think about and try to make sense of the economy is influenced by historical circumstance.
K20.1347 Murphy. 4 credits.
The city itself becomes a character in the modern novel: a place of mystery and danger, a place of seduction and riches, a dreamscape or a hell. Identities are destabilized on city streets: a fine lady is taken for a prostitute and vice versa; a benevolent helper is in actuality a dangerous crook. The city is a place where one can wander, lose oneself, one’s money, one’s soul—or find redemption in a stranger’s glance. The city is envisioned as a place of infinite possibilities. But it is also a place where one can be haunted by everything old or left behind. This course focuses on the relations sustained between novels as a form and the modern city. Studying a small number of novels that take London, Paris, or New York as their primary scenes, we examine how the novel comes to create cities and how, in turn, it is created by them.

Behind the Mask I: Exteriority
K20.1351 Cornyetz. 4 credits.
It can be argued that until the 1880s, one thing was completely lacking in Japanese literary and performing arts: the notion of an interiorized subject. In fact, the premodern Japanese arts are examples of extreme “exteriority” that privilege form, wordplay, and intertextuality and enfold the human being and human erotic passions within rituals for purity and harmony with a cosmology of the heavens. This course explores premodern Japanese poetics and prose, as well as performing and visual arts, from the very first writings through the 19th century, in relation to politics, gender, history, and religious and philosophic belief systems such as Buddhism, Shintoism, and Confucianism. Texts include selections of poetry, emaki (picture scrolls), No and puppet plays, and selections from The Tale of Genji and The Pillow Book.

The Qur’an
K20.1357 Antoon. 4 credits.
Recent political events and upheavals have focused much attention on the Qur’an but reduced it to a manual of hate. We approach the Qur’an as a polyphonic and generative text. We begin by tracing the Qur’an’s genealogy in pre-Islamic oral and mythical traditions, its intimate affinities with biblical and Near Eastern narratives, and its collection and writing after the death of Muhammad in the seventh century. We examine the Qur’an’s structure as a “book,” reading selections from its most famous chapters and delineating how they were deployed in various discourses as Islam became the official religion of a civilization and an empire. We also examine how the Qur’an was challenged, refuted, and parodied by Muslim writers throughout history. The course ends by examining the Qur’an’s intersection with modernity and technology and viewing it as a text and performance in audiovisual media and cyberspace.

American Capitalism in the 20th Century
K20.1359 Phillips-Fein. 4 credits.
This course examines the development of capitalism in the United States from the Civil War to the 1990s, paying special attention to the relationship between the economy and political, cultural, and intellectual transformations. We look especially closely at the changing concept of economic freedom in America. The course covers the rise of the modern corporation, the labor movement, the Great Depression and the New Deal, the economic impact of war in the 20th century, racism and economics, the changing economic position of women, deindustrialization, and the stock market boom of the 1990s. Readings incorporate both primary and secondary sources. Possible authors include Betty Friedan, John Kenneth Galbraith, and Ronald Reagan.

Intellectuals and Power: Foucault, Lenin, Gramsci
K20.1360 Poitevin. 4 credits.
This course uses Foucault, Lenin, and Gramsci to pursue two questions: First, how does power operate in society? Second, what is the role of intellectuals in relation to power and politics? On the one hand, we ask, What is power? Is it located in the state? Corporations? Media?
In discourse? In what ways is power a problem and in what ways a resource?) On the other hand, we ask, What is “the intellectual”? What sort of social category and institution is thereby denoted? What do intellectuals claim to know, and what is the political impact of their authority? Our goal is to explore how intellectuals give us a language to “see” power, and also how they have been implicated in the very forms of power they teach us to analyze.

**AIDS and Its Cultural Effects**
K20.1364 McCreery. 4 credits.
Whether by design or happenstance, art often confronts its consumers with political and social challenges. This interdisciplinary seminar examines the challenges presented by films, novels, critical essays, and works of visual art that depict the HIV-AIDS epidemic. Through this case study, we engage broad questions that have vexed artists, politicians, dissenters, and the art-consuming public for millennia: To what extent is art able to convey the emotional magnitude of a widespread calamity? To what extent can it impact public policy and effect political change? Is art that makes emotional and political sense in one demographic or geographic context easily translatable to others? We focus primarily on relevant artistic works produced in the United States (especially New York City) and in sub-Saharan Africa.

**The Body in the Arabic Tradition**
K20.1367 Antoon. 4 credits.
The body has always been a productive site for the construction of meanings, boundaries, and hierarchies. Taking the trope of the body in premodern Arabo-Islamic tradition(s) as its starting point, the course examines the modes in which various discourses have inscribed themselves unto the body and competed for it. How was the body gendered and constructed in the early texts of the tradition? How were these representations appropriated and altered in later periods? How were desire and pleasure regulated, contained, and/or celebrated? How were religious representations of the body as a reflection of the divine appropriated by profane poetry and mystical writings?

**Arabic Poetry**
K20.1368 Antoon. 4 credits.
It is often said that “poetry is the archive of the Arabs.” Although the novel and audiovisual media are, nowadays, serious competitors, poetry still occupies a unique space in the Arab imaginary and is one of the most potent forms of cultural expression. Poets are still revered as heirs to an ancient tradition and their poems can, at times, cause controversy and lead to imprisonment or exile. This course explores the various sociopolitical functions of Arabic poetry from premodern to contemporary times. We begin by tracing the evolution of Arabic poetry from a highly developed oral tradition of a Bedouin society to a written literary mode of urban elites and patrons where it developed multiple genres (political, erotic, mystical, and others). The latter part of the course examines the rise of neoclassical and modern Arabic poetry and the influence of colonialism, nationalism, and the encounter with European languages and poetic traditions.

**Black Cultural Studies**
K20.1385 White. 4 credits.
This course focuses on cultural scholars, theorists, and filmmakers who work in the areas of critical race theory and black popular culture. We pay particular attention to the writings of Stuart Hall and those who have been influenced by him. We historicize this work, exploring antecedents to black cultural studies and the contexts in which they arise. In the process, we ask questions about black identity and its relationships to gender, class, and sexuality. Works to be studied include those by W. E. B. DuBois, Frantz Fanon, Stuart Hall, Hazel Carby, Kobena Mercer, Anthony Appiah, and Isaac Julien.

**The Photographic Imaginary**
K20.1387 Meltzer. 4 credits.
In this seminar, we examine some of the most provocative ways in which photog-
raphy has been imagined and practiced over the past century and a half, from early accounts of the daguerreotype to recent work on the digital image. Through close examination of photographic practices and the critical discourses that have grown up around them, we endeavor to understand not just what André Bazin calls the “ontology” of the photographic image, but also how the photograph gets thought about, talked about, utilized and, in turn, produced fantasmatically as a particular kind of object and a special way of picturing. Readings may include Barthes, Bazin, Benjamin, Fox Talbot, Kracauer, Manovich, Metz, Sontag, Tagg.

**Birth Control: Population, Politics, and Power**

K20.1398 Kaminsky. 4 credits.

What is the political and economic value of people? Who has the right to manipulate human reproduction, and why? How do individuals express reproductive autonomy, and how do states exercise population control? This course focuses on birth control (broadly defined as the management of human reproduction) as a lens through which to see how the evaluation and cultivation of national populations has shaped government in the modern world. In discussing and writing about topics such as race and eugenics, overpopulation and sustainability, sterilization and abortion, human rights and demographic nationalism, students draw on a variety of primary and secondary sources to develop their own ideas about government and self-government in the age of birth control.

**American Bohemia**

K20.1399 Amato. 4 credits.

What is bohemia, and who qualifies as a bohemian? Can bohemia be chosen, or is it thrust on artists and intellectuals by political ferment and economic flux? Is bohemia in the United States fundamentally different from what it is elsewhere? Do race, gender, and sexuality play a part in how bohemia functions? Can it be bought and sold, felt and measured, or is it simply a state of mind, what rock critic Ann Powers has described as “the floating world where artists and other weirdos made their own rules, turning their lives in the city’s twilight into one long experiment”? Through readings, we explore the multiple meanings of bohemia and assess its value both as a tool for social critique and a fertile landscape for consumer co-optation. We also apply our theories to the living, self-proclaimed bohemiases of New York by producing a series of creative projects that “map” these communities and test the boundaries of our theories against contemporary versions of bohemianism.

**Autobiography: Study of the Self**

K20.1400 Parisier. 4 credits.

This course focuses on autobiography as a means of understanding human experience. While psychology, philosophy, and history each takes human nature as a subject of study, autobiography allows its reader to live another life vicariously—to use experience as a critical tool. The course provides an opportunity for students to work on their own life stories, while developing an intellectual context for this project. Toward this end, the course examines the genre of autobiography and the idea of the self historically and analytically, to ask how the writing of selfhood has changed over time and how the idea of the self has evolved concurrently.

**What Was Conceptualism, and Why Won’t It Go Away?**

K20.1411 Meltzer. 4 credits.

This course examines the conceptual art movement, the hopes that shaped its political and aesthetic stratagems and its legacy. We begin by revisiting some of the major assumptions and conditions that catalyzed conceptualism, including the cultural climate of the 1960s, the critique of the object-status of art, concerns about the broader social function of the artist, as well as commodity culture. We then take up our topic from various thematic vantages: the historical and philosophical question of language; the notions of “dematerialization” and documentation, particularly as aesthetic strategies aimed at “suppressing the beholder”; the practice of institutional critique and the broader idea of the world as system; and the relationship between art,
“Gallatin is special because its faculty teach through dialogue, interdisciplinary inquiry, and intensive one-on-one mentoring. Our deepest goal is to foster in every student a capacity for lifelong learning.”

—George Shulman teaches political thought and American studies.
1920s. Their work draws strongly on the minstrel tradition in African American theatre and attempts to subvert many of its conventions. It may be argued that their commercial success had the opposite effect and served to update and modernize the very theatre conventions they sought to destroy. We examine the effect of Sissle and Blake’s oeuvre on musical theatre in general and African American musicals in particular.

**Theorizing Popular Culture: Beyond the High/Low**
K20.1443 Hornick. 2 credits.
Why do discussions of a popular song or TV show so often begin with the assumption that it is “bad” and then focus on its political and economic meanings rather than the aesthetic and emotional pleasures it may yield the consumer? This course broaches such issues as it surveys popular culture studies since its origins in the 1800s. Readings may include critics such as Le Bon, Marx, Arnold, Leavis, Benjamin, Adorno, Macdonald, Barthes, and Jameson; historians such as William Leach and Kathy Peiss; sociologists such as Riesman and Frith; and the “pop” marketing essayist Malcolm Gladwell.

**Looking at Popular Culture: So-Called Lives**
K20.1444 Hornick. 2 credits.
Movies, radio, and television reflect, create, or pander to our realities and hidden dreams, but they have long been reviled for failing to deliver the convention-challenging goods of “high art.” This course looks for signs of such subversion in the most apparently commercial of forms, domestic melodrama and soap opera. From *Imitation of Life* to *Dawson’s Creek*, domestic dramas call attention to the artificial, “constructed” feeling of modern life, even as their protagonists search desperately for reality. By making their audience aware of the gap between the real and the artificial, these texts may provoke more than the passive acceptance of what is—or seems to be.

**The Odyssey: Estrangement and Homecoming**
K20.1457 Slatkin. 2 credits. Open to sophomores only.
One of the two foundational epics of so-called Western culture, the *Odyssey* features a wily hero whose journeys are extraordinary and whose longing for home is unbounded. The *Odyssey* offers a complex meditation on brotherhood, bestiality, sexuality, kinship, and power; it is the great epic of cross-cultural encounter, in all its seductive and violent aspects, as well as the great poem of marriage. An adventure in *nostos* (homecoming), the *Odyssey* shows us the pleasures and dangers of voyaging among strangers. Constantly exploring the boundaries between the civilized and the savage, the poem offers as well a political critique of many ancient institutions, not least the family, patriarchy, hospitality customs, and the band-of-brothers so central to epic ideology. And as a masterwork of narrative art, the *Odyssey* asks us to consider the relation of fiction to “truth.”

**Psychoanalysis and the Visual**
K20.1468 Meltzer. 4 credits.
At least since Freud’s “Dream Book,” psychoanalysis has taught us that the psychic life is thoroughly steeped in images. This course pursues the implications of Jacques Lacan’s theory of the subject. By examining a range of psychoanalytic texts alongside several films and photographs, we consider Lacan’s proposition that the “I” comes into being through the subject’s identification with his or her mirror image. This is ultimately a problem for sociality itself, for we learn to relate to others by way of how we relate to ourselves, our primordial other. Readings include the writings of Borch-Jacobsen, Descartes, Fanon, Freud, Heidegger, Lacan, and Laplanche. Visual materials include *North by Northwest*, *American Psycho*, *The Thin Red Line*, as well as several bodies of photographic images.

“Gallatin’s commitment to interdisciplinarity allows us to put the most ancient and most recent predicaments into rigorous, creative conversation together: how do we, and how did other peoples, conceptualize wisdom, heroism, theatre, empire, politics, erotics? We are constantly engaged in a cross-cultural, transhistorical inquiry, and this spirit of collaboration underlies another remarkable aspect of Gallatin: the way students take responsibility for shaping and pursuing their own intellectual projects.”

—Laura M. Slatkin, whose research and teaching interests include ancient Greek and Roman poetry, comparative mythology, gender studies, and cultural poetics.
Once less daunting and more rewarding."

"Famously marked by multiplicity in culture, history, and politics, Latin America is a difficult region to study, much less teach. Without the flexibility to draw from various disciplinary traditions and pedagogical strategies, examining the complex terrain that is Latin American studies would be impossible. That Gallatin not only encourages this flexibility, but upholds it as its hallmark, makes the process of engaging the region at once less daunting and more rewarding."

—Alejandro Velasco

is a historian of modern Latin America whose research and teaching interests are in the areas of social movements, urban culture, and democratization.

(Re)Imagining Latin America
K20.1470 Velasco. 4 credits.

Open to sophomores only.

In Bolivia, where nonindigenous elites long ruled exclusively, an indigenous president now leads a socialist revolution; in Argentina, where governments once massacred youth by the thousands, citizens now fill the streets to demand accountability; in Guatemala, where Catholicism long reigned supreme, evangelicals now find rapt audiences. Throughout the region the once unthinkable is fast becoming normative, and everywhere pundits wonder: are these the stirrings of a new Latin America or the rumblings of old ghosts in different form? This course has two aims: on the one hand, to decipher how Latin America has conventionally been imagined, by introducing students to major themes in the region’s study such as mestizaje and machismo, authoritarianism and revolution, dependency and industrialization; on the other hand, to question how valid these imaginaries remain against the backdrop of contemporary examples of social, political, and economic transformation in Mexico, El Salvador, Venezuela, Brazil, and others.

Black Intellectual Thought in the Atlantic World
K20.1471 Polyné. 4 credits.

This course examines the foundations, implementations, and implications of intellectual thought(s) of the African diaspora from the period of slavery in the Americas and postemancipation societies through the present. Arguably, black intellectualism maintains roots in African-descended religious and cultural societies that predate slavery in the West; however, this seminar seeks to explore the emergence of critical thought through historical, sociological, literary, autobiographical, religious, and ethnographic writing that addressed vital issues facing African-descended peoples in the modern world. The matrix of race, class, and gender has been a useful lens to analyze the systems and structures in place that both benefited and impeded racial progress. The themes of migration, nationalism, and empire building also serve as essential tools to untangling and mapping the roots and routes of black intellectualism on four continents.

Contemporary Art and Its Media
K20.1473 Meltzer. 4 credits.

“To know the significance of something,” writes Judith Butler, “is to know how and why it matters, where ‘to matter’ means at once ‘to materialize’ and ‘to mean.’” Adopting Butler’s claim as a point of departure, this course examines contemporary artistic practice (1945 to the present) through the lens of this question: how has art mattered—whether the work is a painting of an American flag by Jasper Johns (1954-55), a giant cut made in the earth by Michael Heizer (1969-70), or the body of artist James Luna displayed as museum artifact (1986)? In the present moment, when so many artworks incorporate so many media, the question of medium may seem a misguided or even useless one to pose. Does medium matter at all anymore? This course proposes that it does. We begin by reading some of the most important voices on the question of material and meaning. We then proceed by focusing on a different medium each week, including paint, sculpture, the body, language, the installation, landscape, photography, video, and digital or “new” media.

The (Post)Colonial Arabic Novel
K20.1478 Antoon. 4 credits.

Colonialism left indelible marks on the cultures and societies of its colonized subjects. While nation-states have emerged, the colonial legacy and its various effects continue to haunt postcolonial societies and the modes in which they represent their history and subjectivities. The novel is a particularly privileged site to explore this problem. This course focuses on the (post)colonial Arabic novel. We begin by exploring postcolonial theory and acquainting ourselves with its history and vocabulary. We then briefly examine the political and historical context in which the Arabic novel emerged. The remainder of the course is devoted to reading a number of representative works. We pay special attention to these novels as works of art with their own structures and dynamic, but we also read them in their historical and political contexts as intersections of both cultural and material worlds.
Consuming the Caribbean
K20.1482 Polyné. 4 credits.
Paradise or plantation? Honeymoon destination, narcotics way station, or IMF delinquent? Where do we locate the Caribbean? From Columbus’s journals to Terry McMillan’s How Stella Got Her Groove Back, the Caribbean has been buried beneath the sedimentation of imagery cultivated by and large by non-Caribbeans, including colonial governments, settlers, and tourist agents and their clients. A unifying trope, Caribbean landscapes function as metaphor, emblem, symbol, or even character. This course takes an interdisciplinary (history, literature, anthropology, and sociology) and transnational approach by examining the various manifestations of consumption, appropriation, ingestion, invasion, etc., via the lens of race, gender, cash crops, and tourism.

¡Revolución!
K20.1486 Velasco. 4 credits.
Equating Latin America and revolution seems almost a truism. From Zapata to “Che” to Chávez, the region’s modern history is a tale of one movement promising epic change to the next, each more dramatic than the last and collectively giving rise to an image of Latin America as a cradle of firebrand leaders and riotous masses leaving in their wake endless cycles of unrest. But to look deeper into this history is to find a world of complexity, of peoples pursuing radical change but also gradual reform, at times taking up ballots and at times taking up arms, at times in the factory and at times on the farm, at times from the left and at times from the right. All of it “revolución,” yes, but what kind? And through what means? And for what ends? And at what cost? This course traces the evolution of revolution in 20th-century Latin America, from the final collapse of Spanish colonialism in 1898 to the rise of chavismo in 1998.

Everyday Life
K20.1502 Moore. 4 credits.
Nothing is more taken for granted than everyday life: dinner table conversations, work, shopping, classroom discussions, bull sessions in the dorm. And yet each situation is a complex production of its members’ talk, movement, thought, and relationships. This course gives students theoretical and analytical tools for unpacking these common encounters, for understanding how people manage to construct situations that they can interpret and participate in competently, and for examining ways in which they are affected by, react to, and resist larger social forces. We analyze talk and non-verbal behavior as they shape activities and relationships, we look at the way practical intelligence operates in different situations, and we track cultural differences in everyday behavior. We also examine the ways in which larger social structures and processes—class, gender, ethnicity, race, and so on—are produced, performed, and changed in the course of everyday life, as well as the ways they shape people’s actions and thoughts.

Hemispheric Imaginings: Race, Ideology, and Foreign Policy in the Americas
K20.1503 Polyné. 4 credits.
In September 2006, Hugo Chávez’s address at the United Nations condemned U.S. imperialism and militarism. Reminiscent of Fidel Castro’s fiery speech in front of the UN General Assembly in 1960, Chávez stated that there is a movement of the south to save the planet from the imperialist threat. What is this southern movement and its history? Who are its participants? This course examines U.S. and Caribbean/South American relations through the lens of Pan-Americanism, a political ideology that celebrates the equality and interdependence of Western hemispheric nation-states. Traditionally, scholars have understood it to be a tool of U.S. imperialism. This course provides students with the opportunity to consider the multiple imaginings, meanings, and uses of Pan-Americanism and its historical formulations (e.g., Monroe Doctrine) by U.S. and non-U.S. foreign policymakers, intellectuals, and institutions such as the Pan-American Union (OAS). Through primary document analysis and secondary sources, students further assess the significance of race, nation, and hemispheric relations in the 19th and 20th centuries.
Guilty Subjects: Guilt in Literature, Law, and Psychoanalysis
K20.1504 Murphy. 4 credits.
This course explores guilt as the link between the three broad disciplinary arenas of our title. Literary works from ancient tragedy to the modern novel thematize guilt in various ways. Freud places it at the center of his practice and his theory of mind. While the law seems reliant mainly on a formal attribution of guilt in order to determine who gets punished and to what degree, we might also suggest that the law relies on “guilty subjects” for its operation. With all of these different deployments of the concept, we might agree it is a central one, yet how to define it remains a substantial question. Readings may include Freud, Nietzsche, Foucault, Slavoj Žižek, Toni Morrison, Ursula Le Guin, Primo Levi, and some case law, among others.

The Street Roots of Latin America I: Introduction to the Urban Experience
K20.1509 Velasco. 4 credits.
“Gazing on such wonderful sights, we did not know what to say, or whether what appeared before us was real, for on the land there were great cities, and in the lake ever so many more, and in front of us stood the great city of Mexico” (Bernal Díaz, 1518). When Europeans set foot on the “New World,” they found a continent deeply shaped by a metropolitan experience. Yet urbanization in Latin America is still seen as a recent phenomenon, the consequence of postwar industrialization and misapplied dreams of Eurocentric modernity. Together, these forces have fixed an image of the Latin American city as a site of endless contradiction—poverty and wealth, order and chaos, intimacy and isolation, hope and frustration. In this first part of a two-course sequence examining urban life in Latin America, we trace changes and continuities in state policy toward cities and their citizens, from the pre-Columbian metropolises of Cusco and Tenochtitlán, to the colonial capitals of Lima and Rio de Janeiro, to the industrial centers of São Paulo and Buenos Aires. In the second part, we consider how this distinctly urban experience has long shaped organizing and mobilizing traditions across the region.

New Deal Liberalism: Its Rise and Fall
K20.1513 Fraser. 4 credits.
This course examines the rise and fall of New Deal liberalism as the dominant political and social order of mid-20th-century America. The course begins with the onset of the Great Depression as the event that sets in motion profound transformations in the economy, in the balance of political power, in the role of the state, and in the relations between social classes and ethnic/racial groups. It explores the rise of the labor movement and the creation of the welfare state and analyzes the impact of the cold war on domestic politics. Discussions probe the emergence of the civil rights, antiwar, and counterculture movements. The course also analyzes the conservative reaction against the New Deal culminating in the election of Ronald Reagan in 1980.

Science and Religion
K20.1514 Stanley. 4 credits.
In this course, we examine the complex interactions between science and religion through history. While most popular presentations of science and religion often descend into simplistic models of conflict (the secular nature of modern science and its repeated conflicts with religion) or cooperation/coexistence (science and religion each has clearly defined domains), we explore a wider variety of relationships between the two. Moving beyond claims of superiority or mutual isolation, we consider the complicated negotiation of boundaries and proper authority between science and religion. We focus mainly on the relationship of science and Christianity, but we also discuss Buddhism, Judaism, and atheism. Readings may include Augustine, Galileo, Hume, Darwin, Einstein, and Dawkins.

Biology and Society
K20.1519 Jackson. 4 credits.
Perhaps the most recent ethical challenge faced by all of us is biotechnology. This course explores the relationship between the biological sciences and society in the
United States throughout the 20th century. We examine how debates concerning “nature versus nurture” have been framed historically. We discuss the history of eugenics and investigate how the U.S. government saw eugenics as proffering an objective tool for testing immigration and sterilization policies. We ask if there is a link between eugenics and the Human Genome Project. How has the patenting of human and plant genes reshaped the conduct of scientific research? How is molecular biology challenging notions of race? How much of human behavior is shaped by genes, and how does that affect issues concerning free will and culpability? This course aims at drawing attention to the ethical, legal, and social issues generated by biology over the past century.

Political Theology
K20.1521 Shulman. 4 credits.
This course explores the idea of “political theology” by considering how modern thinkers conceive the political implications of biblical texts. Strictly speaking, political theology suggests the idea that scriptures directly prescribe forms of political rule that are anchored in divine revelation or law, but broadly speaking, the idea of political theology suggests that every “faith” has a worldly bearing—not only on our ethical practice as individual subjects but also on collective life. Because the meaning of a scripture or a faith is not self-evident but requires interpretation, not only do people practice a “theology” (and shape the world) in very different ways, but they come into profound and often violent conflict. We also explore the senses in which human beings cannot help but live by “faith,” whether in reason, secularism, or “democracy” as an ideal. As political theology signals the connections between faith and life, so we trace the bonds linking faith to politics.

Masculinities in Literature, Film, and Culture
K20.1522 Murphy. 4 credits.
While feminist theory has foregrounded the question of female identity and the demands of femininity, masculinity has often remained, as one critic put it, “invisible, by passing itself off as normal and universal.” Recent scholarship, however, has interrogated that invisibility, noting how masculinity is intersected with race, class, and sexual orientation. In this course, we explore the category of masculinity, paying attention to dominant cultural forms of white, heterosexuality, masculinity as they are inscribed in culture, and we think of masculinity as a fragmented category that also includes forms of racialized, sexualized identities that are frequently and variously marginalized. By examining literature, film, and other cultural artifacts, we discern not so much what masculinity is but how it works. What does it have to do with economic, social, psychic, and political power? How does it operate diacritically with femininity, in order to enforce, organize, or even disrupt normative gender identities?

Love as Language and Idea, from Plato to Foucault
K20.1529 Hornick. 4 credits.
From antiquity to the present day, philosophers, artists, and historians continue to demonstrate that discourse and narrative remain important sources of enlightenment for those who would understand the relations of love, consciousness, and power. What do we talk about when we talk about love? This course explores major Western works representing love as a power and a problem. While the ancients blamed mad love on potions and sorcery or the nature of love itself, modern writers associate inappropriate love with medical, psychological, and social causes. Sigmund Freud’s writing epitomizes this point, as does that of one of his severest critics, Michel Foucault. Is love today a sickness or the last trace of a human will to elude institutional power? Assigned texts range from Plato’s Symposium to Shakespeare’s A Midsummer Night’s Dream to Nabokov’s Lolita.

Lives in Science
K20.1532 Cittadino. 4 credits.
This course explores the nature of the scientific enterprise and its place in our culture through a selective study of the
lives of scientists. In addition to technical knowledge, curiosity, and ingenuity, most achievements in science involve a fair amount of creativity and luck, not to mention institutional and financial support and networks of social interaction. We examine the process of the creation of scientific knowledge and the mutual interactions between science and culture by exploring biographical and autobiographical accounts. These texts show how ideas in science are influenced by intellectual and cultural trends, political developments, social theory, and religious beliefs. Examples could include well-known scientists—Galileo, Einstein, James Watson; not-so-well-known scientists—E. E. Just, Lise Meitner, Barbara McClintock; and fictional scientists—Faust, Frankenstein, Arrow smith.

The Seen and Unseen in Science
K20.1534 Stanley. 4 credits.
This course explores how science and scientists work with the invisible, unseen, or unseeable elements of our world. We examine how scientists convince themselves that these unseen things, such as atoms and molecules, are real. We ask probing questions about what it means to “see” or “observe” the world around us and grapple with the basic question of how we gain scientific knowledge at all. Topics include the atomic theory, energy, evolution, quantum physics, the “invisible hand” of economics, the unconscious and psychoanalysis, genes, human consciousness and intelligence, and dark matter and dark energy. None of these can be seen or held in one’s hand, but scientists claim to have detected and to understand them. We pay special attention to how scientists are trained to see in particular ways and how culture and worldview can shape, restrict, or enhance the way we observe. Readings include Einstein, Darwin, Heisenberg, Schrödinger, Galison, Kuhn, Adam Smith, Freud, Maxwell, Hacking, and Watson and Crick.

Perversion
K20.1536 Cornyetz. 4 credits.
For Sigmund Freud, perversion denoted all sexual deviations from the heterosexual and genital social norm. For Jacques Lacan, perversion meant a particular structure of desire, regardless of social norm. For Michel Foucault, perversion was an effect of modern sexuality. This course explores these three contrasting notions of perversion, alongside some feminist critiques of the psychoanalytic models, in relation to a selection of Japanese fiction and film depicting a variety of perversions. Readings include Freud, Three Essays on the Theory of Sexuality (1905); selections from Lacan; Deleuze; “Masochism: Coldness and Cruelty”; Irigaray, This Sex Which Is Not One; Grosz, Space, Time and Perversion; Foucault, History of Sexuality Volume I; Kawabata, The House of the Sleeping Beauties; Tanizaki, Naoko; Kono, “Toddler-Hunting”; and Mishima, Confessions of a Mask. Films include Patriotism and Okoge.

Reading and Theorizing Film
K20.1538 Hamid. 4 credits.
This course is designed to teach students how to approach film analysis from a number of different perspectives. We analyze concepts such as genre, various aspects of film form, narrative construction, and different ways to interpret films. We also explore classic film theory, ideological criticism, formal analysis, and nonacademic film criticism. Finally, the course places film criticism within a wider debate among intellectuals about how to understand popular culture, a debate characterized by the division between the Frankfurt School and the approaches of “cultural studies.” Assignments include short papers on various aspects of film form as well as longer critical papers to address film as an aspect of mass culture.

Travel Classics
K20.1539 Hutkins. 2 credits.
This course focuses on the literature of travel before modern tourism began. We read some of the classics of travel writing, with attention to the conventions of the genre, the influence of myth and hero literature on the traveler’s tale, the Old World’s encounter with the New, and the many social and political questions raised by travel. Readings may include selections from Homer’s Odyssey, Herodotus’s History of the Persian Wars.

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—Matthew Stanley

teaches and researches the history and philosophy of science.
Shakespeare’s *The Tempest*, as well as *The Travels of Marco Polo*, *The Travels of Ibn Battuta*, *The Four Voyages of Christopher Columbus*, and *Cabeza de Vaca Relación*.

**Imagining the Middle East**  
K20.1543 Mirsepassi. 4 credits.  
This course looks at historical and contemporary representations of Middle Eastern cultures and societies in the modern Western imaginary. We examine shifting representations of the Middle East in pre- and post-Enlightenment European political and intellectual discourses, Western literary texts and travel literature, and contemporary U.S. popular culture (films, advertising, thrillers, spy novels, romance fiction, etc.). We also consider the interrelationship between popular cultural representations and the manner in which the Middle East is conceptualized in the academy and in “high culture” in general (e.g., theorized as Orientalism). It is an assumption of the course that a “post-colonial” framework is key to interpreting not only the Middle East but also the “West.”

**On Freud’s Couch: Psychoanalysis, Narrative, and Memory**  
K20.1545 Cornyetz. 2 credits.  
In this course, we read closely and thoroughly “Screen Memories”—one of Sigmund Freud’s papers—and two of his classic case histories: “Fragment of an Analysis of Hysteria” (Dora) and “From the History of an Infantine Neurosis” (the Wolfman). In general, we focus on how the psychoanalytic method takes narrative seriously—that is, “at its word,” or literally—at the same time as it recognizes that whatever is articulated may be in a negative or “canted” (in other words, “encoded”) relation to what it “means.” We explore how time, memory, and history signify in psychoanalytic frameworks and ask what literature and poetics might share with psychoanalysis. Finally, we debate the validity of what might be called Freud’s “reductionism” in relation to drive theory and the sexual instincts.

**Sociology of Religion: Islam and the Modern World**  
K20.1552 Mirsepassi. 4 credits.  
This course is designed to explore the role of religion in modern societies. We examine religion as an important social institution and also as a cultural system. We study canonical and contemporary theories of religion. The focus of the course, however, is Islam. We look at the cultural context and historical construction of Islam, as well as the different social contexts within which Islam has evolved. We examine the relationship between Islam and modernity, including secular ideologies, gender politics, and modern democracy. We pay particular attention to the role that Islam plays in the everyday life of those who practice it, who are affected by it, or who struggle with it as their tradition. Our goal is to study Islam not as a fixed object or authentic tradition but as a social and cultural phenomenon subject to change, contestation, and critique.

**Imagining India: From the Colonial to the Global**  
K20.1555 Lukose. 4 credits.  
Drawing on an interdisciplinary set of readings about India, this course explores a fraught and difficult dynamic within the modern world—democratic nation-building. We move from a variety of precolonial and colonial imaginings of South Asia to politicized assertions of a unified Indian identity during the anti-colonial movement. Here, nation is not only a political entity but also a cultural project that reshapes ideas of self, religion, community, region, family, gender, and kinship. The post-independence period is explored through writings on the Partition that created India and Pakistan, “development” as a key concept that has been central to nation-building, and struggles around caste, gender, sexuality, tribal identity, environment, region, and religion.

**Religion and Modernity**  
K20.1557 Elfenbein. 4 credits.  
From a distance, much like an impressionist painting, modernity appears as a coherent whole, its parts working in concert to represent the possibility of...
unending universal progress. Take a step closer, however, and the parts disassemble before your eyes, scattering into discrete elements whose relationship is not always entirely clear. Religion is one such element of modernity. This course investigates the particular history of the passage to modernity in Europe, the concomitant emergence of the general concept of religion, and colonial and postcolonial global debates about the character of modernity and the place of religion in modern social, economic, legal, and political activities.

**The Travel Habit: On the Road in the Thirties**
K20.1558 Hutkins. 2 credits.
The Great Depression turned millions of people into travelers. Many of the unemployed took to the road in search of work; for those with jobs, this was the era when taking a family trip on a paid vacation became a national ritual. Tourism was seen as good for the ailing economy, so government and industry encouraged people to develop a “travel habit.” The Roosevelt administration created a national travel bureau, poured millions of dollars into roads and highways, and put great authors to work writing WPA travel guides. This course surveys the travel writing of the 1930s and provides an introduction to the social history of travel and tourism during the period. Readings may include Steinbeck’s *The Grapes of Wrath*, West’s *A Cool Million*, and Agee and Evans’ *Let Us Now Praise Famous Men*, as well as the WPA travel guides and histories of the Depression and the tourist industry.

**Third-Year Symposium**
K20.1800 Hornick, Meltzer, et al. 2 credits.
Pass/fail only. Open to Gallatin juniors and seniors who plan to write their rationale during the spring semester and take their colloquium in the fall.
In this course, we survey methods of interdisciplinary study and ask students to consider how the methods operate within their own concentration. Students draft, revise, and complete their colloquium rationale by the end of the semester. This course is organized in three phases. In phase I, we survey conceptual frameworks that help expose recurring concepts and methods of individualized study. These include frameworks for (1) finding the history of students’ topic and ideas; (2) understanding how students have learned to compare ideas or practices (e.g., across cultures, belief systems, disciplines); (3) analyzing the forms (e.g., media, rhetoric, genre, etc.) of representation and expression pertinent to students’ topic; and (4) reflecting on the relevance of students’ nonclassroom, experiential learning.

**Writing Courses**
*Note: students may take the following writing courses two times: Fiction Writing, Advanced Fiction Writing, The Art and Craft of Poetry, and Advanced Poetry Writing.*

**The Essayist as Critic**
K30.1010 Goldfarb. 4 credits.
For many writers, the essay offers an opportunity to present, in a condensed form, a strongly developed argument about a pressing issue. We find such arguments in Montaigne’s classic expressions of the essay form, in essays that we read on the editorial pages of newspapers, as well as in scholarly journals across the disciplines. In this course, we explore the power of the critical essay by examining the many ways that writers have shaped the form and by writing critical essays. Readings may include works by Montaigne, Emerson, King, Orwell, Woolf, Katha Pollit, Steven Jay Gould, and Edward Said.
Writing About Performance
K30.1034 Malnig. 4 credits.
This writing seminar enables students to become critical viewers of performance and translate their “looking” into descriptive and analytical prose. The course covers several critical strategies and approaches—from formalist to ethnographic to sociological and cultural criticism. These analyses help students discover how different performance mediums are constituted and how they create meaning for viewers. Assignments include performance documentation, cultural reviews, interviews, artists’ profiles, and critical and/or theoretical analyses. Group excursions to performances may be arranged. Some of the essayists whose works we may read include Susan Sontag, Michael Kirby, Edwin Denby, Deborah Jowitt, Joyce Carol Oates, Spalding Gray, and Henry Louis Gates, Jr.

Writing Race in Contemporary America
K30.1045 Jones. 4 credits.
In contemporary America, we have a multicultural and racially diversified population; our national image is no longer dominated by people of European descent. This is easily evidenced in our mass media and in the last U.S. Census Report, in which the statistics demonstrate that our African American, Hispanic, Asian, and “Other” populations are rapidly growing and developing. We are interbreeding, intermarrying, inter racial, and interlocked. In this writing course, we increase awareness of the phenomenon of our multicultural identities by writing personal essays, biographies, and autobiographies. We focus on exploring our own racial and ethnic backgrounds, as well as exploring this theme in readings and in a variety of films.

Creative Nonfiction
K30.1300 Beam. 4 credits.
Creative nonfiction marks the intersection between journalism and literature and bears the hallmarks of both. Stories feature strong character development; well-developed, nuanced scenes; and a tangible narrative arc. But they also privilege thorough research, live reporting, and a writer’s quizzical, intelligent stance. In this course, students not only learn the components of a good story but also what makes an idea compelling to a diverse audience to begin with. Students choose their own topics, but everyone writes and revises one profile and one long investigative-style piece of researched and reported literary nonfiction. Students workshop these longer stories in sections and learn effective editing strategies for their own writing by working closely with their peers.

Crafting Personal Essays and Fiction
K30.1308 Nair. 4 credits.
Voice, characterization, dialogue, pacing, point of view, imagery, structure—these elements of craft are indispensable to both the personal essayist and fiction writer. Students learn how to use a writer’s tools to shape essays drawn from their life as well as short stories and novel chapters spun from their imagination. Students also use exercises to jump-start their writing and revision to polish it. In this cross-genre course, students write, read, and workshop personal essays and fiction. Texts may include essays by Joan Didion, Nora Ephron, Jonathan Lethem, Julio Cortázar, Ha Jin, Nathan Englander, and Junot Díaz, among others.

Writing Your Life: The Memoir
K30.1310 Foley. 4 credits.
This course combines an exploration of the literary genre of memoir with a workshop in writing about your own life. While reading and analyzing 20th-century American memoirs, students use these works as models for evoking sense memories, re-creating scenes, extrapolating plots from lives, placing lives in history, and discovering their own voices. Topics discussed include the relationship between memoir, autobiography, and fiction; the impact of gender, class, and race on writing; the ethics of writing about real people; and both theoretical and practical questions about the craft of writing.

“The artist-scholar/scholar-artist model is a hallmark of the Gallatin teaching philosophy. Students may enrich their artistic explorations with study of the history, traditions, and aesthetic background of their chosen art form. In this way, they come to better understand themselves and their artwork within a broader social and cultural context. With strong faculty mentoring, students devise their own unique interdisciplinary and individualized arts programs that are enhanced by New York City, the world’s art capital.”

—Julie Malnig
is a cultural historian of theatre and dance performance whose areas of interest include social and popular dance, performance writing, performance art, and feminist performance and criticism.
Telling Truths: The Skill of Autobiography
K30.1316 Weisser. 4 credits.
How can one tell the “truth” about one’s life in narrative form? In this course, we explore the pleasures and dangers of telling stories about our lives as well as read about the lives of others through selected confessions, memoirs, and autobiographies. Readings may include Zora Neale Hurston, Philip Roth, Sylvia Plath, and Frank McCourt, among others. We analyze the way in which self-narrative is constructed from the tangled materials of real life, how we read and understand the life writing of others, and how gender, race, and other questions of identity influence thinking about the self in writing, in addition to writing autobiographical essays.

The Journal as Genre
K30.1325 Blythe. 4 credits.
The genre of the personal journal balances on the borderline between fact and fiction, life and literature. To read a literary journal is to “read over the shoulder” of the journalist. To write (and read) our own journals is to actualize our interior dialogues, the conversations we have with ourselves. In this course, we use our journals to observe the psyche-as-text, to witness ourselves as subjects-in-progress. Readings may include the journals and literary works of Woolf, Kafka, Rilke, Plath, and Nin, as well as theoretical works such as Kristeva’s Black Sun, Jung’s “The Importance of Dreams,” and Bakhtin’s Dialogic Imagination.

The Short Story: A Workshop on Revising
K30.1536 Zorof. 4 credits.
This workshop is dedicated to the oft-repeated observation that all writing is rewriting. Each writer focuses his or her efforts on only one or two short stories, rather than starting many new stories and abandoning them in favor of yet another new beginning. Students take each of their stories through a number of drafts and revise them in response to (though not necessarily in accord with) questions and comments raised by other members of the workshop. The objective is to learn ways of staying with such challenges as maintaining the story’s voice, determining the order of experience, and arriving at an ending that satisfies the design of the story as well as the intentions of the writer.

Fiction Writing
K30.1550 King, Rinehart, Spain. 4 credits.
Students may take Fiction Writing two times.
In this workshop, students present their own fiction, respond to the writings of others, and pose questions about literature, editing, and publishing. The workshop is designed to encourage and enable writers to listen for and develop a voice, style, and subject of their own. The workshop group and instructor provide a supportive audience who listens and responds to the work of each member.

Advanced Fiction Writing
K30.1555 King, Rinehart, Spain. 4 credits.
Prerequisite: K30.1550, V39.0815, V39.0816, or V39.0820, or permission of the instructor. Students may take Advanced Fiction Writing two times.
The aim of this course is to fathom why fiction works when it works, and why it doesn’t when it doesn’t. We attempt to teach ourselves to read like writers, so we can learn from those who have come before and begin to write like writers. We engage all the elements that give a fiction a chance at success—obsession, seduction, evoking of the senses, the removal of filters, scene and summary, theatre of the mind, etc. Students—and the teacher—turn in three first drafts of fiction to be critiqued in a workshop setting. We also complete short, extemporaneous writing exercises. Readings are taken from the New Yorker, Zoetrope, and others.

The Art and Craft of Poetry
K30.1560 Fragos, Hightower, Pies. 4 credits.
Students may take The Art and Craft of Poetry two times.
In this introductory workshop, students write original poems and discuss each other’s work in class. Form, structure, tone, voice, rhythm, and other elements of poetry are addressed. To develop a
sense of poetry’s tradition and its scope, class discussions focus on readings from the works of American, Latin American, Asian, and European poets. Readings include The Poetry of Rock; the Bible; works by Tao-Chi, Poe, Neruda, and Cavafy; Rilke’s Letters to a Young Poet; and interviews and essays by or about well-known poets.

Advanced Poetry Writing
K30.1564 Fragos, Hightower. 4 credits. 
Prerequisite: K30.1560, V39.0817, or V39.0830, or permission of the instructor. Students may take Advanced Poetry Writing two times.

A workshop designed for serious poets, this course teaches students how to take their writing to another level both intellectually and artistically; depth of theme, imagination, and craft are discussed. Emphasis is placed on developing and strengthening one’s personal style and voice. Through workshopping, students further refine their critical eye as poet and reader. The course includes exercises and readings. Submission of work is discussed and encouraged.

ARTS WORKSHOPS
Note: students may take any arts workshop two times.

His Advice to the Players: Shakespeare in Performance
K40.1019 Horton. 4 credits.
“Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of our players do, I had as lief the town crier spoke my lines”—Hamlet (III.ii).

Taking our cue from Shakespeare himself, this course introduces students to methods of approaching the text from an actor’s perspective. We investigate several interpretive techniques that help the performer make the connections between the text, mind, and body. Special focus is given to the development of a strong vocal instrument and bold interpretive choices that embrace the muscularity of the language. We explore the structure of the language and how the structure helps the performer make sense of the complexities within the text as well as specific choices related to character and action.

Stage Direction for the 21st Century
K40.1032 Horton. 4 credits.
With the advent of emerging technologies and a new population of generative artists entering the field, the artistic landscape of the American theatre is rapidly changing. What are the implications concerning the role of the director? This course examines the origin of the director and how the craft has evolved since the last century. We begin with several hands-on components that explore the fundamentals of directing, including text analysis, the development and presentation of a production concept, rehearsals with actors, and the art of public presentation. We then investigate various methods for collaborating and generating new work with artists from various disciplines.

Performing Stories: East Meets West
K40.1050 Harrison. 4 credits.
In this course, we create characters inspired by history, memory, dreams, and world lore through challenging exercises that fuse Eastern contemplative traditions and Western theatrical improvisation. Students learn how to enhance their creative process and create a uniquely authentic theatre. Each session includes vocal and physical exercises based on Taoist exercises and Western dance techniques. Our character work starts with meditations and visualizations employing the tradition of “mindfulness/awareness” practice, in which we place ourselves totally in the present moment. Open to theatre students, dancers, musicians, visual artists, writers—all those interested in discovering their own source of deep invention.

Native American Traditions and Arts: Coyote’s Vision Quest
K40.1052 Menusan. 4 credits.
Native Americans have been villainized and romanticized, studied and collected for 500 years, yet they appear as mysterious and elusive to the modern world as they did to Christopher Columbus. Who are these people who have been the original inhabitants of the Western Hemisphere for over 40 thousand years and yet continue to be the most misrep-
resented and misunderstood Americans? We compare and contrast the perceptions of Native and non-Native people and study the effects that they had on one another by sharing our own cultural experiences through our music, art, poetry, and humor.

**Integrating Mind and Body in Performing Arts**
K40.1105 Powell. 4 credits.
This workshop examines the theory and practice of the Alexander Technique, the Feldenkrais Method, and Kinetic Awareness. The originators of these methods recognize that the mental ability to notice sensations, feelings, differences, and changes in the body leads to a better integration of the mind and body. These techniques are valuable for performing artists who need to be aware of poor or interfering bodily habits and postures and to bring full mental concentration to their work. Each class is divided between lecture and experiential material.

**Creative Arts in the Helping Professions**
K40.1115 Hodermarska. 4 credits.
This workshop explores the uses of drama, dance, visual arts, music, and poetry within the health care professions, serving childhood to geriatric populations. Against a theoretical background of psychological needs that block self-actualization, the creative processes of the arts are experienced as they humanize, sensitize, ameliorate, and liberate the expressive capacities within an individual. Activities drawn from each art form are tried out and adapted for different age groups and diverse realities. The workshop includes selected readings and visits by working arts therapists.

**Making Dances in the 21st Century: Concepts, Strategies, Actions**
K40.1208 Satin. 4 credits.
Dance composition is, simply, the process through which an artist selects and organizes movements. Less simply, it encompasses not only the interaction with other art forms but the expression of and resistance to cherished, or at least familiar, personal and cultural beliefs about how the body makes meaning. What is “the body”? What are the relationships of our movements, our experiences, our philosophies, our aesthetic frameworks and choices? In this workshop, we grapple with these questions in the archive and the studio. We read works by and about 20th- and 21st-century choreographers and make dances that take off from their concepts, strategies, and actions.

**Advanced Contemporary Musicianship**
K40.1306 Castellano. 4 credits.
This course is designed for those who want to make music and have a rudimentary knowledge of music theory. Course work combines a study of contemporary popular music with a review of practical music theory and musicianship skills. Students apply their skills by performing in class on their own compositions and those written by their classmates and the instructor. Each student undertakes an independent research project focusing on an area or period of popular music. This course is appropriate for those students interested in furthering their understanding of music in general and contemporary popular music specifically. Access to a keyboard or guitar is recommended.

**Songwriting**
K40.1325 Rayner. 4 credits.
Song is the oldest musical form established in all eras and cultures. Ancient Greek and African musicians used song for recreation, to preserve communal memory, and to link the visible world with the invisible. Music making was rooted in mythology, legends, and folklore and was associated with gods, ancestors, and heroes. The musician, through his or her technique, had to be able to combine sounds and images through the use of voice, gesture, dance, and instruments to form a musical reminiscence. In this workshop, songwriting is explored as both a musical and cultural practice. Each student develops songwriting techniques through the study of historical, cultural, and musical aspects of songwriting.
Drawing and Painting
K40.1405 Katz. 4 credits.
This workshop is designed to provide both beginning and advanced students with the experience of drawing and painting in a variety of media in the art studio. In addition, by way of discussions, readings, and examples of art, students explore the problem of visual “form” and aesthetic judgment. Visits to relevant exhibitions in galleries and museums may be included. More experienced art students are given problems and critiques commensurate with their experience.

Rites of Passage into Contemporary Art Practice
K40.1420 Ruhe. 4 credits.
Modern art is a balancing act between control and letting go, structure interfacing with intuition in the “liminal” zone. We survey modern artists’ techniques for tapping sources of creativity, including Rorschach free association in Dada collages, surrealist automatic writing, doodles, and cadavres exquis. We reduce these art activities to very simple art exercises as trapdoors to our unconscious. Through class discussions and assignments, which include a liminal journal and a concluding essay, students reexamine modern art in light of their personal inner journey. Readings include works by Merleau-Ponty, Turner, Chipp, and Frida Kahlo’s sketch/journal.

Writing for Television
K40.1571 Douglas. 4 credits.
This workshop explores the process of turning an idea into a play, screenplay, or teleplay. The differences and similarities among these mediums are investigated via such works as Neil Simon’s The Odd Couple, successful in all forms—stage, film, and TV sitcom. Structure, function, and form are examined via the reading of scripts and viewing of films and classic TV. Students spend 10 weeks of the semester creating, developing, and writing a sitcom episode of a popular television series. Students learn firsthand what it takes to complete a writing assignment—from pitch to beat sheet, outline, first draft, rewrite to table draft—under the direct supervision and guidance of an executive producer. In this way, students learn the business of the TV writer and what it takes to be successful in “the room” of a Hollywood TV show.

Architectural Design and Drawing
K40.1621 Goodman. 4 credits.
Gropius once described architecture as a combination of “form, function, and delight.” In this workshop, students are introduced to the experience of designing buildings. The first project is an exploration of the design process. Students create sketchbooks of diagrams and drawings, analyzing issues of form, function, technology, site, and environment. Drafting techniques are also presented through preparation of plans, sections, elevations, and renderings. In the second project, students design a residential loft. They begin with a program and a basic design concept. Planning theories, such as function, circulation, massing, and spatial organization, are discussed. Visual concepts, such as symmetry, axis, and proportion, are also introduced. Methods for developing designs through models, perspectives, and isometric drawings are presented as well.

Green Design and Planning
K40.1623 Goodman. 4 credits.
As we enter the 21st century, architects and planners face a new set of challenges. The world population has tripled in less than a century. The demand for food, water, housing, energy, products, and services has grown at an even faster pace. In response to these issues, designers and planners have created new concepts for green buildings, green master plans, regional transportation, and alternative products. They have also made efforts to introduce new laws and environmental standards. This course explores environmental concepts through reading, discussion, slide lectures, films, and projects. Projects include assignments such as the planning of a roof terrace, analysis of an urban park, or design of a green building.

Digital Art
K40.1625 Sanders. 4 credits.
Rapid technological change in electronic media has led to new methods of visual communication that affect how we work,
play, and think about ourselves and our environment. This course, designed for beginning and advanced students, explores new ways of constructing images and considers the aesthetic and social effects of electronic media. It focuses on methods of creating electronic art: painting programs, 2-D image processing, animation, and interactive multimedia. We use critiques, readings, and discussions to examine the evolving formal criteria and social implications of electronic art.

**Digital New Media**

K40.1655 Allen. 4 credits.

This workshop brings students together to evaluate and develop digital new media for the Internet. The Web makes possible a powerful new kind of student-centered, constructivist learning by collecting a phenomenal array of resources: photos, text, animation, audio, and video materials. Because most Web sites are highly visual in character, many are referred to as “virtual museums.” The workshop deconstructs virtual museums, digital collections on the Web, and innovative sites using digital new media, as well as discusses concepts, content strategies, and frameworks that bridge theory and practice. Through lectures, group discussion, and workshops, students develop individual projects.

**Performance on the Page: Creating an Arts Journal**

K40.1650 Friedman. 4 credits.

This workshop is for students interested in transmitting the vitality of performance through the artful combination of editorial, photographic, and design elements. The class forms ad hoc staffs for the preparation of several “dummies,” which are peer-analyzed and reshaped. These may include everything from poetry to short essays and think pieces to critical reviews, personal responses, and interviews; visuals may include photography, illustration, collage, and graphic design. The workshop also entails individual projects that allow students to pursue areas of particular interest.

**COMMUNITY LEARNING**

**Lyrics on Lockdown**

K45.1444 Turenne. 4 credits.

This course focuses on the uses of the visual arts and spoken word as a tool for positive social change. Through hands-on collaboration with the Blackout Arts Collective—an organization that uses poetry, music, film, theatre, and visual arts to educate people on issues around the prison industrial complex—and other grassroots organizations, students create artistic and dialogical spaces for critically thinking about the crisis of incarceration in this country. Speakers may include representatives of the Prison Moratorium Project and Malcolm X Grassroots Movement.

**Shifting Focus: Video Production and Community Activism**

K45.1445 Read. 4 credits.

This is a hands-on course in video production for community activism. From the taping of the police beating of Rodney King to the establishment of the Independent Media Center in Seattle to record the WTO protests, video has become an essential tool of social struggle. Class time is used to examine the biases of corporate-controlled media, learn the theory and history of video as a political tool, develop camera and editing skills, and reflect on lessons learned in the field. Outside of class, students work directly with local activist groups, shooting footage, distributing it to news agencies, and working on long-term strategies for using video to increase the exposure and effectiveness of the activist groups. As a final project, students set up a workshop to teach these community activists the skills they have acquired throughout the semester.

**Gentrification and Its Discontents**

K45.1453 Poitevin. 4 credits.

This course focuses on the process of community restructuring known as “gentrification”—the displacement of poor residents and local stores by an influx of affluent and middle-class people and businesses. Beginning with a case study of the Lower East Side (one of the most contested sites of gentrification in the
United States in the last 30 years), we look at the theoretical and political debates around urban renewal, community development, and neighborhood displacement. We conclude, in collaboration with low-income housing groups, with a closer look at some of the ongoing struggles and campaigns going on in New York City around affordable housing.

**Literacy in Action**  
K45.1460 Donnelly. 4 credits.  
This course combines volunteer work in New York City adult literacy and English as a second language programs with an academic introduction to the philosophy, history, and current issues of basic education. Students work as volunteer teachers of reading and writing at such institutions as University Settlement, Union Settlement, Fortune Society, and Literacy Partners. In class we read about and discuss such key issues as which “basic skills” U.S. adults now need; which adults lack these skills and why; the implications for our economy, families, communities, and democracy; the instructional approaches developed for adults; and the steps that might be taken to build support for high-quality, adult basic-skills programs.

**Policy, Community, and Self**  
K45.1466 Brettschneider. 4 credits.  
This course introduces students to public policy “from below.” Through examples such as ethnic matching placements in foster care or zero tolerance approaches to drug abuse, students come to understand how schools, gangs, religious institutions, and families can—with varying degrees of explicitness and formality—all make policy. At the course’s conclusion, students are able to identify policies within their lives, argue all sides of a policy question, appreciate the importance of evidence, and distinguish implementation from formulation.

**Journalism, Lyricism, Activism, and Power**  
K45.1476 Engel. 4 credits.  
How is public information communicated? How is opinion developed? What gets filtered, left out, and how? What is censorship and how is it addressed? How do people decide what to believe? Is there such a thing as “objective” reporting? What makes people change their minds? Is any journalism not political, by definition? How do you work to stretch public dialogue, make space for alternative perspectives and information not accessible in traditional or mainstream outlets? How do civic and advocacy organizations work to develop relationships with the media? How do activists become their own reporters and documenters? What is the contribution of artists and writers to public information and opinion? These are some of the questions we address in this course. We also discuss questions of audience, power, corporate control of media, accessibility and assumptions in reporting and in organizational communication and promotion.

**Latino Cartographies**  
K45.1477 Poitevin. 4 credits.  
This course looks at the ways in which Latino communities are transforming urban space and politics in New York City. Through films, social science theory, and fieldwork in New York City neighborhoods such as Washington Heights, East Harlem, and the South Bronx—and in partnership with grassroots organizations—we explore and contextualize the many challenges and opportunities facing the Latino population. Specifically, we examine the ways in which economics, history, race, culture, gentrification, and public policy congeal to create cartographies of community resistance and Latino identity. Because of the fieldwork component of this course, fluency in Spanish is strongly recommended, even though it is not required.

**GALLATIN SUMMER COURSE OFFERINGS ABROAD**

**Provence and Mediterranean Culture**  
K55.9200 Goldfarb, Pies. 4 credits.  
Even before the Middle Ages, what is now the southernmost province of France—Provence—bordering on the sea, boasted a diverse Mediterranean culture. Originally known as “Occitania” before the French conquered it, the region still bears the marks of Roman, Italian, Spanish, North African, and Jewish cul-
tutes. In this team-taught interdisciplinary seminar conducted in Provence, students study the history and culture of Provence as well as actively explore the Mediterranean region in a series of study trips. The class is based in Nîmes, where students experience daily life in a small, diverse French city and encounter firsthand the many historical and cultural layers that make up modern life in southern France. Classes focus on the culture of the region, highlighting particular historical moments and exploring the rich literary life of the area in the voices of the troubadour poets. Students also read the modern voices of Marcel Pagnol, Paul Valéry, and René Char and view the art of Paul Cézanne and Vincent van Gogh, who lived in the region.

**Culture, Art, and Politics in 21st-Century Buenos Aires**
K55.9400 Dinwiddie, McMeley. 4 credits.
Buenos Aires, known as the “Paris of the South,” is one of the mythic cities of the world. Containing nearly one-third of Argentina’s population, the city has had an inordinate impact not only on Argentina but also on Latin American consciousness and identity. This three-week course traces the evolution of the political theorists, educational reformers, and creative artists whose works have shaped the culture, art, and politics of Buenos Aires and Argentina. Readings include excerpts from the works of Domingo Faustino Sarmiento, José Enrique Rodó, Robert Farris Thompson, and George Reid Andrews; fiction by Jorge Luis Borges, Silvina Ocampo, Julio Cortázar, Roberto Arlt, and Adolfo Bioy Casares; documents such as Nunca Más; and the film The Afro-Argentines. Field trips encompass the rich resources of the city’s museums, neighborhoods, historical sites, memorials, and monuments. Required group site visits occur throughout each week, but students are given ample opportunity on weekends to explore Berlin and develop their own individual projects.

**Italian Renaissance Art and Literature: The Culture Explosion**
K95.2060 Mirabella. 4 credits.
Many of our modern ideas about art, literature, architecture, politics, culture, philosophy, gender, and class derive from the great prolific period of the Renaissance. During a three-week interdisciplinary program in the beautiful and historically important city of Florence, Italy, students are offered a total immersion and multifaceted learning experience that is an essential beginning to understanding our modern world through the lens of the Italian Renaissance. As a quintessential Gallatin experience, the course places emphasis on the cultural and historical contexts from which the literature and art of Renaissance Florence emerged, paying special attention to such issues as gender, class, politics, and religion. Readings might include the
works of Dante, Machiavelli, and selected female writers, as well as art texts such as Vasari’s The Lives of the Artists. In addition, students study the art and architecture of Giotto, Brunelleschi, Donatello, Botticelli, Michelangelo, and others, in the places where these works were created. During their stay, students develop and present an individualized project based on their academic interests and background and the ways in which they have been inspired by the Renaissance.

NYU STUDY ABROAD SITES FALL AND SPRING COURSE OFFERINGS

Art of Travel
K55.1200 2 credits.
This is an online course for students studying abroad at any of the NYU sites below. It provides an opportunity to reflect, analytically and creatively, on one’s travel experiences. We examine some of the art created by travelers—travel literature, photography, paintings—and consider how traveling can itself be viewed as an art, with its own conventions, styles, traditions, and opportunities for innovation. All of the course activities are conducted on the class Web site: students blog about their responses to the readings and their own travels, post photos, etc. Reading assignments are individualized for the city and country of each study abroad site, but some readings are for the whole class, including Alain de Botton’s The Art of Travel and Dean MacCannell’s The Tourist.

Buenos Aires
Tango and Mass Culture
K20.9401 4 credits.
Both the English and Spanish sections of this course are offered.
This course explores the tango as an aesthetic, social, and cultural formation that is articulated in interesting and complex ways with the traditions of culture and politics in Argentina and Latin America more generally. During the rapid modernization of the 1920s and 1930s, the tango (similar to the Brazilian samba), which had been seen as a primitive and exotic dance, began to emerge as a kind of “modern primitive” art form that quickly came to occupy a central space in national(ist) discourse. This course explores the way that perceptions of “primitive” and “modern” converge in this unique and exciting art. In addition, the course considers the tango as a global metaphor with deeply embedded connections to urban poverty, social marginalization, and masculine authority.

Creative Writing: Argentina, Travel Writing at the End of the World
K30.9401 4 credits.
A practical course in the writing of creative literary texts: prose (short stories as well as literary nonfiction) and poetry. Selected published works are analyzed in class both to provide inspiration for student writing as well as to represent literary structures and strategies. Writing assignments ranging from spontaneous to long-term projects promote creative exploration and self-expression. Critical skills are emphasized and enhanced as students respond to each others’ work. Awareness of the correct and conventional use of the English language is upheld.

Florence
Postmodern Fiction: An International Perspective
K20.9001 4 credits.
This course examines themes of recent fiction (e.g., war, sex, violence) as aspects of one basic theme: the individual’s struggle to retain humanity in the face of 20th-century dehumanizing forces. Attention is paid to the invention of new fictional techniques made possible by the achievements of modernist precursors. The focus is on fiction written after World War II, including such authors as Borges, Calvino, Grass, Barth, Hawkes, and Robbe-Grillet. Conducted in English.

The Idea of Travel
K20.9002 4 credits.
The idea of travel is a crucial mechanism by which we place or remove ourselves in the world, at times no less exhilarating than being on the road itself. Such ideas become tightly bound not only with models of community expression
such as nationality and class but also with more private conceptions of identity and family. This course examines the genre of the travel narrative in two parts. The first section begins with the foundational stories that have shaped how voyages were conceived of and undertaken as expressions of historiography and collective cultural identity. During the second half of the semester, we examine more individualistic forms of imagined travel that come from the minds of those whose bodies cannot move freely—exiles, invalids, and prisoners. Throughout the semester, our emphasis is on texts that treat travel both as an idea and as an actual event.

Architectural Design: Art Installation in Florence
K40.9001 4 credits.
This course develops the student’s skill in using graphical methods of representation as a language to explore and express architectural projects. Each student designs an installation for an artwork or small group of works, from any time period, in a historic building in Florence. This gives students the opportunity to address a range of issues, including the needs of different audiences, of the curator, and of the setting and the works themselves. We explore the role of exhibition installations in the relationship between the exhibited works and the space housing the show. We focus on contemporary spaces for exhibitions in Florence as the result of a well-established tradition in displaying works of art.

Service Learning: Community Service in Florence
K50.9001 3-4 credits.
An in-depth experience of Italian language and culture through participation in a variety of community service organizations. Entails volunteer placements in agencies working with women, immigrants, and the poor and on issues of health care and the environment.

London
Immigration
K20.9101 4 credits.
This course aims to (1) provide an understanding of the main immigration trends in Britain, France, and Germany since 1850 and the problems attending the social and political integration of immigrants in contemporary Western Europe; (2) compare the experience and understanding of immigration in Europe with the experience and understanding of immigration in the United States; and (3) examine the ways in which the memory of immigration is represented in literature and contemporary culture.

Paris
The French Art World in the 19th Century
K20.9301 4 credits.
The course explores the dramatic evolution of French painting in Paris, from its classical origins under the Old Regime, through its radical transformations during revolutionary and Napoleonic upheavals, up to its romantic, realist, and impressionist experimentations through the Restoration and Second Empire. By analyzing the reciprocity between artists and the capital, in relation to political and cultural institutions, we examine the reasons and manner by which this art—heralded as “modern” once harnessed to the revolution—operated as a figural and discursive program within French society. Using case studies of artists working in Paris, the role of painting as a symbolic language of communication and persuasion, and/or as a critique of society, dominates our investigation of this tumultuous 250-year period.
Paris Monuments and Political Power in the 19th and 20th Centuries
K20.9302 4 credits.
This course examines aspects of political and social change in France from the end of the French Revolution to the present day. Through an exploration of Paris neighborhoods, monuments, and museums, we look at how the city’s evolution has been inscribed on the urban landscape and reflect on how history and national identity are imagined, produced, and contested through the carving up of urban space. Major dates and events of French political history form the chronological backbone for this course, while class discussions are organized thematically from the perspective of social history and the history of ideas. Classes include walking tours and site visits in and around Paris.

Topics in French Literature: Autobiography and First-Person Narration in French and Expatriate Literature
K20.9304 4 credits.
This course studies the literature of such great writers as Balzac, Hugo, and Baudelaire, for whom Paris was an inspiration, and of expatriate writers such as Miller, Fitzgerald, Wharton, Hemingway, Baldwin, Stein, and Wright, who made Paris their home. Texts to be determined. Conducted in English.

Prague
Kafka and His Contexts
K20.9201 4 credits.
This course aims both to familiarize students with Kafka’s major works and to defamiliarize the literary icon by placing him in contexts usually ignored. We consider Kafka as a central figure within the complex phenomenon of Prague modernism by reading him alongside Czech writers from the fin de siècle to the First Republic, less-known figures of Prague German literature, and other major Central European modernists. Finally, we pay some attention to the echoes of Kafka’s work in later literature, especially American.

Literature and Place of Central Europe
K20.9202 4 credits.
Central Europe is where West meets East. Some writers revel in this geographically liminal space, some long to free themselves from it, and some are conflicted in their feelings. The remarkable diversity of literary representations of the region has helped shape its culture, history, and politics. In this course, students study the work of prominent Czech, Pole, Slovene, and Hungarian writers who have influenced people’s understanding of the region. Authors to be studied may include Václav Havel, Franz Kafka, Imre Kertész, Barbara Korun, and Czeslaw Milosz.
Civil Resistance in Central Europe: Reflections in Literature, Art, and Film
K20.9203 4 credits.
Civil resistance is not the same as opting out of society or having views that go against the grain. It is fundamentally about deciding not to conform to repressive regimes. It is also about choosing a mode of action that brings with it personal dangers even when, as is usual, it advocates nonviolence. This course examines the nature and significance of civil resistance in Central and Eastern Europe in the 20th century. In studying resistance literature (including poetry and song), art, and film, we draw on ideas and arguments from the disciplines of history, political science, literature, art criticism, film studies, and psychology.

Central European Film
K20.9204 4 credits.
This interdisciplinary seminar is designed to discuss and question the identity of specific nations in European space, which has always been a fascinating crossroads of ideas and ideologies as well as the birthplace of wars and totalitarian systems. The course covers masterpieces of Russian, Hungarian, German, Polish, and Czech cinematography, focusing on several crucial periods of history—in particular World War II and its aftermath—showing moral dilemmas of individuals and nations under the Nazi regime as well as revealing the bitter truth of the Stalinist years.

21st-Century Theatremakers
K40.9201 4 credits.
Take an empty space. Let a few actors, a director, engage with the creativity of collaborative play; play with an idea, an image, characters, bodies in space, a script. After hard work and sudden flashes of inspiration, it takes shape. The formless hunch becomes theatre; the group theatremakers.

Theatre Production
K40.9202 4 credits.
NYU in Prague has excellent relationships with numerous internationally renowned theatres in the city. Students enrolled in this arts workshop work on one or more aspects of an actual production at one of the theatres, including acting, singing, dancing, playing music, casting, dramaturgy, assisting the director, assisting the designer, marketing, stage management, production management, lighting, sound, and arts management. (Depending on the position, students may be required to audition.) As such, the course is more experiential than theoretical or historical, although students also study the text of the play itself, well-known examples of their particular area of expertise in the production, and the history and social significance of theatre in Prague in general. Readings are supplemented by seminar discussions with the instructor and workshops run by working professionals from the city’s theatres.

Shanghai
Creative Writing
K30.9501 4 credits.
Shanghai is a city in radical flux, a historical East-West hybrid that is reinventing itself daily on an epic scale in the 21st century. Home now to some 18 million, counting the “floating population” of migrants, it is an easy place to “lose” oneself. Our exploration of Shanghai’s contemporary self-reinvention sets the scene for a visceral encounter with our rapidly changing world, selves, and places in it. If, like Shanghai, we reinvent ourselves in our season here—as a writer, traveler, critic, perhaps even as a cultural voyeur—what might we find? In this course, we explore what it means to “lose” and then “find” oneself anew in this city—primarily as a writer but also as a traveler from the West, an outsider inhabiting, and shifting among, different cultural identities. This investigation brings us to look closely at Chinese and Western writers’ works—fiction, creative nonfiction, travel writing, poetry, film, and other genres—that use the city, and the experience of being “alien” or “Other,” as a vital site of exploration of self, culture, identity, and society.
Tel Aviv

Politics and the Production of Everydayness in Israel
K20.9601 4 credits.
This course offers a unique opportunity to explore various aspects of the production of everydayness in Israel as it is manifested in different sites: the arts, the leisure industry, and the spatiotemporal arrangements of daily routines and practices. The course includes 14 lectures on aspects of Israeli politics and culture; visits to art exhibitions, music venues, and the cinema; and observation of street life in Tel Aviv (day and night). Given its unique geopolitical circumstances as well as its symbolic position, Israel has attracted much attention. This is equally true of media coverage as well as more scholarly treatment of the Israeli-Arab or Israeli-Palestinian conflict. More often than not, Israel is portrayed through the lens of high politics or treated as an exotic anomaly. Whether popular or academic in its orientation, the study of Israeli society has thus tended to neglect everyday life in Israel.
I. REGISTERING FOR CLASSES

**Academic Advising**

Each Gallatin student works closely with a faculty adviser who is paired with the student based on shared intellectual interests. Together they design an individualized program intended to fulfill the student’s academic, professional, and personal goals. The adviser plays a central role in shaping this program. Students meet with their adviser throughout each term to discuss their progress in courses and registration for the coming term.

Advisers help students form their plan of study by advising them on selecting courses from the various programs available at NYU and pursuing individualized projects through independent studies, tutorials, internships, and private lessons.

Gallatin advisers also supervise independent studies and internships, help students compose the Intellectual Autobiography and Plan for Concentration, work with them to design a colloquium rationale, and assist them as they prepare for the colloquium itself. The ongoing conversation that develops between advisers and students gives form and heart to a Gallatin education.

Students are required to secure their adviser’s signature on a variety of Gallatin forms, including the Undergraduate Plan of Study form; proposal forms for independent studies, tutorials, internships, and private lessons; the Colloquium Rationale and Booklist form; and all petitions. During the registration period, students are expected to prepare for meetings with their adviser by consulting the course information available on Albert and the Gallatin Web site. For full NYU course descriptions, students are expected to consult the bulletins of the individual schools or directly consult the Web site of the program, department, or school in which the course is offered.

Gallatin faculty and staff are committed to finding the best possible adviser for each student, but occasionally students find it is in their best interest to request a change of adviser because of a shift in the area of concentration, faculty sabbaticals, etc. Undergraduate students wishing to request such a change can file a Change of Adviser Request form, available on the Gallatin Web site or at the Gallatin Office of Academic Advising.

**Registration Timetable**

Fall term registration for freshmen occurs during freshman orientation, held at Gallatin during the last week of June each year. Registration for continuing students begins in mid-April for the fall term, in early November for the winter session, in mid-November for the spring term, and in early February for the summer term.

Transfer student orientation is held at the start of the fall and spring terms, and registration workshops are conducted periodically during each term as students are admitted. Up-to-date information about how to register is provided by the University Registrar and the Gallatin Office of Student Services each semester.

**Undergraduate Plan of Study**

Gallatin students use a special registration form called the Undergraduate Plan of Study form. The purpose of this form is to encourage focused conversation between the student and the adviser about the student’s progress and goals. The front of the form records student information and course selections for the coming term. The interior includes a worksheet to calculate degree progress and a review of registration policies and procedures. Most important, the back includes questions that ask students to describe their short- and long-term goals, their academic interests and areas of concentration, and their plan for completing the degree.

**Cross-School Registration**

Gallatin students may take courses throughout the programs of NYU and are required to meet the prerequisites of any courses they take in other schools of the University. Students should note that certain departments and programs may restrict courses to majors only. Gallatin students may register for no more than
32 credits that would count toward the core business and major requirements for undergraduates in the Stern School of Business or the McGhee Division in the School of Continuing and Professional Studies. For a listing of NYU programs available to Gallatin undergraduate students, please see the NYU Areas of Study chart on pages 46-47. For information about taking courses outside of NYU, see Concurrent Registration, pages 101-2.

Clearance at the Gallatin Office of Student Services
To be cleared for registration, each student must submit an Undergraduate Plan of Study form with all necessary approvals, including the adviser’s signature, at the Gallatin Office of Student Services. The Office of Student Services will clear each student electronically for registration on Albert. Students should be advised that Gallatin will not clear a student for registration without the adviser’s approval.

Albert
Students who have been cleared to register are expected to enroll in classes through NYU’s Web-based registration and information system, Albert, via NYUHome at http://home.nyu.edu. Students also use Albert to gain access to their academic, personal, and financial records. For more information on the functions available on Albert, students may visit the Web site of the Office of the University Registrar at www.nyu.edu/registrar.

Late Registration
Students who fail to meet registration deadlines will be charged late registration and payment fees after the first week of classes, as published by the Office of the Bursar. To register after the second week of classes in the fall and spring terms, students must obtain written permission from each of their instructors and must register in person at the Gallatin Office of Student Services. Students registering late are encouraged to seek assistance from the Office of Student Services as soon as possible.

Paying Tuition
Students who enroll for courses will receive an e-mail, at their official NYU e-mail address, notifying them that a tuition bill (E-Bill) is available to view. The University does not send paper bills via U.S. mail. Students can also invite parents or other authorized users to create their own E-Billing user profile. Students who do not meet payment deadlines will be dropped from courses. For more information about E-Billing, payment options, deadlines for payment, and tuition refunds, visit the Office of the Bursar’s Web site at www.nyu.edu/bursar.

Registration Deadlines
Specific registration deadlines for each semester are available on Gallatin’s Web site at www.nyu.edu/gallatin/current/ba.

II. CHANGING THE COURSE SCHEDULE
Changes to a student’s academic program should always be discussed with the student’s adviser. While advisers are not required to give official approval for changes made after the course schedule has been approved, the discussion of such changes maintains the integrity of the advising process. Students wishing to change their course schedules after submitting them may do so by accessing Albert and following the procedures below for adding and dropping courses. Students are expected to monitor payment and refund deadlines and will be held responsible for all charges incurred.

Adding Courses
For the fall and spring terms, students may add a course using Albert until the last day of the second week of classes. During the third full week of classes in the fall and spring terms, a course may be added in person at the Gallatin Office of Student Services only if the student obtains written permission on the appropriate departmental form or on University stationery from the instructor of the course. Adding courses after the third full week of fall or spring classes is not permitted.
Dropping Courses

Students who plan to remain enrolled in classes but who wish to drop one or more courses are able to perform this function on Albert while the Registration menu option is active for the semester. After the Registration function is deactivated, students must come in person to Gallatin’s Office of Student Services to drop a course. Students who wish to drop all of their courses must seek assistance from the Gallatin Office of Academic Advising. Students must be aware that merely ceasing to attend a class does not constitute an official drop, nor does notification to the instructor. Students who wish to drop a course must take action by dropping the course on Albert or by coming in person to Gallatin’s Office of Student Services or Office of Academic Advising for assistance.

Until the last day of the third week of classes for the fall and spring semesters, and until the third day of classes for the six-week summer sessions, dropped courses do not appear on the student's transcript. Courses dropped during the fourth through the ninth week of classes for the fall and spring semesters, and from the fourth day of classes through the last day of the fourth week of classes for the six-week summer sessions, are recorded with a grade of “W” (Withdrawal), which cannot be removed from the official record. After the ninth week of classes for the fall and spring semesters and the last day of the fourth week of classes for the six-week summer sessions, students may not withdraw from a course. For a complete listing of withdrawal deadlines for all sessions, refer to the chart below. For more information about the grade of “W,” see pages 103-4 and 105.

Refunds for dropped courses are subject to the University refund schedule. For more information about dropping courses and refund of tuition, undergraduate students should refer to page 123.

Students receiving financial aid are expected to maintain satisfactory academic progress toward degree requirements. See page 125 for more information about satisfactory academic progress. Because dropping courses could negatively affect satisfactory academic progress, students should consult with the Office of Financial Aid before dropping courses.

International students are required to be registered for full-time course work (see Full-Time/Part-Time Status, below). Because dropping courses could affect a student's full-time status, all international students should consult with the Office for International Students and Scholars (OISS) at 561 La Guardia Place, 212-998-4720, or www.nyu.edu/oiss before dropping courses.

### DEADLINES FOR DROPPING COURSES WITH A GRADE OF W

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Drop/Adds and “Even Exchange”

If a student drops a course and adds another course of the same credit value during the first three weeks of the fall or spring semester, or by the end of the second calendar day of classes for the six-week summer sessions, this transaction is considered an even exchange and does not result in additional tuition charges (unless there are associated fees attached to the added course). However, after the third week of classes for the fall or spring semester, or after the second day of classes for the six-week summer sessions, students are charged full per-credit tuition for adding courses in place of withdrawn courses of equal value. Therefore, students should consult with the Office of the Bursar before attempting to withdraw from one course and add another course.

Albert remains active for ongoing registration activity for the first two weeks of classes during the fall and spring semesters. Once Albert is deactivated for the purposes of registration, students must complete an NYU Change of Program form in person at the Gallatin Office of Student Services.

III. MAXIMUM CREDITS PER TERM

Students may register for a maximum of 18 credits per fall or spring semester and a maximum of 8 credits per six-week summer session. Students may request permission to exceed this load, provided that they have at least a 3.0 GPA, no incomplete grades, and adviser approval. Freshmen and students with grades of incomplete from previous semesters will be permitted to exceed the ordinary credit maximum only in rare circumstances. Students enrolling for more than 18 credits in fall or spring will be assessed additional tuition charges (see pages 121-22 for fee scale).

Permission to take 19 or 20 credits in a fall or spring term may be granted by a student’s adviser on the Undergraduate Plan of Study form. Students requesting permission to take more than 20 credits in a fall or spring term or more than 8 credits during a single summer session must submit a Petition form to the Gallatin Office of Academic Advising stating which courses they plan to take and why the exception is requested.

IV. FULL-TIME/PART-TIME STATUS

The programs and courses offered at the Gallatin School are designed for students who attend courses during the day or the evening, on a full-time or part-time basis. During the fall and spring semesters, full-time status requires a minimum of 12 credits of course work per term. Students who register for 11 credits or fewer during these terms are considered part time.

Students should go to the Office of the Bursar’s Web site at www.nyu.edu/bursar/tuition/fees to see how full-time/part-time status will affect their tuition charges. If students are receiving financial aid, they should go to the Office of Financial Aid’s Web site at www.nyu.edu/financial.aid/progress.html to see how full-time/part-time status can affect their financial aid.

International Students: International students are required to be registered for full-time course work. For more information on this topic and the policies governing international students, contact the Office for International Students and Scholars (OISS) at 561 La Guardia Place, 212-998-4720, or www.nyu.edu/oiss.

V. TIME LIMIT TO COMPLETE DEGREE

Undergraduate students must complete all degree requirements within a period of 10 years from the first semester of matriculation at Gallatin.

For students who are readmitted, the original period of matriculation is counted toward the 10-year limit; the hiatus is not counted, and the clock resumes upon readmission.

VI. ATTENDANCE

Although the Gallatin administration does not supervise attendance of classes, it supports the standards imposed by instructors. Students who, in the judgment of the instructor, have not substantially met the requirements of the course
or who have been excessively absent may be given a final grade of F.

**Religious Holidays**

New York University, as a nonsectarian institution, adheres to the general policy of including in its official calendar only certain legal holidays. However, it has also long been University policy that members of any religious group may, without penalty, absent themselves from classes when compliance with their religious obligations requires it. In 1988, the University Senate affirmed this policy and passed a resolution that elaborated on it as follows:

1. Students who anticipate being absent because of any religious observance should, whenever possible, notify faculty in advance of such anticipated absence.

2. Whenever feasible, examinations and assignment deadlines should not be scheduled on religious holidays. Any student absent from class because of religious beliefs shall not be penalized for any class, examination, or assignment deadlines missed on that day or days.

3. If examinations or assignment deadlines are scheduled, any student who is unable to attend class because of religious beliefs shall be permitted the opportunity to make up any examination or to extend any assignment deadline missed on that day or days. No fees of any kind shall be charged by the University for making available to the student an opportunity to make up examinations or to extend assignment deadlines.

4. No adverse or prejudicial effects shall result to any student who avails him- or herself of the provisions of the resolution.

**VII. FINAL EXAMINATIONS**

Examinations must be taken at their regularly scheduled times. If two examinations are scheduled for the same time, the student should make arrangements with one of the instructors for an alternative date. A student who cannot take the final examination at the scheduled time must discuss the reasons for missing the examination with the instructor and may be required to submit a doctor’s note or other documentation. The instructor may provide a makeup examination for the student or require other work as a substitute. If the makeup examination cannot be completed by the end of the semester, the instructor may give a grade of incomplete. Incompletes are not awarded automatically.

**VIII. CONCURRENT REGISTRATION**

A student in academic good standing may be permitted through concurrent registration to take credit-bearing courses at an accredited four-year college or university outside of NYU if the courses are not offered at NYU and if they fit logically into the student's program. All such course work must be approved in advance by the Gallatin Office of Academic Advising. Applications for concurrent registration for financial or logistical reasons are not considered appropriate.

Students who plan to register full time at another college or university for a fall or spring term must maintain matriculation at NYU (see Maintaining Matriculation, below). Students who register for courses at NYU while registering concurrently at another college or university will be considered matriculated in NYU and do not need to maintain matriculation. Students do not need to maintain matriculation at NYU during the summer sessions.

Credit earned from concurrent registration is considered transfer credit and must adhere to the policies applicable to transfer credit, as follows. Students may not register concurrently at another college or university for independent studies or internships. Course titles will not appear on the student’s transcript, nor will the grades be included in the grade point average. No credit will be given for a course graded or taken pass/fail. For undergraduate students, only grades of C or better will be accepted for transfer credit. Students will not receive course-for-course credit in concurrent registration; for example, completion of a 3-credit course at another institution is not the equivalent of a 4-credit course at NYU.

Undergraduates may take no more
than one-fourth of their Gallatin program through concurrent registration. In addition, undergraduate students must fulfill the residency requirement by taking their last 32 credits at NYU. Therefore, students may not register concurrently during any part of their senior year.

To apply for concurrent registration, a student must submit the Application for Non-NYU Study to Gallatin’s Office of Academic Advising. The request should state where the student would like to study concurrently, explain why, and specify which courses he or she plans to take. This request should be accompanied by specific information published by the school or university about the course the student wants to take, including the course title, course number, course description, and the number of credits earned from the course.

Upon review by the Office of Academic Advising, the student will be informed that his or her request for concurrent registration has, has not, or has in part been approved, along with any specific conditions of concurrent registration. Once the course is completed, the student should have the outside institution’s official transcript sent to the Office of Academic Advising for evaluation as transfer credit. Upon receipt of the official transcript, the Gallatin School will review courses and grades and, pending approval of the credits, will send notice to the University Registrar.

**IX. GRADUATE COURSE CREDIT**

Some graduate courses at NYU are open to undergraduate students, and students may register for these classes on Albert after receiving adviser approval. For all other graduate courses, students must request permission from both their adviser and the department offering the course before being permitted to register. Graduate courses count toward the 128 credits required for the B.A. degree, unless students request that their course work be reserved for graduate credit at the time that they register for these courses.

For graduates of Gallatin’s B.A. program, 6 credits earned in graduate-level courses may be applied toward the Gallatin School M.A. program as transfer credit, providing that the credits earned are in excess of those used to meet the requirements for the undergraduate degree. Students must request that their course work be reserved for graduate credit at the time that they register for these courses. The transfer of credit is not automatic, and all courses must adhere to the transfer credit policies of the M.A. program.

**X. MAINTAINING MATRICULATION**

All students are required to be registered in every fall and spring semester from the time of admission until the degree is finished and the diploma is posted. If a student does not register for classes in a fall or spring term, then the student must register to maintain matriculation (K47.4747). This registration status allows students to maintain their eligibility to register for the following semester without applying for readmission.

Maintaining matriculation carries a fee of $75 per semester, plus a nonrefundable registration and services fee. Please see pages 121-22 for the fee schedule.

Undergraduate students may maintain matriculation for a maximum of four semesters. This includes students who have completed all of their degree requirements with the exception of the colloquium and students who are finishing incomplete work from a previous term. Note that students who have been readmitted may not register to maintain matriculation during their first semester back at Gallatin, unless they have completed all 128 required credits but not the senior colloquium. Such students must register to maintain matriculation during the semester in which they will complete the senior colloquium.

While maintaining matriculation, a student may not attend another college or university, except when the student has received approval for concurrent registration (see above). Students are not
required to maintain matriculation during the summer sessions.

Students who register to maintain matriculation are not considered full-time students and should be aware that this registration status can affect their financial aid, health insurance, and student housing. Students who maintain matriculation are not eligible for financial aid and may be required to begin student loan repayment. Students who receive financial aid, including loans, grants, and scholarships, are therefore advised to contact the Office of Financial Aid, 25 West Fourth Street, 212-998-4444, before registering to maintain matriculation.

Students enrolled in a parent’s or guardian’s health insurance plan should contact the insurance carrier directly for information about eligibility requirements; full-time standing is sometimes a condition of eligibility.

Students who register to maintain matriculation are also not permitted to live in University housing. Students planning to live in campus housing in the future should contact the Department of Housing, 383 Lafayette Street, 1st Floor, 212-998-4600, for the policies and procedures for obtaining housing.

XI. LEAVES OF ABSENCE

A student may request a leave of absence through Gallatin’s Office of Student Affairs, either in person or in writing. Leaves may be granted for medical reasons, personal hardships, or other like situations and are generally for no longer than two semesters. When a leave is granted, the student is not required to maintain matriculation, nor will the student be required to apply for readmission so long as he or she returns to the School within the specified time.

Students on leave are required to meet all financial aid and housing deadlines, and they may be eligible to purchase NYU health insurance. While on leave, a student may not attend another college or university and may not access New York University facilities. A student on a medical leave of absence is subject to procedures for submitting documentation prior to return. If a student is on probation when a leave is granted, the student returns to the School on probation. A student may not be granted a leave of absence during the first semester of enrollment in Gallatin. Students who have been readmitted may not receive a leave of absence during their first semester back at Gallatin.

XII. WITHDRAWAL

Students who wish to withdraw from all of their courses for the semester, students who wish to withdraw completely from Gallatin, and students who must withdraw for medical reasons or other extenuating circumstances must seek assistance from the Gallatin Office of Academic Advising. Students who plan to remain enrolled in classes but who wish to drop one or more courses should refer to page 99, Dropping Courses. Students withdrawing from all of their courses for the semester must follow a formal two-step withdrawal process, which begins online at www.nyu.edu/registrar and is not completed until the student receives guidance and further instructions from the Gallatin Office of Academic Advising. Students must be aware that merely ceasing to attend a class does not constitute an official withdrawal, nor does notification to the instructor.

Until the last day of the third week of classes for the fall and spring semesters, and until the third day of classes for the six-week summer sessions, dropped courses do not appear on the student’s transcript. Courses dropped during the fourth through the ninth week of classes for the fall and spring semesters, and from the fourth day of classes through the last day of the fourth week of classes for the six-week summer sessions, are recorded with a grade of “W” (Withdrawal), which cannot be removed from the official record. After the ninth week of classes for the fall and spring semesters and the last day of the fourth week of classes for the six-week summer sessions, students may not withdraw from a course. For a complete listing of withdrawal deadlines for all sessions, refer to the chart below. For more information about the grade of “W,” see pages 99 and 105.
Dropping or withdrawing from courses will be subject to the University refund schedule. For more information about dropping courses and refund of tuition, undergraduate students should refer to page 123.

Students receiving financial aid are expected to maintain satisfactory academic progress toward degree requirements. For more information, see Satisfactory Academic Progress, page 125. Because withdrawing from courses could negatively affect satisfactory academic progress, students should consult with the Office of Financial Aid before withdrawing from courses.

International students are required to be registered for full-time course work (see Full-Time/Part-Time Status, page 100). Because withdrawing from courses could affect a student’s full-time status, all international students should consult with the Office for International Students and Scholars (OISS) at 561 La Guardia Place, 212-998-4720, or www.nyu.edu/oiss before withdrawing from courses.

### XIII. PETITIONS AND APPEALS

Students may submit a petition to waive a rule or policy by submitting a Petition form, available at Gallatin’s Office of Academic Advising and Office of Student Services, or by submitting a letter addressed to the Gallatin Faculty Committee on Advisement and Policies. In any case in which a student wishes to appeal the decision of the committee, he or she may provide further information and request reconsideration of the committee’s decision in a letter of appeal to the associate dean for faculty and academic affairs.

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I. GRADES

Final grades for each semester are available through Albert. The parents or guardian of a student who is a minor (under 18 years of age) may, by written request to the Office of the University Registrar, obtain the student’s grades at any time. To receive credit for a course, students must meet the requirements for attendance prescribed by the instructor and satisfactorily complete all papers, examinations, and other requirements prescribed by the instructor.

The Cumulative GPA

For students admitted to Gallatin in the spring 2009 term or after, grades for all NYU courses earned while a student is matriculated at New York University are recorded on the transcript and are computed in the cumulative grade point average. This includes all NYU courses completed prior to matriculation at Gallatin, even those NYU courses that are not applied to the Gallatin B.A. degree. Grades earned at other institutions are neither recorded on the NYU transcript nor computed in the GPA.

Computing the GPA

The grade point average can be calculated by determining the total of all grade points earned (quality points) and dividing that figure by the total number of credit hours completed (quality hours). For example: a student who has completed 8 credits of A (4.0), 4 credits of B (3.0), and 3 credits of C (2.0) has a grade point average of 3.33. This is obtained by first determining the total of all grade points earned by adding 8 (credits of A) x 4 (the point value of A), 4 (credits of B) x 3 (the point value of B), and 3 (credits of C) x 2 (the point value of C). The total, 50, represents the total of all grade points earned. This sum is then divided by 15 (the total number of credit hours completed) to give the grade point average of 3.33.

Minimum GPA Requirements

Undergraduate students are required to maintain a minimum cumulative grade point average of 2.0 (C average). See Academic Standing (pages 108-9) for information on official warning and probationary policies.

Withdrawal (W)

The grade of W indicates an official withdrawal of the student from a course and cannot be assigned by the course instructor. Students should refer to the Web site of the Office of the University Registrar, www.nyu.edu/registrar, for specific withdrawal dates for each semester. W is a neutral mark, indicating only that a student has withdrawn from a course. The grade of W is not factored into a student’s GPA. See Withdrawal (pages 103-4) for information on the regulations and procedures for officially withdrawing from courses.

Students receiving financial aid: Grades of W can negatively affect a student’s satisfactory academic progress required for aid eligibility. For more information, students should refer to Satisfactory Academic Progress, page 125, or visit the Web site of the Office of Financial Aid at www.nyu.edu/financial.aid.

Incomplete (I)

The grade of I (Incomplete) is a temporary grade that indicates that the student has, for good reason, not completed all of the course work but that there is a possibility that he or she will pass the course when all the requirements have been met. The student must request an incomplete from the instructor before the grades are due; it is not awarded automatically. If the written request is not made, the instructor will submit a final grade based on work completed to that point. If the instructor grants the request, the student must complete the necessary work by the date specified by the instructor, which will be no later than the end of classes in the following full term (i.e., by the end of the spring term for a fall or winter course or by the end of the fall term for a spring or summer course). This deadline will apply even to students who maintain matriculation the following term. Extensions of these deadlines are rarely granted and must be
The following is a list of grades as they appear on students’ academic records and their value in determining the grade point average (GPA):

- **A** = 4.0
- **A-** = 3.7
- **B+** = 3.3
- **B** = 3.0
- **B-** = 2.7
- **C+** = 2.3
- **C** = 2.0
- **C-** = 1.7
- **D+** = 1.3
- **D** = 1.0
- **F** = 0.0 (failing)

In addition, several grades have no value and do not affect the grade point average:

- **P** (passing work in a pass/fail course)
- **I** (incomplete work)
- **W** (withdrawal from course)
- **N** (not counted)
- ******* (no grade submitted)

requested in writing before the final work is due; the extensions must be approved by the Deans’ Office. If the required work is not completed by the final deadline, the temporary grade of I will become an F, which will be computed into the student’s grade point average. This F will not be removed from the transcript under any circumstances.

Undergraduate students who receive a grade of incomplete are automatically ineligible for the Dean’s List in that semester. This exclusion applies only for the semester in which the incomplete was received; students may be eligible in subsequent semesters, providing they meet the other criteria for the Dean’s List.

For courses taken outside of Gallatin, students should consult the appropriate bulletin to ascertain the policy of that school or department regarding the time limit on incomplete grades.

**Students receiving financial aid:** Grades of incomplete can negatively affect a student’s satisfactory academic progress required for aid eligibility. For more information, students should refer to Satisfactory Academic Progress, page 125, or visit the Web site of the Office of Financial Aid at www.nyu.edu/financialaid.

**Pass/Fail Grades (P/F)**

The grade of P (Pass) indicates a passing grade (A, B, C, D) in a course taken under the pass/fail option. It is also used to indicate nongraded courses. The grade of P is not computed in the grade point average; however, the grade of F under the pass/fail option is computed in the grade point average.

Undergraduate students may take one course per full-time academic year (32 credits) on a pass/fail basis, not counting those courses that must be taken pass/fail: e.g., private lessons. The pass/fail option is neither available for any courses used to fulfill the Gallatin liberal arts requirements nor for any Gallatin summer study abroad courses with the prefix K55 or K95. In addition, courses taken on a pass/fail basis do not count toward the Dean’s List minimum credit requirement of 12 credits in graded courses.

**Pass/Fail Option Procedures.**

Students must declare their intent to take a course pass/fail (or to revoke a pass/fail option) by submitting a Pass/Fail Grade Option form to the Gallatin Office of Student Services. Pass/Fail Grade Option forms must be filed by the end of the ninth week of classes during the fall and spring semesters and by the last day of the fourth week of classes during the six-week summer sessions. For a complete listing of pass/fail filing deadlines for all sessions, refer to the chart below. The course instructor will not be made aware of the declaration of a pass/fail option. Should the instructor submit a passing grade of A through D, the student receives the grade of P on the permanent

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**PASS/Failure FILING DEADLINES**

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record. If the instructor submits an F, an F is recorded on the permanent record.

**Repeating a Course**

Students seeking to improve their grade point average may repeat a course. Both courses and grades will be recorded on the transcript, but only the latter of the two grades will be computed in the grade point average. A student who has earned credit for a course may repeat it once but will not receive additional credit. Students should be aware that certain graduate schools will count both grades in the average.

### II. STUDENT RECORDS

The Office of the University Registrar maintains all New York University students’ official educational records. The Gallatin School maintains student files that are used by School personnel to review a student’s progress. Gallatin School files are available to the student’s adviser. Both the official educational record and the Gallatin files are protected by the Family Educational Rights and Privacy Act (FERPA).

**Transcripts**

Official copies of a student’s University transcript can be requested from the Office of the University Registrar when a stamped and sealed copy of a student’s University record is required. There is no limit on the number of official transcripts that can be issued to a student. Requests for official transcripts require the signature of the student requesting the transcript. Currently, the University is not accepting requests for transcripts by e-mail. For specific instructions on how to request an official transcript, refer to the Web site of the Office of the University Registrar at www.nyu.edu/registrar or go to the NYU Student Services Center at 25 West Fourth Street.

**Enrollment Verification**

New York University has two procedures for obtaining enrollment verification documents. NYU students can do so directly from the Office of the University Registrar, while third-party verifications should be requested through the National Student Clearinghouse.

Students can also view/print their own enrollment certification directly from Albert using the integrated National Student Clearinghouse student portal. This feature can be accessed from the “Enrollment Certification” link on the Albert homepage. Eligible students are also able to view/print a Good Student Discount Certificate, which can be mailed to an auto insurer or any other company that requests proof of their status as a good student (based on the student’s cumulative GPA). This feature is available for students in all schools except the School of Law.

Please note that if you are not an NYU student or alumnus, you must follow the instructions outlined in the third-party request procedure. For specific instructions on how to obtain a verification of enrollment, refer to the Web site of the Office of the University Registrar at www.nyu.edu/registrar or go to the NYU Student Services Center at 25 West Fourth Street.

**Graduation Verification**

Verification of graduation can be requested from the Office of the University Registrar. For specific instructions on how to obtain a verification of graduation, refer to the Web site of the Office of the University Registrar at www.nyu.edu/registrar or go to the NYU Student Services Center at 25 West Fourth Street.

### III. HONORS

**Dean’s List**

At the end of each semester, students with outstanding academic records are recognized by being named to the Dean’s List. Students are eligible for the Dean’s List if, in that semester, they (1) have earned a grade point average of 3.850 or higher; (2) have completed 12 or more graded credits in NYU courses,
including all individualized projects;
(3) have no grades of incomplete, N, or
*** at the time the calculation is made;
and (4) are not on disciplinary notice.

**Founders’ Day Award**

Eligibility for the Founders’ Day Award is determined by the Office of the University Registrar. This honor is awarded to September and January baccalaureate degree recipients and May degree candidates who have maintained a grade point average of 3.5 or higher based on a minimum of 30 credits in courses taken at NYU. For May degree candidates, eligibility is based on the cumulative GPA through the fall semester “at the time of review.” The Founders’ Day Award and Latin honors are separate and distinct honors with different criteria. Eligibility for one does not necessarily constitute eligibility for the other.

**Latin Honors**

Latin honors are awarded to graduating students who have achieved academic distinction. The honor will appear on the student’s transcript and diploma. There are three levels of Latin honors: summa cum laude, with highest honor; magna cum laude, with great honor; and cum laude, with honor.

Summa cum laude will be awarded to the top 5 percent (by GPA) of Gallatin graduates, magna cum laude to the next 10 percent, and cum laude to the next 15 percent. The cut-off GPA for each of these levels will be determined by the record of the previous year’s graduating Gallatin class (e.g., if the top 5% of last year’s class graduated with at least a 3.95 GPA, then all students in this year’s class with a GPA at or above that level will receive summa). In addition, students must have a clean record of conduct.

**For students who matriculated at Gallatin in the spring 2009 term or after:**

To be eligible for Latin honors from Gallatin, a student must have completed at least 64 credits at NYU for which the letter grades A through D were received, not including courses with the following prefixes: Y01, Y02, Y03, Y04, Y05, Y06, Y07, Y08, Y09, Y20, and Y41; all T courses; all X courses; and all Z courses. Courses taken at NYU before admission into Gallatin are included in the GPA and in the 64-credit requirement for Latin honors, except for any courses with the prefix T, Y, X, or Z. NYU courses not offered for credit, as well as those taken for a Pass (“P”) grade, are not included in the Latin honors computation. Also, grades from courses taken at other institutions are not included in the computation.

**IV. ACADEMIC STANDING**

Students are expected to maintain a status of academic good standing. The Gallatin Faculty Committee on Advisement and Policies reviews student records throughout the academic year to identify those students who may be falling below the academic standards set by the Gallatin School. The committee may summon students with unsatisfactory records to discuss their academic progress and to determine whether, and under what circumstances, they may continue in the School.

**Academic Good Standing**

Undergraduate students are considered to be in academic good standing when their current and cumulative grade point averages are above 2.0 (C average) and if they have not accumulated 12 or more credits of incomplete grades. Students should also maintain satisfactory progress toward their degree by completing, with satisfactory grades, more than half of the courses and credits for which they register in any semester. Students newly admitted are presumed to be in academic good standing, unless they were admitted on a probationary status.
**Official Warning**

Students receive an official warning letter from the Gallatin Faculty Committee on Advisement and Policies under the following circumstances: when the current grade point average falls below 2.0, when the cumulative grade point average falls below 2.3, or when the student accumulates an excessive number of incompletes and withdrawals.

When a student is placed on official warning, a letter is sent to the student, the student’s adviser, and the Office of the University Registrar. This letter will specify the period of time the student is given to improve his or her academic standing. The designation “Official Warning” appears on the student’s transcript until the student has been taken off official warning.

**Probation**

Students with unsatisfactory academic records are placed on probation under the following circumstances: if the current grade point average falls below 1.5, if the cumulative grade point average falls below 2.0, if the student accumulates three or more withdrawals in an academic year, or if the student accumulates 12 or more credits of incomplete. Students whose academic progress merits concern may be placed on probation at the discretion of the associate dean for faculty and academic affairs.

Undergraduate students who are admitted on probation are expected to maintain a grade point average of 2.5 or above for the first two semesters, with no grade below a C.

When a student is placed on probation, the designation “Probation” is placed on the student’s transcript and a letter is sent to the student, the student’s adviser, and the Office of the University Registrar. This letter will specify the period of time the student has been given to improve his or her academic standing and the minimum grade point average the student must earn in the subsequent semester. In most cases, the probation letter will indicate that the student (1) achieve a grade point average of at least 2.0 during the semester he or she is on probation, (2) not receive any grade below a C or any grade of I, (3) not withdraw from any course without securing the permission of the associate dean for faculty and academic affairs prior to the withdrawal, and (4) finish all incompletes.

The letter will also inform the student if any special conditions and restrictions have been placed on the student’s academic program. For example, the student may be prohibited from taking a course on a pass/fail basis; taking a course outside of NYU; or registering for independent studies, tutorials, internships, or private lessons. The letter may also indicate the maximum number of credits for which the student can enroll.

Students on probation cannot participate in extracurricular activities, hold office in any University club or organization, or represent the University in any athletic or nonathletic event. Students on probation should be aware that they are usually ineligible for financial aid.

A Dean’s Hold is placed on all registration activity for students on probation. The Dean’s Hold may be removed only after a probation interview. The probation letter will inform the student of how to schedule this interview.

**Academic Dismissal**

If a student fails to meet the terms and conditions of probation, he or she may be dismissed from the University. Students who are dismissed from the School for poor academic performance will be informed in writing by registered mail. The Gallatin Faculty Committee on Advisement and Policies will also notify the Office of the University Registrar, the Department of Housing, the Office of Undergraduate Admissions, and the student’s adviser. Students who have paid tuition for the next term at the time of their dismissal will receive a full refund of tuition and fees.

**Appeal**

A student may appeal the committee’s decision of academic dismissal if the student believes his or her dismissal was the result of an administrative error or if the student can offer compelling reasons for his or her academic standing. The student must request an appeal within 15
V. ACADEMIC INTEGRITY AND DISCIPLINARY ACTIONS

Students are expected to maintain the highest standard of academic integrity. Cheating and plagiarism are serious matters and will result in disciplinary action.

**Offenses**

Students are expected to familiarize themselves and to comply with the rules of conduct, academic regulations, and established practices of the University and the School. The following offenses may be subject to disciplinary charges by the Gallatin Faculty Committee on Advisement and Policies: cheating, plagiarism, and the forgery of academic documents; deliberate destruction, theft, or unauthorized use of laboratory data, research materials, computer resources, or University property; disruption of an academic event; actual or threatened violence or sexual harassment.

**Process**

The Gallatin faculty adopted a new set of discipline policies and procedures in October 1999, establishing the Committee on Student Discipline, which oversees the handling of infractions of the rules. The policies encourage an informal resolution of charges whenever possible but describe the process by which the committee will investigate, hear, and resolve cases when that approach is unsuccessful. Refer to Student Discipline Rules of the Gallatin School of Individualized Study (available in the Deans’ Office) for details.

**Penalties**

The Deans’ Office or the Gallatin Faculty Committee on Advisement and Policies may impose the following penalties:

1. Censure. Written reprimand for violation of a specified regulation, including the possibility of a more severe disciplinary action in the event of a subsequent violation of any University regulation within a period of time stated in the letter of reprimand.

2. Disciplinary Probation.
Suspension of privileges or exclusion from participating in extracurricular University activities as set forth in the letter of disciplinary probation for a specified period of time.

3. Suspension. Exclusion from classes as well as suspension of privileges and exclusion from other activities as set forth in the letter of suspension for a specified period of time.

4. Dismissal. Termination of student status for an indefinite period. The conditions of readmission, if permitted, shall be stated in the letter of dismissal.

If, as a result of any disciplinary action, the withdrawal of a student is required before the end of the term for which tuition has been paid, a refund will be made according to the standard refund schedule.

Students may appeal any disciplinary action by submitting a written request to the dean, who will promptly appoint an ad hoc grievance committee. The committee’s decision is final.

VI. GRADUATION

**Conferral of Degrees**

All Gallatin undergraduate students receive a Bachelor of Arts degree in individualized study. Degrees are awarded in May, September, and January, and both the Gallatin Graduation and University Commencement ceremonies take place in May.

**Graduation Application**

Students must apply for graduation on Albert. To graduate in a specific semester, students must apply for graduation within the application deadline period indicated on the graduation deadlines calendar. (Students may view the graduation deadlines calendar and general information about graduation on the Office of the University Registrar’s Web site at www.nyu.edu/registrar.) It is recommended that students apply for graduation no
later than the beginning of the semester in which they plan to complete all program requirements. If a student does not successfully complete all academic requirements by the end of the semester, he or she must reapply for graduation for the following cycle.

VII. UNIVERSITY POLICIES AND CAMPUS SAFETY

University Policy on Patents

Students offered research opportunities are reminded that inventions arising from participation in such research are governed by the University’s “Statement of Policy on Patents,” a copy of which may be found in the Faculty Handbook or obtained from the Deans’ Office.

University Policy on Weapons

New York University strictly prohibits the possession of all weapons, as described in local, state, and federal statutes, that includes, but is not limited to, firearms, knives, explosives, etc., in and/or around any and all University facilities—academic, residential, or others. This prohibition extends to all buildings—whether owned, leased, or controlled by the University, regardless of whether the bearer or possessor is licensed to carry that weapon. The possession of any weapon has the potential of creating a dangerous situation for the bearer and others.

The only exceptions to this policy are duly authorized law enforcement personnel who are performing official federal, state, or local business and instances in which the bearer of the weapon is licensed by an appropriate licensing authority and has received written permission from the executive vice president of the University.

University Policy on Simulated Firearms

New York University strictly prohibits simulated firearms in and/or around any and all University facilities—academic, residential, or other. This prohibition extends to all buildings—whether owned, leased, or controlled by the University. The possession of a simulated firearm has the potential of creating a dangerous situation for the bearer and others.

The only exceptions to this policy are instances in which (1) the bearer is in possession of written permission from a dean, associate dean, assistant dean, or department head and (2) such possession or use of simulated firearms is directly connected to a University- or school-related event (e.g., play, film production). Whenever an approved simulated firearm is transported from one location to another, it must be placed in a secure container in such a manner that it cannot be observed. Storage of approved simulated firearms shall be the responsibility of the Department of Public Safety in a location designated by the vice president for public safety.

Under no circumstances, other than at a public safety storage area, may approved simulated firearms be stored in any University-owned, -leased, or -controlled facilities.

Immunization Requirements

New York State Public Health Law (NYS PHL) 2165 requires all students registering for 6 or more credits in a degree-granting program to provide immunization documentation for measles (rubeola), mumps, and rubella (German measles) prior to registration. Students born before January 1, 1957, are exempt. New students should complete the MMR section of the Student Health History form. Continuing students should complete and submit a Student Immunization Record form (PDF), available at www.nyu.edu/shc/pdfs/student_immunization_record.pdf.

New York State Public Health Law (NYS PHL) 2167 requires that all students registered for 6 or more credits submit a Meningitis Vaccination Response form as formal confirmation of their decision as to whether or not to be immunized with the meningococcal (meningitis) vaccine. New students should complete the Meningitis Vaccination Response section of the Student Health History form. Continuing students should complete and submit a Meningitis Vaccination Response form as formal confirmation of their decision as to whether or not to be immunized with the meningococcal (meningitis) vaccine.

Failure to comply with state immunization laws will prevent NYU students from registering for classes. In addition to these requirements, the NYU Student Health Center recommends that students also consider hepatitis B and varicella immunizations. Students should discuss immunization options with their primary care provider.

Campus Safety

In accordance with federal regulations, New York University annually publishes its Campus Security Report. A copy of this report is available from Thomas Grace, Director of Judicial Affairs and Compliance, Office of the Vice President for Student Affairs (Kimmel Center, 601E, 212-998-4403), or Jay Zwicker, Crime Prevention Manager, Department of Public Safety (7 Washington Place, 212-998-1451), or by visiting www.nyu.edu/public.safety/policies.

Admission

Office of Undergraduate Admissions
New York University
212-998-4500
admissions.nyu.edu

ADMISSION CREDENTIALS

Admission to the Gallatin School at New York University is highly selective. Each applicant is reviewed carefully to identify academic strengths, potential for academic growth and creativity, and promise of fully utilizing the special offerings of the Gallatin School, the University, and New York City. Gallatin places particular emphasis on reading and writing ability and the character traits needed to engage in a program of individualized study, including self-discipline, maturity, and an ability to do independent work. The program prepares students well for a life in which managing knowledge is a key to success.

The applicant’s capacity for successful undergraduate work is measured through careful consideration of secondary school and/or college records; scores on standardized college entrance examinations; recommendations from guidance counselors, teachers, and others; the essay; and participation in extracurricular activities and community services.

The School welcomes a diversity of undergraduates from all economic, social, and geographic backgrounds.

Applicants who are neither U.S. citizens nor U.S. permanent residents should see pages 116-17.

LEARNING ABOUT GALLATIN

Gallatin regularly holds information sessions throughout the year. It is recommended that prospective applicants attend an information session hosted by the undergraduate admissions office before attending a Gallatin-specific information session. Prospective students can register for the admissions sessions at admissions.nyu.edu to learn more about Gallatin and New York University. For a schedule of Gallatin information sessions, visit www.nyu.edu/gallatin/prospective/ba.

Campus Visits and University Information Sessions. All prospective students and their parents are invited to visit the New York University campus. Opportunities to tour the University, to meet students, and to attend a University-wide information session and classes are available to interested students.

Both high school and college students wishing to discuss the choice of a college, the transfer process, or the academic programs are invited to attend an information session conducted by the Office of Undergraduate Admissions at the Jeffrey S. Gould Welcome Center at 50 West Fourth Street. The Office of Undergraduate Admissions holds information sessions and conducts campus tours, Monday through Friday, except during University holidays, and on selected Saturdays each fall. Visit the undergraduate admissions Web site at admissions.nyu.edu or call 212-998-4524 to make an appointment for an information session and tour.

Information on visiting classes can be obtained at the Jeffrey S. Gould Welcome Center.

Although interviews are not available, a visit to the campus is strongly recommended.

It is suggested that reservations be made well in advance of your visit.
NYU Guest Accommodations. Prospective students and their families visiting New York are invited to stay at the Club Quarters, a private hotel convenient to the University. Club Quarters Downtown, a 280-room, private, first-class business hotel, is located in the Wall Street area of Manhattan. By special arrangement with NYU, it offers moderately priced, quality accommodations for University-affiliated guests. Features include a customized NYU floor and lounge decorated to highlight the University's presence in New York. Rates are well below those for comparable accommodations in Manhattan. On weekends, visitors are welcome to use Club Quarters Midtown. Near Fifth Avenue, it is close to shopping, Broadway theatres, and Rockefeller Center. For information and reservations, call 212-575-0006 or visit www.nyu.edu/about/hotels.html to learn of other nearby hotels.

THE ADMISSION PROCESS

All candidates for admission to the University should send the following to the Undergraduate Admissions Processing Center, New York University, 665 Broadway, 11th Floor, New York, NY 10012-2339:

1. The Undergraduate Application for Admission (online application only) or the Common Application (online or paper version) at admissions.nyu.edu.
2. Supplement is required for applicants using the Common Application. The Common Application will not be processed without the supplement.
4. Official high school and/or college records for courses for which academic credit has been earned (and General Educational Development test scores if applicable).
5. All required testing should be completed and results forwarded electronically by one testing agency to the Undergraduate Admissions Processing Center.

Candidates are urged to complete and file their applications by the stated deadline (see below). No admission decision will be made without complete information. The Office of Undergraduate Admissions reserves the right to substitute or waive particular admissions requirements at the discretion of the Admissions Committee.

Admission Application Filing Deadlines

For entrance in September, applications for admission—including all required supporting credentials—must be received by January 1 for freshman candidates, by April 1 for transfer applicants, and by November 1 for early decision applicants (freshmen only).

For entrance in January (transfer applicants only), applications for admission—including all required supporting credentials—must be received by November 1.

For entrance in the summer sessions (transfer applicants only), applications should be received by April 1.

Applications for admission received after these dates will be considered only if space remains in the program.

Notification Dates

Freshman candidates for September admission and transfer candidates for summer and September admission are notified beginning April 1. Early decision candidates are notified beginning in the middle of December. Transfer candidates for January admission are notified beginning November 15.

Orientation

Gallatin's New Student Orientation. All entering Gallatin students are required to attend a Gallatin orientation. Invitations to orientation, with details of times and locations, are sent by the Gallatin Office of Student Affairs. New Gallatin students should plan their vacations and arrivals in New York City with these dates in mind.

For first-year students, a mandatory three-day orientation is held in the last week of June, during which students register for fall semester classes. For transfer students, mandatory orientation sessions
are scheduled at the start of the fall and spring semesters.

For further details, consult www.nyu.edu/gallatin.

**NYU Welcome Week.** Orientation to New York University and to New York City takes place during the more than 250 events that occur throughout all-University Welcome Week, the week prior to the start of the fall semester. Residence halls generally open on the last Sunday in August, and students typically stay through the Labor Day weekend until the start of classes. A similar week of new student activities is organized in January for students admitted in the spring.

For further details, consult www.nyu.edu/src/new_students/welcomeweek.

**Financial Aid Application**

After the admission decision is made and the appropriate financial aid applications are submitted, a request for financial aid is considered.

All students applying for any federal financial aid must file the Free Application for Federal Student Aid (FAFSA). The FAFSA is the only application students must complete to be considered for most student aid programs. We recommend that students apply electronically via the NYU Web site at www.nyu.edu/financial.aid. There is no fee charged to file the FAFSA. Students must include the NYU federal school code number 002785 in the school section of the FAFSA to ensure that their submitted information is transmitted by the processor to New York University.

New York State residents should also complete the separate application for the Tuition Assistance Program (TAP); for information, visit www.nyu.edu/financial.aid/tap.html. Students from other states may be required to complete separate applications for their state programs if their state grants can be used at New York University.

Please refer to the Tuition and Expenses and Financial Aid sections for further information.

**Application for Housing**

There are several housing options available for students, and upon acceptance, all eligible students may file a housing application.

**APPLICANTS TO THE GALLATIN SCHOOL OF INDIVIDUALIZED STUDY**

**Freshman Applicants**

Engaging in a program of individualized study requires considerable maturity and self-discipline. While applicants to the Gallatin School need not have a fixed idea about which academic area they plan to study or which profession they plan to enter, they should be prepared to assume responsibility for planning their own programs of study. Applicants unsure about whether Gallatin is the best choice may seek further information and guidance through the information sessions conducted by the Office of Undergraduate Admissions at the Jeffrey S. Gould Welcome Center at 50 West Fourth Street. Freshman students are admitted to begin studies in the fall semester only.

**Recommended High School Preparation.** The quality of an applicant’s secondary school record is considered to be more important than a prescribed pattern of courses. Sound preparation, however, should include English, with heavy emphasis on writing; social studies; foreign language; mathematics; and laboratory sciences. The Admission Committee pays particular attention to the number of honors, AP, and/or IB courses completed throughout the junior year. The list of advanced-level courses in progress during the senior year will also be included in the application review, especially for early decision applicants.

Students most competitive for admission will take mathematics and foreign languages in their senior year and exceed the following requirements:

- **4 years** of English with heavy emphasis on writing
- **3-4 years** of mathematics
- **3-4 years** of laboratory sciences
- **3-4 years** of social studies
- **2-3 years** of foreign language

For required testing, see pages 118-19.
Early Decision Plan for High School Seniors. Under this plan, students should submit their application, all supporting credentials, and standardized test scores no later than November 1. In addition, each applicant must complete on the application a signed statement agreeing that he or she will withdraw any applications submitted to other colleges if accepted by New York University. Another form must be signed by the student, parent, and counselor agreeing to an early decision commitment to enroll if admitted to NYU.

Action on these applications will be taken by the Office of Undergraduate Admissions beginning in mid-December. Early decision candidates who are also applicants for financial aid must submit the NYU Early Decision Financial Aid Application by November 1, so that the University will be able to provide a financial aid estimate by the early decision notification date. Early decision applicants must also file the Free Application for Federal Student Aid (FAFSA) by February 15.

Transfer Applicants from Other Schools

Gallatin welcomes applications from students transferring from other colleges and universities for admission in September, January, or the summer sessions. Except where specifically noted, the general procedures described for entering freshmen also apply to all applicants seeking to transfer from other regionally accredited two-year and four-year institutions. Transfer applicants must request that official credentials be sent to the Undergraduate Admissions Processing Center from all institutions attended, including secondary school records and transcripts from all colleges attended, whether or not the student completed any courses there. Credits more than 15 years old may not be transferable. Transfer applicants who took the SAT or ACT examinations while in high school should submit their test results as part of their application. Transfer applicants who did not take these examinations while in high school and have been in college less than one year must follow the testing requirements listed on the admissions Web site at admissions.nyu.edu.

Advanced Standing. Credit may be awarded for satisfactory work completed at another accredited college or university. When a transfer applicant is admitted to the School, the applicant’s records are examined carefully to determine how much, if any, advanced standing will be granted. Each individual course completed elsewhere is evaluated. In granting advanced standing, the following are considered: the content, complexity, and grading standards of courses taken elsewhere; individual grades and grade averages attained by the applicant; the suitability of courses taken elsewhere for the program of study chosen here; and the degree of preparation that completed courses provide for more advanced study here. Point credit toward the degree is given only for a grade of C or better, provided that courses were completed within the past 15 years.

In general, students may apply a maximum of 64 transfer credits toward their Gallatin degree. Included in this maximum are all credits earned prior to admission, as well as any non-NYU credits a student may be approved to take after matriculation at Gallatin. Please note: All Gallatin degree candidates must complete a minimum of 64 credits after matriculation at Gallatin and must satisfy all other degree requirements. In addition, transfer students from two-year colleges will be eligible to receive credit only for course work credited toward the associate’s degree. Postgraduation courses taken at a two-year institution will not be acceptable for transfer.

Transfer students must fulfill residency requirements for the degree. A tentative statement of advanced standing is provided to each student upon notification of admission to the School. A final statement of advanced standing is provided during the student’s first semester of matriculation. Requests for reevaluation of transfer credit must be made within the semester during which the final statement of advanced standing is received. Thereafter, a student’s advanced standing credits may be changed only with written permission of the Gallatin School.
**Transfer Applicants Within the University**

Students who wish to transfer from one school to another within the University must file an Internal Transfer Application online (admissions.nyu.edu) prior to the application deadline (November 1 for the spring term and March 1 for the summer or fall term). In general, students may apply a maximum of 64 transfer credits toward their Gallatin degree. Included in this maximum are all credits earned prior to admission, as well as any non-NYU credits a student may be approved to take after matriculation at Gallatin. Please note: all Gallatin degree candidates must complete a minimum of 64 credits after matriculation at Gallatin and must satisfy all other degree requirements.

**Returning Adults**

Since its inception more than 35 years ago, Gallatin has welcomed adults who have been away from school for some years and have decided to return and complete a degree. Gallatin makes every effort to accommodate these students by providing evening classes, offering expanded educational opportunities, and allowing students to apply for credit for their life experiences. It should be noted that credits that are more than 15 years old may not be transferable.

**Readmission of Former Gallatin Students**

Any former student who has been out of attendance for more than two consecutive terms and who wishes to return to the School must apply for readmission. Applications for readmission are available online (admissions.nyu.edu). Requests for readmission should be received by the following dates: August 1 for the fall term; December 1 for the spring term; and April 1 for the summer term. Students who have attended another college or university since their last attendance at New York University should not apply for readmission; rather, they must complete the regular application for undergraduate admission online, submit an official transcript, and pay the $65 application fee ($75 for U.S. citizens living abroad).

Students who have been readmitted may neither register to maintain matriculation nor request a leave of absence during their first semester back at Gallatin. The only exception is the readmitted student who has completed all 128 required credits but who must still complete the senior colloquium; this student must register to maintain matriculation during the semester in which he or she will complete the senior colloquium.

**Special (Postgraduate) Students**

Graduates of accredited four-year colleges, including the Gallatin School and other schools of New York University, may register as special students in undergraduate courses for which they meet the prerequisites and that are still open after matriculated students have registered. Such a student should submit proof of his or her degree and an application for admission as a special postgraduate student. The application form can be obtained online (admissions.nyu.edu) or from the Undergraduate Admissions Processing Center, New York University, 665 Broadway, 11th Floor, New York, NY 10012-2339. A $55 application fee is required.

Deadlines for applications are as follows:

- **Fall**: August 1
- **Spring**: December 1
- **Summer**: April 1

**Applicants with International Credentials**

Applicants to New York University who are neither U.S. citizens nor permanent residents of the United States must complete the application for admission for undergraduate study, available online at admissions.nyu.edu. Please indicate on the application for admission your country of citizenship and, if currently residing in the United States, your current visa status.

Freshman applicants (those who are currently attending or who previously completed secondary school only) seeking to begin studies in the fall (September) semester must submit applications and all required credentials on or before January 1. Transfer applicants...
(those currently or previously attending a university or tertiary school) must submit applications and all required credentials on or before April 1. Transfer candidates seeking admission for the spring (January) semester must submit applications and credentials on or before November 1. Applications will not be processed until all supporting documents are received by the Undergraduate Admissions Processing Center.

All freshman applicants are required to submit official test results. Please visit the admissions Web site at admissions.nyu.edu to learn about the admissions requirements.

If the applicant’s secondary education culminates in a maturity certificate examination, he or she is required to submit an official copy of the grades received in each subject. All documents submitted for review must be official; that is, they must be either originals or copies certified by authorized persons. A “certified” photocopy or other copy is one that bears either an original signature of the registrar or other designated school officials or an original impression of the institution’s seal. Uncertified photocopies are not acceptable. If these official documents are in a foreign language, they must be accompanied by an official English translation.

In addition, every applicant whose native language is not English must take the Test of English as a Foreign Language (TOEFL). Information concerning this examination may be obtained by writing directly to TOEFL/ETS, P.O. Box 6151, Princeton, NJ 08541, U.S.A., or by visiting the Web site at www.toefl.org. Each student must request that his or her score on this examination be sent to the Undergraduate Admissions Processing Center, code 2562.

In lieu of the TOEFL, acceptable results on the International English Language Testing System (IELTS) examination administered by the British Council will be considered. For information on this test, visit the Web site at www.ielts.org.

Applicants residing in the New York area may elect to take, in lieu of the TOEFL or IELTS, the English proficiency test of the University’s American Language Institute, located at 48 Cooper Square, Room 200, New York, NY 10003-7154, U.S.A. An appointment to take the test may be made by telephoning 212-998-7040.

Financial documentation is not required when filing an application. If the student is accepted, instructions for completing the Application for Certificate of Eligibility (AFCOE) online will be included in the acceptance packet. Appropriate evidence of financial ability must be submitted with the AFCOE to the Office for International Students and Scholars in order for the appropriate visa document to be issued. If the applicant’s studies are being financed by means of his or her own savings, parental support, outside private or government scholarships, or any combination of these, he or she must arrange to send official letters or similar certification as proof of such support.

New students may wish to view the multimedia tutorial for new international students at www.nyu.edu/oiss/documents/tutorialHome. See also Office for International Students and Scholars, page 195.

The American Language Institute
The American Language Institute of the School of Continuing and Professional Studies of New York University offers intensive courses in English for students with little or no proficiency in the language. It also offers the Advanced Workshop Program in English for students with substantial English proficiency but insufficient proficiency for undertaking a full-time academic program. The institute also offers specialized professional courses in accent reduction, grammar, and American business English.

Individuals who wish to obtain additional information about the American Language Institute are invited to visit the office of the American Language Institute weekdays throughout the year between the hours of 9 a.m. and 6 p.m. (Fridays until 5 p.m.). They may also visit the Web site: www.scps.nyu.edu/ali; write to The American Language Institute, School of Continuing and
Professional Studies, New York University, 48 Cooper Square, Room 200, New York, NY 10003-7154; telephone: 212-998-7040; fax: 212-995-4135; or e-mail: ali@nyu.edu.

Student Visas and Orientation
Matters pertaining to student visas and international student orientation are handled by the Office for International Students and Scholars, 561 La Guardia Place, 1st Floor; 212-998-4720. In addition, the staff of this office endeavors to aid international students in taking full advantage of various social, cultural, and recreational opportunities offered by the University and the city.

Special Undergraduate Students (Visiting)
Undergraduate matriculated students who are currently attending other accredited four-year colleges and maintaining good standing, both academic and disciplinary, may be admitted on certification from their own school. Such students must be eligible to receive degree credit at their own school for the courses taken at the Gallatin School. The approval as a special undergraduate student is for two terms only and cannot be extended. All visiting students must meet the academic standards of the Gallatin School. The application form for special undergraduate students may be obtained online (admissions.nyu.edu). A $55 application fee is required.

 Deadlines for applications are as follows:

Fall: August 1  
Spring: December 1  
Summer: April 1

Special students are not permitted to enroll for graduate-level courses and are not eligible for financial aid or University housing.

NYU Spring in New York
NYU Spring in New York offers college students from other institutions an opportunity to earn college credit and to experience academic life at New York University. Spring in New York participants enroll in one of eight areas of study, in courses with NYU students and taught by NYU faculty.

In addition to classroom learning, NYU Spring in New York students have access to the same opportunities and benefits as NYU students—library access, sports center access, and program office events, including ticket discounts for Broadway shows, concerts, and sporting events. They are also encouraged to participate in planned excursions around the city.

The program is offered to students currently matriculated and in good standing at an accredited college or university (within the United States) with a competitive grade point average. Students must have at least sophomore standing in the academic year of participation.

Further information and an online application are available at the following Web site: www.nyu.edu/spring.in.ny.

EXAMINATIONS FOR ADMISSION AND ADVANCED STANDING

Required Testing
All applicants should visit the admissions Web site at admissions.nyu.edu for the testing requirements. Arrangements to take examinations should be made during senior year in high school and one month prior to the examination date. It is recommended that applicants seeking September admission should take the SAT Reasoning Test or ACT (with Writing Test) examinations during the preceding October, November, or December.

Early decision applicants are encouraged to complete all testing by the October test date although November scores usually arrive in time to be considered. Transfer students must submit test scores. If you are applying as a transfer student and you took standardized tests while in high school, you should not retake the tests now; simply submit the results. If you did not take any standardized examinations in high school and have been in college less than one year, you must review the testing requirements for transfer students on the admissions Web site at admissions.nyu.edu.
International students who are in an area where the ACT (with Writing Test) is not offered must take the SAT. Please review the testing requirements for admission at admissions.nyu.edu. If English is not your native language and if your primary language of instruction has not been English, you should also take the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS) exam. (Please see Applicants with International Credentials, pages 116-17, for more information.)

Detailed information on the SATs may be obtained from the College Board, 45 Columbus Avenue, New York, NY 10023-6917; telephone: 212-713-8000; www.collegeboard.com. Detailed information on the ACT may be obtained from ACT, 500 ACT Drive, P.O. Box 168, Iowa City, IA 52243-0168; telephone: 319-337-1270; www.act.org.

**Advanced Standing for Freshmen**

Students admitted as freshmen who have taken college courses while enrolled in high school must submit an official transcript from a regionally accredited college or university. Courses will be considered for credit only if the student has achieved a B or better and only if the course work is in addition to the requirements for high school graduation. For students who entered Gallatin in the summer of 2009 or later, AP credit, IB credit, and maturity certificate examinations scores can be used to serve as a prerequisite for more advanced courses directly upon matriculation.

**Advanced Placement Equivalencies**

<table>
<thead>
<tr>
<th>Advanced Placement Examination</th>
<th>Grade Credits</th>
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<tbody>
<tr>
<td>Art History</td>
<td>4, 5, 4</td>
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<tr>
<td>Biology</td>
<td>4, 5, 8</td>
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<tr>
<td>Calculus AB</td>
<td>4, 5, 4</td>
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<tr>
<td>Calculus BC</td>
<td>4, 4</td>
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<tr>
<td>Calculus BC</td>
<td>5, 8</td>
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<tr>
<td>Chemistry</td>
<td>4, 5, 8</td>
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<tr>
<td>Chinese Language and Culture</td>
<td>4, 5, 4</td>
</tr>
<tr>
<td>Computer Science A</td>
<td>4, 5, 4</td>
</tr>
<tr>
<td>Computer Science AB</td>
<td>4, 5, 8</td>
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<tr>
<td>English Language</td>
<td>-</td>
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<tr>
<td>English Literature</td>
<td>4, 5, 4</td>
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<tr>
<td>Environmental Science</td>
<td>4, 5, 4</td>
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<tr>
<td>European History</td>
<td>4, 5, 4</td>
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<tr>
<td>French Language</td>
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<td>French Literature</td>
<td>4, 5, 4</td>
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<tr>
<td>German Language</td>
<td>4, 5, 4</td>
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<tr>
<td>Human Geography</td>
<td>-</td>
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<tr>
<td>Italian Language and Culture</td>
<td>4, 5, 4</td>
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<tr>
<td>Japanese Language and Culture</td>
<td>4, 5, 4</td>
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<tr>
<td>Latin Literature</td>
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<tr>
<td>Latin: Vergil</td>
<td>4, 5, 4</td>
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<tr>
<td>Macroeconomics</td>
<td>5, 4</td>
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<tr>
<td>Microeconomics</td>
<td>5, 4</td>
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<tr>
<td>Music Theory</td>
<td>-</td>
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<tr>
<td>Physics B</td>
<td>4, 5</td>
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<tr>
<td>Physics B</td>
<td>5, 10</td>
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<tr>
<td>Physics C-E&amp;M</td>
<td>4, 5, 5 or 3</td>
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<tr>
<td>Physics C-Mech.</td>
<td>4, 5, 5 or 3</td>
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<tr>
<td>Politics (U.S. Government and</td>
<td>4, 5, 4</td>
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<td>Politics)</td>
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<tr>
<td>Politics (Comparative Government and Politics)</td>
<td>4, 5, 4</td>
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<tr>
<td>Psychology</td>
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<tr>
<td>Spanish Language</td>
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<tr>
<td>Spanish Literature</td>
<td>4, 5, 4</td>
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<tr>
<td>Statistics</td>
<td>4, 5, 4</td>
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<tr>
<td>Studio Art</td>
<td>-</td>
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<tr>
<td>U.S. History</td>
<td>4, 5, 4</td>
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<tr>
<td>World History</td>
<td>4, 5, 4</td>
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</tbody>
</table>

Please note: The maximum number of credits allowed toward the degree requirements of the School that are a result of any possible combination of nonresident special examination programs and courses taken at a college or a university while the applicant is in high school shall not exceed 32.

**International Baccalaureate (IB)**

Higher-level examinations passed with grades of 6 or 7 will be considered for advanced standing credit. No credit is granted for standard-level examinations. Official reports must be submitted to the Undergraduate Admissions Processing Center for review. IB credits do not satisfy any liberal arts requirements. For students who entered Gallatin in the summer of 2009 or later, IB credit will be evaluated and posted to the student's record no sooner than the end of the sophomore year, after consultation with the student's adviser. However, such courses can be used to serve as a prerequisite for more advanced courses directly upon matriculation.

**Maturity Certificate Examinations**

The results of certain foreign maturity certificate examinations, i.e., British “A” levels, French Baccalauréat, German Abitur, Italian Maturità, or the Federal Swiss Maturity Certificate, will be considered for advanced standing credit. Official reports must be submitted to the Undergraduate Admissions Processing Center.

For information regarding the possibility of advanced standing credit for other maturity certificates, please contact the Office of Undergraduate Admissions. Credits for maturity certificate examinations do not satisfy any liberal arts requirements.
requirements. For students who entered Gallatin in the summer of 2009 or later, credit for maturity certificate examinations will be evaluated and posted to the student's record no sooner than the end of the sophomore year, after consultation with the student's adviser. However, a student's maturity certificate examination scores can be used to serve as a prerequisite for more advanced courses directly upon matriculation.

**Advanced Placement Program (AP)**

New York University participates in the Advanced Placement Program of the College Entrance Examination Board. In accordance with New York University policy, if test results are a 5 or 4, depending on the subject examination (see chart), the student may receive college credit toward the degree and may not take the corresponding college-level course for credit. (The maximum number of credits allowed toward the credit requirements of the School shall not exceed 32 credits based on examination including the AP, IB, and courses taken at a college or university while the applicant is in high school.) AP credits do not satisfy any liberal arts requirements.

For students who entered Gallatin in the summer of 2009 or later, AP credit will be evaluated and posted to the student's record no sooner than the end of the sophomore year, after consultation with the student's adviser. However, a student's AP scores can be used to serve as a prerequisite for more advanced courses directly upon matriculation.

For additional information, students should consult the Office of Undergraduate Admissions at admissions.nyu.edu or by telephone at 212-998-4500.

**Placement Examinations**

Placement examination results are used in the Gallatin School under the following conditions:

1. **English**: entering freshmen and transfer students will be assigned to one of two levels of expository writing based on their verbal SAT Reasoning Test scores or writing proficiency.

2. **Foreign Languages**: a student who wishes to continue in a language previously studied in high school or in college must take a language placement test or submit scores from the College Entrance Examination Board or receive a recommendation for placement from the appropriate language department.

**THE ENROLLMENT PROCESS**

To be enrolled, an admitted candidate must do the following:

1. Accept the University's offer of admission and pay the required nonrefundable tuition deposit.

2. If applicable, pay the required nonrefundable housing deposit.

3. Have his or her high school and college forward a final transcript(s) to the Undergraduate Admissions Processing Center.

4. File a medical report.

5. Make an appointment with the Gallatin School for academic advisement.

6. Pay balance of tuition and/or housing fees by the stipulated deadlines.

7. Register for classes when notified.
Tuition and Expenses

Following is the schedule of fees established by the Board of Trustees of New York University for the year 2009-2010. The Board of Trustees reserves the right to alter this schedule without notice.

Note that the registration and services fee covers memberships, dues, etc., to the student’s class organization and entitles the student to membership in such University activities as are supported by this allocation and to receive regularly those University and college publications that are supported in whole or in part by the student activities fund. It also includes the University’s health services, emergency and accident coverage, and technology fee.

All fees are payable by the payment date listed at [www.nyu.edu/bursar/paymentdeadlines](http://www.nyu.edu/bursar/paymentdeadlines). A listing of tuition and fees can be found at [www.nyu.edu/bursar/tuition.fees](http://www.nyu.edu/bursar/tuition.fees). The Office of the Bursar is located at 25 West Fourth Street. Checks and drafts are to be drawn to the order of *New York University* for the exact amount of the tuition and fees required. In the case of overpayment, the balance is refunded on request by filing a refund application in the Office of the Bursar.

A fee will be charged if payment is not made by the due date indicated on the student’s statement.

The unpaid balance of a student’s account is also subject to an interest charge of 12 percent per annum from the first day of class until the payment is received.

Holders of New York State Tuition Assistance Program Awards will be allowed credit toward their tuition fees in the amount of their entitlement, provided they are New York State residents enrolled on a full-time basis and present with their schedule/bill the Award Certificate for the applicable term.

Students who receive awards after registration will receive a check from the University after the New York State payment has been received by the Office of the Bursar and the Office of the University Registrar has confirmed eligibility.

Arrears Policy

The University reserves the right to deny registration and withhold all information regarding the record of any student who is in arrears in the payment of tuition, fees, loans, or other charges (including charges for housing, dining, or other activities or services) for as long as any arrears remain.

Diploma Arrears Policy

Diplomas of students in arrears will be held until their financial obligations to the University are fulfilled and they have been cleared by the Bursar. Graduates with a diploma hold may contact the Office of the Bursar at 212-998-2806 to clear arrears or to discuss their financial status at the University.

TUITION AND EXPENSES

**Full-Time Students**

**Fall term 2009**

- Tuition, 12 to 18 points, flat rate.................................................. $18,293
- Nonreturnable registration and services fee .................................. $1,089.50

**Spring term 2010**

- Tuition, 12 to 18 points, flat rate.................................................. $18,293
- Nonreturnable registration and services fee .................................. $1,089.50

**Additional tuition, 19 or more points per term, per point** (includes a nonreturnable registration and services fee of $59 per point).............. $1,137

**Other Students**

**Tuition, per point**............................................................... $1,078

**Fall term 2009**

- Nonreturnable registration and services fee, first point ................. $403
- Nonreturnable registration and services fee, per point, for registration after first point .......... $59
### Spring term 2010

Nonreturnable registration and services fee, first point $416

Nonreturnable registration and services fee, per point, for registration after first point $59

**Special Fees (per term)**

**Basic Health Insurance Benefit Plan** (full-time students automatically enrolled; all others can select):
- Annual $1,261
- Fall term $487
- Spring term (coverage for the spring and summer terms) $774
- Summer term (only for students who did not register in the preceding term) $341

**Comprehensive Health Insurance Benefit Plan** (international students automatically enrolled; all others can select):
- Annual $1,963
- Fall term $758
- Spring term (coverage for the spring and summer terms) $1,205
- Summer term (only for students who did not register in the preceding term) $530

**Stu-Dent Plan** (dental service through NYU’s College of Dentistry):
- Primary member $225
- Partner $225
- Dependent (under age 16) $80
- Renewal membership $185

**Other Fees**
- Late payment of tuition fee $25
- Late registration fee commencing with the second week of classes $50
- Fifth week of classes $100
- Penalty fee $20
- Undergraduate application fee (nonreturnable) $65

Application fee for admissions for international students and U.S. citizens living abroad (nonreturnable) $75

Deposit upon acceptance (nonreturnable) $500

Housing deposit (if applicable) upon acceptance (nonreturnable) $300

Maintenance of matriculation, per term $75

Nonreturnable registration and services fee:
- Fall term $344
- Spring term $357

**Special Programs and Sessions**

For information on additional expenses for Galatin course offerings abroad, consult the Galatin Office of Faculty Services. For information on additional expenses for the University’s Winter Session and May Intensive Session, consult the Web site of the Office of the Bursar at www.nyu.edu/bursar/tuition.fees.

**Laboratory Fees**

Certain courses may require a laboratory fee to pay for special activities and events or for additional expenses inherent in the course, such as a recording or dance studio.

###deferred Payment Plan

The Deferred Payment Plan allows you to pay 50 percent of your net balance due for the current term on the payment due date and defer the remaining 50 percent until later in the semester. This plan is available to students who meet the following eligibility requirements:
- Matriculated and registered for 6 or more credits
- Without a previously unsatisfactory University credit record
- Not in arrears (past due) for any University charge or loan

The plan includes a nonrefundable application fee of $50.00, which is to be included with the initial payment on the payment due date.

Interest at a rate of one percent per month on the unpaid balance will be

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1 Waiver option available.
2 Students automatically enrolled in the Basic Plan or the Comprehensive Plan can change between plans or waive the plan entirely (and show proof of other acceptable health insurance).
assessed if payment is not made in full by the final installment due date. A late payment fee will be assessed on any late payments.

A separate deferred payment plan application and agreement is required for each semester this plan is used. The Deferred Payment Plan form will be available in July at www.nyu.edu/bursar/forms for the fall semester and also available in December for the spring semester.

For additional information, please visit the Office of the Bursar’s Web site: www.nyu.edu/bursar/paymentplans or contact 212-998-2806.

**TUITION PAY PLAN**

TuitionPay (formerly calledAMS) is a payment plan administered by Sallie Mae. The plan is open to all NYU students with the exception of the SCPS noncredit division. This interest-free plan allows for all or a portion of a student’s educational expenses (including tuition, fees, room, and board) to be paid in monthly installments.

The traditional University billing cycle consists of one large lump sum payment due at the beginning of each semester. TuitionPay is a budget plan that enables a family to spread payments over the course of the academic year. By enrolling in this plan, you spread your fall semester tuition payments over a four-month period (June through September) and your spring semester tuition payment over another four-month period (November through February).

With this plan, you budget the cost of your tuition and/or housing, after deducting any financial aid you will be receiving and/or any payments you have made directly to NYU.

A nonrefundable enrollment fee of $50 is required when applying for the fall/spring TuitionPay Plan. You must enroll in both the fall and spring plans. Monthly statements will be mailed by TuitionPay, and all payments should be made directly to them. For additional information, contact TuitionPay at 800-635-0120 or visit the NYU Bursar Web site at www.nyu.edu/bursar.

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**REFUND PERIOD SCHEDULE**

**Fall and Spring Terms Only**

Withdrawal through the official first day of the semester..............................100% (100% of tuition and fees)*

Withdrawal on the second calendar day of classes through the end of the first calendar week of classes..............................100% (100% of tuition only)*

Second calendar week of classes........................................70%
Tuition Only

Third calendar week of classes..............................55%
Tuition Only

Fourth calendar week of classes..............................25%
Tuition Only

After the fourth calendar week......NO REFUND

**Summer Sessions (Six Weeks)**

Withdrawal on the first or second calendar day of the session..............................100% (100% of tuition only)*

Third or fourth calendar day of the session.................70%
Tuition Only

Fifth or sixth calendar day of the session..................55%
Tuition Only

Seventh or eighth calendar day of the session.............25%
Tuition Only

After the eighth calendar day of the session.................NO REFUND

*Note: For the summer sessions, if you withdraw before the official opening date of the session, you will receive 100% of tuition and fees.

**DROPPING COURSES AND REFUND OF TUITION**

Students who drop courses after the session begins may be liable for all or a portion of the tuition and/or fees for the courses. See the refund schedule for more information. For information on how to officially drop a class, see Dropping Courses, page 99. Merely ceasing to attend a class does not constitute an official drop or withdrawal, nor does notification to the instructor. A stop payment of a check presented for tuition does not constitute an official drop or withdrawal, nor does it reduce indebtedness to the University. The nonrefundable registration fee and a penalty fee of $20 for a stopped payment must be charged in addition to any tuition not canceled.

The date on which a student officially drops a class, not the last date of attendance in the class, is considered the official date that serves as the basis for computing any refund granted the student.

**Refund Schedule**

The refund period (see schedule at left) is defined as the first four calendar weeks of the fall and spring semesters or the first eight calendar days of a six-week summer session from the date on which the course is officially dropped. For information on how to officially drop a class, see Dropping Courses, page 99. For information on tuition refunds for Gallatin course offerings abroad, consult the Gallatin Office of Faculty Services. For information on tuition refunds for the University’s Winter Session and May Intensive Session, consult the Web site of the Office of the Bursar at www.nyu.edu/bursar/tuition.fees. The processing of refunds takes approximately two weeks.

This schedule is based on the total applicable charge for tuition excluding nonrefundable fees and deposits.

It should be noted that the registration and services fee is not returnable after the official opening date of the term.

Exceptions to the published refund schedule are rarely granted; therefore, students are encouraged to purchase tuition insurance. (See Tuition Insurance,
New York University awards financial aid in an effort to help students meet the difference between their own resources and the cost of education. All awards are subject to availability of funds and the student’s demonstrated need. Renewal of assistance depends on annual reevaluation of a student’s need, the availability of funds, the successful completion of the previous year, and satisfactory progress toward completion of degree requirements. In addition, students must meet the published filing deadlines. Detailed information about financial aid is also available on the Office of Financial Aid Web site at www.nyu.edu/financial.aid. A concise summary is also included in the NYU Student’s Guide, available from the Student Resource Center, Kimmel Center for University Life, 60 Washington Square South, Suite 210.

Many awards are granted purely on the basis of scholastic merit. Others are based on financial need. It is frequently possible to receive a combination of awards based on both. University scholarships or fellowships may be granted by themselves or in conjunction with student loans or Federal Work-Study employment. To ensure that maximum sources of available support will be investigated, students must apply for financial aid by the appropriate deadline.

**Student Responsibilities**

It is the student’s responsibility to supply true, accurate, and complete information to the Office of Financial Aid and to notify the office immediately of any changes or corrections in his or her financial situation, enrollment status, or housing status, including tuition remission benefits, outside scholarships and grants, and state-sponsored, prepaid college savings plans.

A student who has received a financial aid award must inform his or her department and the Office of Financial Aid if he or she subsequently decides to decline all or part of that award. To neglect to do so may prevent use of the award by another student. If a student has not claimed his or her award (has not enrolled) by the close of regular (not late) registration and has not obtained written permission from his or her department and the Office of Financial Aid for an extension, the award may be canceled, and the student may become...
ineligible to receive scholarship or fellowship aid in future years.

Determination of financial need is also based on the number of courses for which the student indicates he or she intends to register. A change in registration therefore may necessitate an adjustment in financial aid.

The programs and courses offered at the Gallatin School are designed for students who attend courses during the day or evening, on a full-time or part-time basis. During the fall and spring semesters, minimum full-time status requires 12 credits of course work per term. Students who register for 11 credits or fewer during these terms are considered part time. Financial aid awards are contingent on a student making satisfactory academic progress toward the degree. Information about full-time and part-time standing and satisfactory progress guidelines is available from the Office of Financial Aid, www.nyu.edu/financial.aid. If the student does not have Internet access, please request this information from the Office of Financial Aid, 25 West Fourth Street; 212-998-4444.

How to Apply

Students must submit the Free Application for Federal Student Aid (FAFSA), and later, New York State residents must also complete the preprinted New York State Tuition Assistance Program (TAP) application. (The TAP application is available on the Internet when using FAFSA on the Web. See www.nyu.edu/financial.aid/tap.html.) The FAFSA (available online at www.fafsa.ed.gov) is the basic form for all student aid programs. Be sure to complete all sections. Students should give permission on the FAFSA for application data to be sent directly to New York University (the NYU federal code number is 002785).

Students are encouraged to apply for financial aid electronically—the fastest and most accurate method. See www.nyu.edu/financial.aid or www.fafsa.ed.gov.

Entering freshmen should submit the application by February 15 for the fall term or by November 1 for the spring term. Returning undergraduates and transfer students should apply no later than March 1.

In addition to filing the FAFSA form, Early Decision applicants who desire consideration for financial aid must submit the NYU Early Decision financial aid form included in the Undergraduate Application for Admission, which can be found online at admissions.nyu.edu/applying.for.admissions.

Students requiring summer financial aid must submit a summer aid application in addition to the FAFSA and TAP applications. The application, available in February, can be obtained from the Office of Financial Aid Web site or the Office of Financial Aid.

Eligibility

To be considered for financial aid, students must be officially admitted to NYU or matriculated in a degree program and making satisfactory academic progress toward degree requirements. (See Satisfactory Academic Progress, below.) Students in certain certificate or diploma programs may also be eligible for consideration. Generally, University-administered aid is awarded to full-time students. Half-time students (fewer than 12 but at least 6 credits per semester) may be eligible for a federal Stafford Student loan or a federal PLUS loan, but they must also maintain satisfactory academic progress. Part-time undergraduate students may also be eligible for Aid for Part-Time Study (APTS) (New York State residents only—separate application is necessary) or for Pell Grants.

Financial aid awards are not automatically renewed each year. Continuing students must submit a FAFSA each year by the NYU deadline, continue to demonstrate financial need, make satisfactory progress toward degree requirements, and be in good academic standing.

Students receiving federal aid who withdraw completely may be billed for remaining balances resulting from the mandatory return of funds to the U.S. government. The amount of federal aid “earned” up to that point is determined by the withdrawal date and a calculation based on the federally prescribed formula. Generally, federal assistance is earned on a pro-rata basis.
**Satisfactory Academic Progress.**
In order to make satisfactory academic progress toward their degree requirements, students must complete an average of 32 credits per academic year (fall, spring, and summer semesters) with grades of A, B, C, D, or P (grades of F, I, W, and N do not count toward satisfactory academic progress); maintain a cumulative grade point average of at least 2.0; and not be on probation. In addition, students must complete all degree requirements in four (4) years. Transfer students will be expected to complete degree requirements in less than four (4) years depending on the number of transfer credit points received on entering the University.

**Citizenship.** In order to be eligible for aid from NYU and from federal and state government sources, students must be classified either as U.S. citizens or as eligible noncitizens. Students are considered to be eligible noncitizens for financial aid purposes if one of the following conditions applies:

1. U.S. permanent resident with an Alien Registration Receipt Card I-551 (“green card”).
2. Other eligible noncitizen with an Arrival-Departure Record (I-94) showing any one of the following designations: (a) “Refugee,” (b) “Indefinite Parole,” (c) “Humanitarian Parole,” (d) “Asylum Granted,” or (e) “Cuban-Haitian Entrant.”

**International Students.** International students are generally not eligible for federal or state financial aid. However, several private loan options are available for international students. See the Web site at www.nyu.edu/financial.aid for details.

For more information about eligibility for financial aid and satisfactory academic progress, consult the Web site of the Office of Financial Aid at www.nyu.edu/financial.aid.

**UNIVERSITY-SPONSORED AND -ADMINISTERED PROGRAMS**
Through the generosity of its alumni and other concerned citizens, as well as from funds supplied by the federal government, the University is able to provide an extensive financial aid program for its students. Awards are competitive and based on academic achievement, test scores, and, in most cases, financial need.

**Scholarships and Grants**
Scholarships and grants awarded by the University generally range from $500 to $25,000. In addition, the University has established separate scholarship funds for students in special situations of merit or need. There is no separate application for NYU scholarships. All students are automatically considered for academic (merit-based) and financial (need-based) scholarships after applying for admission and financial aid. The FAFSA and the admissions application contain all the information needed for scholarship determination.

**New York University Merit Scholarships.** The University sponsors scholarships for finalists in the annual National Merit Scholarship Program. New York University must be listed as the first choice of schools in order to qualify for New York University Merit Scholarships.

**University Scholars.** A select number of new freshmen are designated as University Scholars based on their high school records of achievement and service. In addition to the special academic privileges accorded to the scholars, they receive a merit scholarship and additional financial aid, based on need, up to the amount of tuition.

**The Catherine B. Reynolds Foundation Program in Social Entrepreneurship.** The Catherine B. Reynolds Foundation Program in Social Entrepreneurship offers 10 undergraduate scholarships each year to students. The program is a comprehensive initiative designed to equip the next generation of social entrepreneurial leaders and infrastructure developers and managers with the skills, resources, and networking opportunities needed to help solve society’s most intractable problems in sustainable and scalable ways. The undergraduate scholarship provides up to $40,000 over two years and dedicated curricular and cocurricular activities. Students must submit an application for consideration. For more details, visit www.nyu.edu/reynolds.
Gallatin Scholarships. Sponsored and administered by New York University, these scholarships are awarded to students on the basis of financial need and academic achievement. To apply, students should submit the Free Application for Federal Student Aid (FAFSA).

• The Anne and Robert Wright Scholarships are administered by the Gallatin School. They are awarded to selected incoming adult students (25+) who are returning to pursue the B.A. degree. Awards can be granted to both full-time and part-time students. The scholarships are renewable each year based on academic standing and satisfactory progress toward the degree. Admission to the Wright Scholar Program is automatically considered as part of the admission process to the Gallatin School. Applications are not taken separately.

• The Dean’s Scholarships are small tuition awards administered by the Gallatin School. These scholarships are awarded to students on the basis of financial need and academic merit. Because the funding for these scholarships is limited, awards are made on a first-come, first-served basis. To apply for a Dean’s Scholarship, students should complete an Application for Supplemental Scholarship Aid (available on the Gallatin Scholarship List on the Gallatin Web site).

• The Herbert Rubin Creative Writing Award is awarded by the Gallatin School each year to one or two students for outstanding creative writing and artwork. Applicants may submit poems, essays, stories, a short play, or artwork to The Gallatin Review; the deadline for submissions is announced during the fall semester. A committee comprising faculty and students judges the submissions, and the winners are announced during the spring semester. The winning works are published in The Gallatin Review, and the winners receive a stipend, usually of several hundred dollars.

• The Mike Bender Award is a stipend of approximately $500, given each year to a student on an internship that promotes the ideals of compassion, understanding, and tolerance. Proposals must be submitted to the director of external programs at the Gallatin School no later than October 1.

• The Albert Gallatin Scholars Program offers exceptional students an enriched educational and cultural experience. These students participate in a carefully planned program of cultural and intellectual activities, including concerts, theatrical performances, and lectures. They also take research trips abroad; past scholars groups have traveled to Venezuela, India, Morocco, Thailand, Greece, Italy, Spain, Mexico, Brazil, China, Ghana, Vietnam, and Senegal. Scholars are selected based on high school records, class rank, SAT scores, leadership positions in extracurricular activities, and grade point average. Scholars receive a merit scholarship award, plus any additional scholarship warranted on the basis of need. Membership in the Scholars Program is renewable annually depending on academic progress, active participation in the program, and service to the community. (See Research and Scholarly Activities, page 23, for more information.)

• The Gallatin Research and Conference Fund is available to any enrolled Gallatin student to cover some of the costs of research or participation in conferences. Applications are available on the Gallatin Web site. Interested students should submit a proposal to the Deans’ Office. (See Research and Scholarly Activities, page 23, for more information.)

• The Dean’s Award for Graduating Seniors is designed to fund research projects pursued immediately after graduation and related to a student’s concentration or colloquium. Students are expected to provide a written report on their activities by the end of the year following their graduation. Applications are available on the Gallatin Web site. Interested students should submit a proposal to the Deans’ Office. (See Research and Scholarly Activities, page 23, for more information.)
**Loan Program**

**Federal Perkins Loan Program.** New York University administers the Federal Perkins Loan Program, supported by the federal government. The University determines eligibility for a Perkins Loan based on a student’s financial need and availability of funds; students are considered for this loan when they apply for financial aid. The University generally awards Perkins Loans to the neediest full-time students only.

Perkins Loans are made possible through a combination of resources: an annual allocation from the U.S. Department of Education, a contribution from New York University, and repayments by previous borrowers.

The annual interest rate is currently 5 percent, and interest does not accrue while the student remains enrolled at least half time.

**Part-Time Employment**

**Wasserman Center for Career Development.** Most financial aid award packages include work-study. This means that students are eligible to participate in the Federal Work-Study Program and may earn up to the amount recommended in their award package. Work-study wages are paid directly to the student on a biweekly basis and are normally used for books, transportation, and personal expenses.

It is not necessary to be awarded work-study earnings in order to use the services of the Wasserman Center. All students may use the center as soon as they have paid their tuition deposit and may also wish to use the center as a resource for summer employment. Extensive listings of both on-campus and off-campus jobs are available. The Wasserman Center for Career Development is located at 133 East 13th Street, 2nd Floor; 212-998-4730. See also page 194.

**Resident Assistantships.** Resident assistants reside in the residence halls and are responsible for organizing, implementing, and evaluating social and education activities. Compensation may include room and/or board, and/or a stipend. Applications and further information may be obtained from the Department of Residential Education’s Web site at www.nyu.edu/residential.education/staff/studentselection/index.html.

**ALL OTHER SOURCES OF AID**

**State Grants**

New York State offers a variety of grants and scholarships to residents. Although application is made directly to the state and grants are awarded by the state, the amount each student is expected to receive is estimated and taken into account by the University when assembling the student’s financial aid package.

**New York State Tuition Assistance Program (TAP).** Legal residents of the state of New York who are enrolled in a full-time degree program of at least 12 credit points a term, or the equivalent, may be eligible for awards under this program. The award varies, depending on income and tuition cost.

Students applying for TAP must do so via the FAFSA. (See How to Apply, pages 124-25.) Submit the completed application as instructed. For more information about TAP, visit www.nyu.edu/financial_aid/tap.html and www.nyu.edu/bursar/loans.awards/tap.html.

**Aid for Part-Time Study (APTS).** A financial aid program to help New York State residents pursuing part-time undergraduate degree study offers awards in amounts of up to $2,000 per academic year. The institution determines the amount of an award. To be eligible, the student must file a FAFSA and demonstrate financial need, must not have exhausted his or her TAP eligibility, must be otherwise eligible for financial aid, and must be enrolled for 3 to 11 credit points per term. Applications are available from the Office of Financial Aid or its Web site. The application deadline varies; please consult the Office of Financial Aid. Students can also visit www.besc.com for information about part-time TAP awards.

Additional programs are listed below. For complete information, contact the New York State Higher Education Services Corporation (HESC) toll-free at 888-697-4372, or visit the Web site at www.besc.com.
• World Trade Center Scholarship
• New York State Scholarship for Academic Excellence
• Regents Professional Opportunity Scholarships
• Awards for Children of Veterans (CV)
• Robert C. Byrd Honors Scholarship
• Memorial Scholarships for Families of Deceased Firefighters, Volunteer Firefighters, Police Officers, Peace Officers, and Emergency Medical Service Workers
• Persian Gulf Veterans Tuition Awards
• Vietnam Veterans Tuition Awards (VVTA)
• State Aid to Native Americans
• AmeriCorps Educational Award
• Volunteer Recruitment Service Scholarship for Volunteer Fire and Ambulance Recruits
• Military Service Recognition Scholarship (MSRS)

**States Other Than New York.**

Some students from outside New York State may qualify for funds from their own state scholarship programs that can be used at New York University. Students should contact their state financial aid agency (call 800-433-3243 to get its telephone number and address) to ask about program requirements and application procedures. When students receive an eligibility notice from their state program, they should submit it to the New York University Office of Financial Aid in advance of registration.

**Federal Grants and Benefits**

**Pell Grant Program.** The Federal Pell Grant Program provides assistance to undergraduate students who demonstrate financial need according to economic criteria and program requirements established by the federal government. To be eligible, students must enroll in a degree or approved certificate/diploma program and be matriculated for their first bachelor’s degree. (Students are not eligible if they have already completed a bachelor’s degree.) By submitting the Free Application for Federal Student Aid (FAFSA), students also apply for a Federal Pell Grant.

**Federal Academic Competitiveness Grant (ACG).** The Academic Competitiveness Grant (ACG) provides federal assistance to students who are also eligible for a Federal Pell Grant and have financial need. Students must also be U.S. citizens, be enrolled full time, and be in a two- or four-year undergraduate degree program. They must not have previously enrolled in an undergraduate program and must have been in a rigorous high school program or met the standard of rigor via other means as defined by the Department of Education. The amount of the award varies, depending on whether the student is in his or her first or second year. For students receiving the ACG in their first year, they must have graduated from high school after January 1, 2006. For students receiving the ACG in their second year, they must have graduated from high school after January 1, 2005. Returning students must have a cumulative GPA of 3.0 or above. Students will automatically be reviewed for ACG eligibility each semester.

**Federal Supplemental Educational Opportunity Grants (SEOG).** These federally funded grants are awarded to undergraduates whose financial need is substantial. All FAFSA filers who qualify are automatically considered for this grant. However, funds for this program are very limited.

**Veterans’ Benefits.** Various Department of Veterans Affairs programs provide educational benefits for spouses, sons, and daughters of deceased or permanently disabled veterans as well as for veterans and in-service personnel, subject to certain restrictions. Under most programs, the student pays tuition and fees at the time of registration but will receive a monthly allowance from Veterans Affairs.

Veterans with service-connected disabilities may be qualified for educational benefits under Chapter 31. An applicant for this program is required to submit to the Department of Veterans Affairs a letter of acceptance from the college he or
she wishes to attend. On meeting the requirements for the Department of Veterans Affairs, the applicant will be given an Authorization for Education (VA Form 22-1905), which must be presented to the Office of the University Registrar, 25 West Fourth Street, 1st Floor, before registering for course work.

- **All Veterans.** Allowance checks are usually sent directly to veterans by the Department of Veterans Affairs. Veterans and eligible dependents should contact the Office of the University Registrar each term for which they desire Veterans Affairs certification of enrollment.

All veterans are expected to reach the objective (bachelor’s or master’s degree) authorized by Veterans Affairs with the minimum number of credits required. The Department of Veterans Affairs may not authorize allowance payments for credits that are in excess of scholastic requirements, that are taken for audit purposes only, or for which nonpunitive grades are received.

Applications and further information may be obtained from the student’s regional office of the Department of Veterans Affairs. Additional guidance may be obtained from the Office of the University Registrar, 25 West Fourth Street, 1st Floor.

Since interpretation of regulations governing veterans’ benefits is subject to change, veterans should keep in touch with the Department of Veterans Affairs or with NYU’s Office of the University Registrar.

**Yellow Ribbon GI Education Enhancement Program.** NYU is pleased to be participating in the Yellow Ribbon GI Education Enhancement Program (Yellow Ribbon Program), a provision of the Post-9/11 Veterans Educational Assistance Act of 2008. The program is designed to help students finance, through scholarship assistance, up to 100 percent of their out-of-pocket tuition and fees associated with education programs that may exceed the Post 9/11 GI Bill tuition benefit, which will only pay up to the highest public in-state undergraduate tuition.

Beginning in the 2009-2010 academic year, NYU will provide funds toward the tuition of each qualifying veteran who has been admitted as a full-time undergraduate, with the VA matching NYU’s tuition contribution for each student.

To be eligible for the Yellow Ribbon benefits, an individual must be entitled to the maximum post-9/11 benefit. An individual may be eligible for the Yellow Ribbon Enhancement if 1) he or she served an aggregate period of active duty after September 10, 2001, of at least 36 months; 2) he or she was honorably discharged from active duty for a service-connected disability and had served 30 continuous days after September 10, 2001; or 3) he or she is a dependent eligible for Transfer of Entitlement under the Post-9/11 GI Bill based on a veteran’s service under the eligibility criteria, as described on the U.S. Department of Veterans Affairs Web site.

The Department of Veterans Affairs is currently accepting applications for the Post-9/11 GI Bill. To qualify for the Yellow Ribbon Enhancement, students must apply to the VA. The VA will then determine a student’s eligibility for the Post-9/11 GI Bill and issue the student a Certificate of Eligibility. **Note:** students can apply using the VA Form 22-1990 (PDF), and the form includes the instructions needed to begin the process.

After a student is issued a Certificate of Eligibility from the Department of Veterans Affairs, indicating that he or she qualifies for the Yellow Ribbon Program, please contact Clara Fonteboa at clf1@nyu.edu or 212-998-4823.

The Office of the University Registrar must certify to the Department of Veterans Affairs that the eligible person is enrolled as a full-time undergraduate student in order for the funds to be paid under the Yellow Ribbon Program.

**Scholarships and Grants from Other Organizations**

In addition to the sources of gift aid described above, students may also be eligible for a private scholarship or grant from an outside agency or organization. Some sources to explore are employers, unions, professional organizations, and community and special interest groups.
Federal Loans

Federal Stafford Loan Program. The Federal Stafford Loan is obtained from a bank or other lender (or from the U.S. Department of Education if a Federal Direct Loan is suggested) and is generally insured by both the state and federal governments. The total amount borrowed in any year may not exceed the cost of education minus the total family contribution and all other financial aid received that year. The interest rate is fixed at 5.60 percent. Stafford loan payments are copayable to NYU and the student, and funds are applied first to any outstanding balance on the student’s account. An origination fee of up to 3 percent may be deducted from the loan funds.

Students may qualify for both subsidized and unsubsidized Stafford loans. The interest on the Federal Subsidized Stafford Loan is paid by the U.S. government while the student is in school and remains enrolled at least half time. The Federal Unsubsidized Stafford Loan terms and conditions are essentially the same as the subsidized loan except the federal government does not pay the interest while the student is in school. Instead, the interest is accrued and added to the principal of the loan.

Subsidized Stafford loans are based strictly on financial need. During the first year of study, a student may borrow up to a total of $5,500 (combined subsidized and unsubsidized), with no more than $3,500 as the subsidized amount. In subsequent years, the total is increased to $6,500 for sophomores (with no more than $4,500 as the subsidized amount) and $7,500 for juniors and seniors (with no more than $5,500 as the subsidized amount).

For independent undergraduate students and some dependent undergraduate students whose parents do not qualify for a PLUS loan, the Federal Unsubsidized Stafford Loan Program offers yet more borrowing eligibility. For details about additional unsubsidized amounts available and the maximum aggregate limits for all Stafford loans combined, see www.nyu.edu/financial.aid/stafford_unsub.html.

Federal PLUS Loan Program. The PLUS loan enables parents of dependent undergraduate students to borrow up to the full amount of an NYU education minus other aid. There is no aggregate loan limit, and individual lenders will evaluate credit history. The interest rate is fixed at 8.50 percent. An origination fee of up to 3 percent will generally be deducted from the loan funds. PLUS loan disbursements are made copayable to NYU and the parent, and funds are applied first to the current year’s outstanding balance on the student’s account.

Private Loans

A private (nonfederal) loan may be a financing option for students who are not eligible for federal aid or who need additional funding beyond the maximum amounts offered by federal loans. For more information on the terms and conditions of the suggested private loan (as well as applications), visit www.nyu.edu/financial.aid/private_loans.html.

Employee Education Plans

Many companies pay all or part of the tuition of their employees under tuition refund plans. Employed students attending the University should ask their personnel officers or training directors about the existence of a company tuition plan. Students who receive tuition reimbursement and NYU employees who receive tuition remission from NYU must also notify the Office of Financial Aid if they receive this benefit.
Gallatin’s Master of Arts program (HEGIS code number 4901*) offers each student an opportunity to explore his or her unique interests. Working closely with a faculty adviser, the student creates an individualized, interdisciplinary program shaped according to his or her own vision. With diverse goals, Gallatin students are often intellectual and professional pioneers, mapping new relationships among fields of knowledge. Students are encouraged to draw on the educational resources of NYU’s graduate and professional schools and of New York City.

INTERDISCIPLINARY AND INDIVIDUALIZED STUDY

The Gallatin School was created for the student whose academic interests cross the boundaries of traditional departments and who wishes to look at these interests through an interdisciplinary lens. With the guidance of a faculty adviser, students combine course offerings in two or more academic disciplines or professional areas to create an individualized and integrated program of study. A student interested in arts management, for example, might take classes in the Graduate School of Arts and Science (GSAS), the Stern School of Business, and the Steinhardt School of Culture, Education, and Human Development. Another student might build a concentration in community action through classes in the GSAS Department of Politics, the Silver School of Social Work, and the Wagner Graduate School of Public Service. The hallmark of the Gallatin program is the student’s opportunity to tailor these choices to fit his or her distinct passions and goals.

Students are also encouraged to pursue learning opportunities outside traditional classroom work in the various graduate schools of New York University. They may pursue independent studies, individual projects that involve meeting one-on-one with professors; tutorials, small groups of students working closely with an instructor on a common topic, project, or skill; internships, direct work experiences in businesses, government agencies, or cultural institutions; and private lessons, for students in the arts who wish to study outside the University. Gallatin recognizes the importance of students’ different learning styles and the value of adjusting inquiry to each student’s particular interests. Gallatin also offers course equivalency credit for prior learning, where mastery of comparable material in actual NYU courses can be determined.

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*HEGIS: Higher Education General Information Survey
New York State Department of Education
Office of Higher Education
State Education Building
89 Washington Avenue
2nd Floor, West Mezzanine
Albany, NY 12234
Telephone: 518-474-5851
www.highered.nysed.gov
The M.A. program at Gallatin culminates in the master’s thesis. This final product may take the form of an extended research paper, an artistic work, or a professional project. In each of these formats, the student displays what he or she has learned through the program in a rigorous, creative, and masterful piece of work.

A cornerstone of the Gallatin program is faculty advising. Because a program of individualized study requires faculty consultation and input, students are offered three tiers of advising. The first tier consists of the primary adviser, a faculty member with expertise in the student’s core area of inquiry. At the second tier of advising, Gallatin provides a general program adviser, a Gallatin faculty member who is available to clarify the aims and policies of the M.A. program. The third tier of advising is the thesis reviewer, a Gallatin faculty member who serves as the second reader for the thesis proposal and master’s thesis.

THE PROGRAM OF STUDY

The first step students should take when contemplating their program of study is to free themselves from the notion that Gallatin will tell them what to do. The essential spirit of the program lies in the word “individualized”: the student determines what he or she will learn and how this will be accomplished.

When graduate students begin their Gallatin program, they already have a sense of their educational goals. As they proceed through the program, these goals become further defined. What do they want to know when they finish the program? Working backward from there, what strategies will enable them to achieve that goal? Students need to ask themselves these questions each term. Answers evolve over time, gaining clarity and direction. Students must take the initiative to work through these issues, to make decisions and act on them, and to revise them if necessary.

Students should search carefully for the best resources and opportunities. NYU is a complex school, with myriad courses and programs. Students are encouraged to find the ones that best meet their needs.

The search should not be limited to one school or department. Students should examine all the course catalogs and locate all the relevant classes, organize them into categories, weigh them by priority, and then make choices. Independent studies, tutorials, internships, and private lessons should be considered. Students should also consult regularly with their adviser and talk to their teachers and classmates. This process requires imagination, intelligence, and resourcefulness. These are the qualities that students bring to Gallatin and that the program cultivates and celebrates.
Master of Arts Degree Requirements

SUMMARY OF M.A. DEGREE COMPONENTS

<table>
<thead>
<tr>
<th>REQUIRED</th>
<th>ADDITIONAL STUDY OPTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>40 credits</strong>*</td>
</tr>
<tr>
<td><strong>Academic Good Standing</strong></td>
<td>A final minimum cumulative grade point average of 3.0</td>
</tr>
<tr>
<td><strong>Residency Requirement</strong></td>
<td>28 credits (must be earned at NYU while enrolled in Gallatin)</td>
</tr>
<tr>
<td><strong>Classroom Credit Requirement</strong></td>
<td>14 credits minimum (excluding graduate core)†</td>
</tr>
<tr>
<td><strong>Graduate Core</strong></td>
<td>14 credits distributed as follows:</td>
</tr>
<tr>
<td>Proseminar</td>
<td>4 credits</td>
</tr>
<tr>
<td>Review of the Literature</td>
<td>3 credits</td>
</tr>
<tr>
<td>Master’s Thesis Seminar</td>
<td>4 credits</td>
</tr>
<tr>
<td>Master’s Thesis and Defense</td>
<td>3 credits (completion of a research, artistic, or project thesis)</td>
</tr>
</tbody>
</table>

* Students may not exceed the required number of credits for the degree.
† No undergraduate courses will be counted for credit toward the master’s degree.

UNDERSTANDING YOUR DEGREE REQUIREMENTS

The majority of the student’s program is self-selected. There are, however, certain basic structural requirements. Regardless of their concentration, all Gallatin students earn the same degree: a Master of Arts in individualized study.

**Total Credits**

To be eligible for the Master of Arts degree, students must complete 40 credits within six years of matriculating in Gallatin. Students may not exceed the required number of credits for the degree, and all courses must be taken at the graduate level.

**Academic Good Standing**

Students must maintain a minimum cumulative grade point average of 3.0 (B) to remain in academic good standing, and a final minimum cumulative grade point average of 3.0 is required for graduation. For more information about academic good standing, see page 161.

Please note: Academic good standing is not the same as satisfactory academic progress. Satisfactory academic progress refers to the number of credits a student must complete in a given time period to maintain eligibility for financial aid. For more information about satisfactory academic progress, see page 173.

**Residency Requirement**

A minimum of 28 credits must be earned at NYU while the student is enrolled in the Gallatin School.
Classroom Credit Requirement
Classroom learning is an essential component of the program, giving graduate students the opportunity for intellectual exchange with their peers. All Gallatin graduate students are required to earn a minimum of 14 credits in classroom courses and may earn up to 26 credits in classroom courses. Transfer credits and a portion of course equivalency credits generally count toward this requirement, but the graduate core courses (the proseminar and thesis-related courses), independent studies, tutorials, internships, and private lessons do not.

Graduate Core
The courses comprising the graduate core provide the structure that is needed in a program of individualized study. All students are required to take four Gallatin courses: one of the pro seminars (The Functions of Art; American Society and Culture in Transition; Text and Performance; or a course in community studies); the Review of the Literature; the Master’s Thesis Seminar; and the Master’s Thesis and Defense. (For more information about these courses, see pages 147-49.)

Master’s Thesis and Defense
The culmination of the student’s work at Gallatin is the master’s thesis. For information regarding the thesis requirements, see pages 143-46.

Individualized Projects
At Gallatin, students have the option to pursue individualized projects, which are learning experiences that are not available in the traditional classroom. The types of individualized projects include independent studies, tutorials, internships, and private lessons. A maximum of 12 credits may be earned in individualized projects. (The Review of the Literature, a required independent study, is not counted toward these 12 credits.) Students are permitted to earn a maximum of 6 credits in private lessons.

Transfer and Course Equivalency Credits
To recognize prior professional or academic accomplishments, Gallatin may grant up to a combined total of 12 transfer and course equivalency credits. These credits must be related to the student’s area of concentration. (For policies regarding transfer credit, see page 167.) Graduate students may earn course equivalency credits for professional experiences they have had before matriculating in Gallatin. Students may apply for a maximum of 12 course equivalency credits (in combination with transfer credits). Students must submit an extensive portfolio soon after they have completed 12 credits in the M.A. program and before they have completed 20 credits. Course equivalency credits are applied half to the classroom requirement and half to the individualized projects option. The process of receiving credit begins with the compilation of an extensive portfolio documenting the student’s learning experiences prior to matriculation at Gallatin and ends with a rigorous evaluation process by NYU faculty. Students must demonstrate through the portfolio that they have mastered the material they would have learned in comparable NYU courses. To begin the process of applying for course equivalency credit, students should consult the director of external programs about the rules and regulations governing the course equivalency process. For more information regarding policies, procedures, and guidelines for course equivalency credits, please visit www.nyu.edu/gallatin/current/ma.

Changes in Degree Requirements
Degree requirements in the Gallatin School are subject to change. Students should bear in mind that they are bound by the degree requirements in effect during the first semester in which they matriculate at Gallatin. Degree requirements for students transferring from a school or college within the University are those that are in effect when they first matriculate at Gallatin. Students who are readmitted must fulfill the degree requirements that are in effect when they are readmitted. Students who entered Gallatin before the current term should consult the relevant bulletin.
ADDITIONAL M.A. PROGRAM INFORMATION

Time Limit

The master's degree must be completed within six years. If there are unusual circumstances warranting a formal extension, the student may request an extension from the Gallatin Faculty Committee on Advisement and Policies. Degree requirements may be completed in no fewer than three semesters.

Prerequisites

Gallatin students are required to meet the prerequisites for any courses they take in other schools of the University. These credits may not necessarily be accepted as contributing to the 40-credit graduation requirement.

Grades

The Gallatin School will accept the lowest passing grade determined by each NYU graduate school. Students must abide by the policies of each school for the completion of course work.

Thesis Advisement

Students who do not complete the thesis and defend it successfully during the semester for which they register for Master's Thesis and Defense are required to register for Thesis Advisement each fall and spring until the thesis has been completed and defended. Students who plan to graduate in September must also register for Thesis Advisement during the summer prior to their graduation. This 1-credit course does not count toward the 40-credit requirement for the M.A. degree. (See page 149 for details regarding Thesis Advisement.)

The Curriculum

Each graduate student works closely with a faculty adviser to design a curriculum that integrates course work throughout the University with the Gallatin graduate core courses and individualized project options.

The M.A. program begins with the proseminar, a graduate core course that is taken in the first or second semester of enrollment, depending on the availability of the proseminar of the student’s choice. The majority of the curriculum will then consist of course work taken at the various NYU graduate schools and can also include options such as Gallatin elective courses, independent study, tutorials, internships, and private lessons. After the student has completed approximately 25-30 credits, he or she will begin to take the thesis-related graduate core courses, including the Master’s Thesis Seminar and the Review of the Literature. The M.A. program culminates in the master’s thesis.

GALLATIN COURSES

Required Gallatin Graduate Core Courses

The Proseminar. During the first or, at the latest, the second semester of the program, each student enrolls in one of several versions of the proseminar. This course performs a number of functions: (1) It introduces students to the nature of individualized and interdisciplinary studies by engaging them in work on a broad theme or problem. These themes may generally fall into one of three broad categories of academic inquiry—the humanities, the social sciences, or the arts—but they may also cross those boundaries. Students learn how different kinds of scholars approach a common problem: how they ask questions, gather relevant information, conduct analysis, and reach conclusions. (2) The proseminar helps students think through their own programs of study by broadening their conception of the knowledge and skill they will need to pursue their plans and by encouraging them to clarify their own educational goals. (3) Finally, the proseminar engages students in some of the academic processes—research, ana-
lytic thinking, scholarly communication—that they will need throughout their graduate studies. The specific themes of the proseminars will not usually be directly pertinent to each student’s plans, but each class will raise issues of approach and method that every student needs to consider. The aim of the proseminar, then, is to enlarge the student’s scholarship and interdisciplinary inquiry and to suggest ways that the University’s resources can be used to attain the student’s goals.

**Review of the Literature.** Before starting their thesis and under the tutelage of their adviser, students are required to conduct an independent study in which they find, read, and critique a substantial body of scholarship related to the thesis. The purpose of this independent study is to ensure that the student is familiar with previous scholarly work that can form a context for the thesis. The required work for Review of the Literature is a critical essay and a bibliography. The aim of the essay is to (1) identify the categories of pertinent studies; (2) report on major concepts, theories, debates, trends, and gaps in the field; and (3) place the thesis topic in relation to earlier studies. The adviser sets the length of the paper, but it is typically between 20 and 25 pages.

Students may take Review of the Literature before the Master’s Thesis Seminar to explore the broad literatures in their field or topic and to use this study to generate a researchable question for the thesis. It is also possible to take Review of the Literature simultaneously with the Master’s Thesis Seminar when the student is fairly clear about the research question but may need some background development—in this case, the student can use Review of the Literature to deepen knowledge in the specific domain of the thesis. Finally, a student may also take Review of the Literature after the Master’s Thesis Seminar if he or she already has a well-developed research question and wants to dig deeply into the specific literatures related to that question. For more details about Review of the Literature, please visit [www.nyu.edu/gallatin/current/ma](http://www.nyu.edu/gallatin/current/ma).

**Master’s Thesis Seminar.** After having completed 25-30 credits in the graduate program, students take the Master’s Thesis Seminar, covering the research methods and writing skills needed for producing a final thesis. This course takes students through the stages of writing the thesis proposal: defining the field of research, formulating the problem, developing a bibliography, choosing an appropriate research methodology, gathering information, organizing the material, revising, and preparing a scholarly manuscript. Through discussions of both published research articles and student work, the seminar examines the conventions of scholarly discourse, strategies of analysis and argumentation, and the ways in which writing can serve as a means to discover ideas. The seminar helps students to complete the background thinking and research from which the thesis will emerge and to produce at least a first draft of the thesis proposal. This course can only be taken on a pass/fail basis. *Students planning to enroll in the Master’s Thesis Seminar must gain permission from the instructor.*

**Master’s Thesis and Defense.** The master’s thesis is the culmination of the M.A. program and is an opportunity to display the ideas, practices, and/or artistic expertise learned at Gallatin. The topic of the thesis will evolve as students take courses and refine areas of concentration. Graduate students begin planning thesis topics midway through the program. The thesis may take one of three forms: a research thesis, an artistic thesis, or a project thesis. The thesis is required for completion of the master’s degree program, and it can only be taken on a pass/fail basis.

**Gallatin Elective Courses**

With the exception of the Gallatin graduate core courses, most students develop a concentration by taking courses throughout the schools of NYU. However, Gallatin offers a series of elective courses, including fiction writing, playwriting, drama, and the creative arts. These workshops are taught by successful New York City writers, artists, and
performers. Examples of recent elective courses include Fiction Writing, Dramatizing History, Writing for Stage and Screen, and Performance Composition.

**Course Offering Abroad: Italian Renaissance Art and Literature: The Culture Explosion**

This three-week summer course in Florence introduces students to the literature and art of the Italian Renaissance. For details, see pages 150 and 181.

**INDIVIDUALIZED PROJECTS**

Gallatin offers students an opportunity to pursue their interests through a variety of alternatives outside the traditional classroom: independent study, tutorials, internships, and private lessons. Although the faculty encourages students to use these learning formats when appropriate, they are optional. For more information regarding policies, procedures, and guidelines for individualized projects, please visit [www.nyu.edu/gallatin/current/ma](http://www.nyu.edu/gallatin/current/ma).

In an **independent study**, a student works one-on-one with a faculty member on a particular topic or creative project. Typically, the idea for an independent study arises in a course; for example, in a seminar on early 20th-century American history, a student may develop an interest in the Harlem Renaissance and ask the professor to supervise an independent study focused exclusively on this topic during the next semester. Students may also develop creative projects in areas such as, but not limited to, music composition, filmmaking, or fiction writing. Gallatin graduate students have conducted independent studies on such topics as early influences on Martha Graham’s choreography, the impact of social class differences on school outcomes, and research methods in brain physiology.

Independent studies are graded courses, the details of which are formulated by the student and the instructor; these specifics are described in the independent study proposal and submitted to the Deans’ Office for approval. The student and instructor meet regularly throughout the semester to discuss the readings, the research, and the student’s work. Credit is determined by the amount of work entailed in the study and should be comparable to that of a Gallatin classroom course.

Generally, independent studies, like other courses, are 2 to 4 credits. Meeting hours correspond to course credits; a 4-credit independent study requires at least seven contact hours per term between the instructor and the student. While the total number of credits earned through independent studies is limited to 12 credits, Gallatin encourages students to use this opportunity whenever it is educationally justified. For more information regarding policies, procedures, and guidelines for independent study, please visit [www.nyu.edu/gallatin/current/ma](http://www.nyu.edu/gallatin/current/ma).

**Tutorials** are small groups of two to five students working closely with a faculty member on a common topic, project, or skill. Tutorials are usually student-generated projects, and like independent studies, ideas for tutorials typically follow from questions raised in a particular course. Students may collaborate on creative projects as well. Recent tutorials have included Advanced Playwriting, Digital Filmmaking, and Directing. Tutorials are graded courses, and students work together with the instructor to formulate the structure of the tutorial, the details of which are described in the tutorial proposal and submitted to the Gallatin School for approval. The tutorial group meets regularly throughout the semester, and students follow a common syllabus: all participants complete the same readings, write papers on similar topics, etc. Students in the same tutorial must register for the same number of credits. Credit is determined by the amount of work (readings and other types of assignments) and should be comparable to that of a Gallatin classroom course. Tutorials range from 2 to 4 credits. Meeting hours correspond to course credits; a 4-credit tutorial requires at least 14 contact hours per term between the instructor and students. For more information regarding policies, procedures, and guidelines for tutorials, please visit [www.nyu.edu/gallatin/current/ma](http://www.nyu.edu/gallatin/current/ma).

“Civilization is a stream with banks. The stream is sometimes filled with blood from people killing, stealing, shouting, and doing things historians usually record, while on the banks, unnoticed, people build homes, make love, raise children, sing songs, write poetry, and even whistle statues. The story of civilization is the story of what happened on the banks. Historians are pessimists because they ignore the banks for the river.”

—Will and Ariel Durant
NYU Graduate Programs

Gallatin students may take courses throughout the graduate programs of NYU. It should be noted that some courses have prerequisites, and others may be limited to students in their respective departments. Graduate students will not receive credit for undergraduates course work.

Graduate School of Arts and Science

Africana Studies
American Studies
Ancient Near Eastern and Egyptian Studies
Anthropology
Atmosphere Ocean Science
Basic Medical Sciences
Bioethics
Biology
Chemistry
Cinema Studies
Classics
Comparative Literature
Computational Biology
Computer Science
Creative Writing
East Asian Studies
Economics
English
Environmental Health Sciences
Ergonomics and Biomechanics
European and Mediterranean Studies
Fine Arts
French
French Studies
German
Hebrew and Judaic Studies
History
Humanities and Social Thought (John W. Draper Interdisciplinary Master’s Program)
Irish Studies
Italian Studies
Journalism
Latin American and Caribbean Studies
Law and Society
Mathematics
Middle Eastern and Islamic Studies
Museum Studies
Music
Near Eastern Studies
Neural Science
Performance Studies
Philosophy
Physics
Poetics and Theory
Politics
Psychology
Religious Studies
Russian and Slavic Studies
Social and Cultural Analysis
Sociology
Spanish and Portuguese
Trauma and Violence
Transdisciplinary Studies

Steinhardt School of Culture, Education, and Human Development

Administration, Leadership, and Technology
Business Education
Educational Communication and Technology
Educational Leadership
Higher Education/Student Personnel Administration

Art and Art Professions
Art Education
Art Therapy†
Studio Art
Visual Arts Administration
Visual Culture
Costume Studies
Visual Culture Theory

Humanities and Social Sciences in the Professions
Arts and Humanities
Education, Studies in
Education and Jewish Studies
Environmental Conservation
Education
History of Education
Interdepartmental Research Studies
International Education
Philosophy of Education
Sociology of Education
Education Policy
Social and Cultural Studies
of Education

Media, Culture, and Communication
Media, Culture, and Communication

Music and Performing Arts Professions
Dance Education
Drama Therapy†
Educational Theatre
Music Business
Music Education
Music Performance and Music Composition
Music Technology
Music Therapy†
Performing Arts Administration

Nutrition, Food Studies, and Public Health
Community Public Health
Food Studies
Nutrition and Dietetics

Applied Psychology
American Sign Language Course Work
Counseling and Guidance
Counseling for Mental Health and Wellness
Counseling Psychology
Educational Psychology
Psychological Development
Psychology and Social Intervention
School Psychology

Teaching and Learning
Bilingual Education
Early Childhood and Childhood Education
English Education
Foreign Language Education
Literacy Education
Mathematics Education
Science Education
Social Studies Education
Special Education (Early Childhood and Childhood)
TESOL/Teaching English to Speakers of Other Languages

Leonard N. Stern School of Business

(Gallatin students may take a maximum of 6 credits per semester in the Stern School of Business.)
Accounting
Economics
Entertainment, Media, and Technology
Entrepreneurship and Innovation
Finance
Global Business
Information, Operations, and Management Sciences
Law and Business
Management and Organizations
Management Communication
Marketing
Markets, Ethics, and Law

Robert F. Wagner Graduate School of Public Service

Health Policy and Management
Management
Public and Nonprofit Management and Policy
Urban Planning
Note: An international specialization is available in all four programs.

School of Continuing and Professional Studies

Construction Management
Digital Imaging and Design
Funding
Global Affairs
Graphic Communications
Management and Technology
Hospitality Industry Studies
Human Resource Management and Development
Integrated Marketing
Management and Systems
Public Relations and Corporate Communications
Publishing
Real Estate
Sports Business
Tourism and Travel Management
**Silver School of Social Work**

Social Work

**Tisch School of the Arts**

- Acting
- Art and Public Policy
- Arts Politics
- Cinema Studies
- Dance
- Design for Stage and Film
- Dramatic Writing
- Film and Television
- Interactive Telecommunications
- Moving Image Archiving and Preservation
- Musical Theatre Writing
- Performance Studies
- Tisch Open Arts Curriculum

The Tisch Open Arts Curriculum offers a series of Tisch courses open to all NYU students. Gallatin graduate students should check to be sure that an Open Arts Curriculum course is being taught at the graduate level.

**University Program**

Global Public Health

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**Internships** offer Gallatin students an opportunity to learn experientially at one of New York City's many social institutions, art and cultural organizations, community-based organizations, or corporations. Internships are a key element of the Gallatin program, and they are often among the most memorable and useful student experiences. Students gain firsthand work experience and develop skills and knowledge that will help them in pursuing employment after graduation. They also explore the relationship between practical experience and academic theory. Gallatin provides an extensive list of available internships; students may pursue their own as well. Placements include a wide variety of areas, such as business, education, legal services, social services, journalism, film and television, the arts, management, theatre, music, and dance. Some examples of recent internship sites include MTV, the United Nations, Bellevue Hospital Center, Circle in the Square Theatre, Legal Aid Society, Metropolitan Museum of Art, Capitol Records, and UBS.

Internships are typically unpaid positions, although students in paid internship positions are permitted to receive credit. Students work an average of 10 to 20 hours each week at the site and meet regularly during the semester with their faculty adviser to discuss the internship. For each credit, students are expected to devote at least three hours per week for the entire term; for example, a 4-credit internship would require at least 12-15 hours per week for 15 weeks. Students must also submit a journal about the work experience and a final analytic paper. For more information regarding policies, procedures, and guidelines for internships, please visit [www.nyu.edu/gallatin/current/ma](http://www.nyu.edu/gallatin/current/ma).

Credit for private lessons is determined by the number of instruction hours per semester. Gallatin provides guidelines on how many credits a student may earn for a given number of hours of lessons. Private lessons may be taken on a pass/fail basis only. Please note: Unlike private lessons offered elsewhere in the University, Gallatin private lessons are arranged and paid for by the student. The student is responsible for full payment to the studio or instructor for the cost of the private lessons, as well as to New York University for the tuition expenses incurred by the number of private lessons course credits. In addition, any payment arrangements with the studio or instructor must be made by the student. Graduate students may not take more than 6 credits in private lessons during their studies at Gallatin. For more information regarding policies, procedures, and guidelines for private lessons, please visit [www.nyu.edu/gallatin/current/ma](http://www.nyu.edu/gallatin/current/ma).

**Private lessons** give students the opportunity to earn academic credit for their studies at performing or visual arts studios in the New York area. These studies are meant to supplement work begun in regularly scheduled classes at NYU or to provide students with the opportunity to study areas for which comparable courses at the University are unavailable to Gallatin students. Private lessons may be taken in voice, music, dance, acting, and the visual arts, with teachers or studios of the student's choosing—as long as they have met with the approval of the Gallatin faculty. By studying with professional New York City-based artist/teachers, students are offered the opportunity to learn and perfect their craft. The student also keeps a journal about the learning experience and produces a final analytical paper, and the private lesson teacher submits a written evaluation.

Private lesson credits will not be given for studies in Eastern movement forms, the martial arts, yoga, or massage techniques.

Credit for private lessons is determined by the number of instruction hours per semester. Gallatin provides guidelines on how many credits a student may earn for a given number of hours of lessons. Private lessons may be taken on a pass/fail basis only. Please note: Unlike private lessons offered elsewhere in the University, Gallatin private lessons are arranged and paid for by the student. The student is responsible for full payment to the studio or instructor for the cost of the private lessons, as well as to New York University for the tuition expenses incurred by the number of private lessons course credits. In addition, any payment arrangements with the studio or instructor must be made by the student. Graduate students may not take more than 6 credits in private lessons during their studies at Gallatin. For more information regarding policies, procedures, and guidelines for private lessons, please visit [www.nyu.edu/gallatin/current/ma](http://www.nyu.edu/gallatin/current/ma).

**COURSES IN OTHER NYU SCHOOLS**

Based on their individual needs and interests, Gallatin students take courses in graduate programs throughout the University. As long as they have met the prerequisites and the program does not limit enrollment to its own students, Gallatin students are eligible to enroll in courses in all the schools (except the School of Medicine and the College of Dentistry). Many Gallatin students eventually take courses in two or three different NYU graduate schools.

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*If a student wishes to pursue the Certificate in Museum Studies along with the M.A. from Gallatin, additional credits will be required. Please consult the director of enrollment management for details.

†Courses in these departments are frequently not available to Gallatin students. See Courses in the Tisch School of the Arts, page 142, for details.
As part of their program planning, students should refer to the bulletins and Web sites of all the schools in which they might study. These describe the available courses and outline some of the regulations and constraints relative to cross-registration. Although enrollment is simple in most cases, some courses require permission from the instructor or department; some departments severely limit the enrollment of nonmajors. Permission is usually required, for instance, in the School of Law; in several departments and programs of the Graduate School of Arts and Science (e.g., psychology, journalism, anthropology, creative writing, and fine arts); and in the Interactive Telecommunications Program at the Tisch School of the Arts. Some programs are highly restrictive, such as the Graduate School of Arts and Science Creative Writing Program and some programs in the Tisch School of the Arts (see below).

Gallatin graduate students may take a maximum of 6 graduate credits per term in the Stern School of Business.

Courses in the Tisch School of the Arts

Courses in the acting, dance, design, musical theatre writing, and film departments at the Tisch School of the Arts are frequently not available to Gallatin students. However, it is often possible for students to design a program in these areas utilizing courses in other NYU departments, internships, independent studies, tutorials, Tisch Open Arts Curriculum graduate-level courses, and Gallatin elective graduate-level courses.

Gallatin students do not have access to film production courses in the Tisch graduate film department. Instead, they may take up to 12 credits of courses in the undergraduate department of film and television, provided the courses are at least at the .1000 level, meaning that the digit after the decimal is 1, such as H56.1070. There is no limit to the number of credits a student may take at the .2000 level, such as H56.2095. Students may not take undergraduate film and television courses at the .0000 level, such as H56.0020. The film department is the only one in which Gallatin students may take undergraduate courses.

COURSES OUTSIDE OF NYU

In addition to the many opportunities for study within NYU, Gallatin students may pursue coursework outside of the University. Through concurrent registration, students may apply for permission to register at an accredited graduate institution for courses that are not available at NYU (for policies regarding concurrent registration, see pages 155-56). In addition, students may earn credits in a study abroad program with prior approval from the Gallatin Office of Academic Advising. Credits earned through concurrent registration and study abroad are treated much like transfer credits that a student earns before entering Gallatin.

Advising

Advising is a key component of the Gallatin program, and graduate students are offered three tiers of faculty advising. Throughout the individualized program, the student has access to a good deal of expert help to negotiate the resources of a large university and to enhance his or her program goals. Students should be aware of the three-tiered advising system.

TIER ONE: PRIMARY ADVISER

When a student is admitted to Gallatin, he or she is assigned a faculty adviser, an NYU professor who best serves the academic interests of the student. The primary adviser works with the student to define goals and locate the necessary educational resources to carry out the academic plan. The adviser also serves as the first reader for the thesis. An expert in the student’s area of interest, the primary adviser acts as facilitator, guide, and ultimately, mentor, enabling the student to make useful decisions.

The primary adviser might be a member of the Gallatin faculty or a faculty member in another department of NYU. In either case, the goal is to match the student with a faculty adviser with specific expertise in the core area of inquiry.
TIER TWO: M.A. PROGRAM ADVISER

The second tier of advising supplements the work of the primary adviser. At this level, Gallatin provides a general M.A. program adviser. The program adviser is a Gallatin faculty member who is available to discuss the aims and policies of the program, provide practical advice on requirements and the sequencing of the Gallatin core courses, and address any academic concerns that arise. The program adviser may be called on at any time during a student's studies.

TIER THREE: THESIS REVIEWER

The thesis reviewer (also known as the second reader) is a Gallatin faculty member who serves as the second reviewer for the thesis proposal and master's thesis and who, in this capacity, will provide a detailed written response. The thesis reviewer will also be present at the thesis defense.

The Master's Thesis

Each graduate student in the Gallatin School completes a final thesis as the culmination of his or her work toward a Master of Arts degree. The thesis may take one of three forms: a research thesis, an artistic thesis, or a project thesis. In each case, the thesis represents a synthesis of the student’s accumulated knowledge and skill and an opportunity to display the ideas, practices, and/or artistic skills learned through the program. While the master's thesis, unlike a doctoral dissertation, does not have to create new knowledge or break new ground, it does display the student’s ability to go beyond the mere collection of information into synthesis, analysis, judgment, and interpretation. Moreover, it should demonstrate the student’s familiarity with a substantial body of thought and literature and illustrate mastery of some self-chosen field of study.

TYPES OF THESSES

The research thesis is essentially an extended research paper, approximately 50-125 pages in length. The research thesis consists of a systematic inquiry into some phenomenon, problem, or question that the student attempts to address or solve through research. This process entails the collection and analysis of original material as well as already-published (secondary) sources using appropriate scholarly methods.

The topic for the thesis should emerge from the student's individualized program of study and should bring together issues or concerns that he or she has been pursuing during the course of the M.A. program. Some sample research topics include The Theatrical Collaborations of Five Studio Artists from the Russian Avant-Garde; A Sense of Our Own Realities: The Life and Art of Alice Neel; and Power and Stigma: Shaping the HIV/AIDS Epidemic in Uganda and South Africa.

The thesis may take any number of methodological approaches, depending on the question and on the student's studies: historiography, literary criticism, an integrative review of previous research, ethnographic analysis, policy studies, program evaluation, biography, and many other possibilities. The student should be able to justify his or her approach according to the particular research problem or issue. Students should keep in mind that the adviser is the primary person responsible for determining the criteria and standards by which the thesis is carried out and the relevance of the questions and issues posed.

The Artistic Thesis

The artistic thesis is appropriate for those students who wish to display the creative process in the performing, visual, or literary arts. A student might make a film or video; choreograph an evening of dance; act in a play; mount an exhibit of paintings; write a screenplay, novel, play, or collection of short stories; or choose another artistic endeavor. The artistic thesis represents the culmination
of a Gallatin arts concentration in which the student has studied the genre under consideration.

The artistic thesis comprises an artistic project and three accompanying essays. The essays include (1) a background research essay, which is an academic research paper related to the field of artistic work; (2) an essay on artistic aims and process; and (3) a technical essay. Therefore, the student should conceive of the artistic thesis as a unified piece, including the creative work and the essays that enhance it.

**The Project Thesis**

The project thesis consists of two elements: (1) the project, a professional activity designed and executed primarily by the student as a way of solving a problem and (2) an accompanying essay about the project. This thesis is especially appropriate for students in such fields as business, education, social work, or public administration. The project thesis may appeal to those students who are active in their profession and who take responsibility for the creation of some kind of program or practice.

Students should remember that the project cannot simply propose a professional activity; the design for such an activity must actually be carried out (at least in a pilot version) and evaluated. Some examples of projects: a student in education may develop and apply a new strategy for teaching reading to recent immigrants; a person working in a corporation may construct new methods for managing financial information; or a community worker in a settlement house may organize a group of local residents to combat drug abuse.

**PREPARING FOR THE THESIS**

Students should begin thinking about thesis topics midway through their program. The idea for a thesis may emerge gradually from their course work, or students may know early in the program what they would like to pursue and can use that plan as an organizing principle in choosing courses.

Among their elective courses, students are strongly encouraged to take a methods course. The methods course will likely not have the word “methods” in the title, but it is a course (or an independent study) that gives students some degree of training in the use of the research method or practice they intend to use in the thesis. Examples of methods courses include modes of literary criticism; a statistics course for psychology; and participant-observation techniques for anthropology, sociology, or historiography.

**The Thesis Committee**

The thesis committee provides guidance and feedback during the thesis process and ultimately evaluates the thesis. The thesis committee consists of (1) the adviser; (2) the thesis reviewer (also known as the second reader), who is a Gallatin faculty member; and (3) the third reader, an NYU faculty member who is an expert in the student’s field.

**Review of the Literature (K70.2115)**

Before starting the thesis, students are required to conduct an independent study—usually with their adviser—in which they find, read, and critique a substantial body of previous scholarship related to the thesis. This independent study is called Review of the Literature. The required work for Review of the Literature is a critical essay and a bibliography. The aim of the critical essay is to identify the categories of pertinent studies; report on major concepts, theories, debates, trends, and gaps in the field; and place the thesis topic in relation to earlier studies.

**Master’s Thesis Seminar (K70.2225)**

After students have completed the majority of their elective credits and have begun to formulate a reasonably clear conception of the thesis, they should take the Master’s Thesis Seminar. This course takes the student through the stages of writing the thesis proposal: defining the field of research, formulating the problem, developing a bibliography, choosing an appropriate research methodology, gathering information, organizing the material, revising, and preparing a scholarly manuscript. The
final product of the course is a complete (if early) draft of the thesis proposal.

**Thesis Proposal**

Before writing the thesis, students must submit a detailed proposal to the adviser and the thesis reviewer for their approval. While each thesis format (research, artistic, and project) requires some variation in the proposal stage, all proposals should contain the following four components: Thesis Statement; Research Methods; Justification and Limitations; and Conclusion.

**Master’s Thesis and Defense (K70.2335)**

The final phase of the student’s program is writing the thesis itself. The thesis is usually written during (and sometimes after) the term in which the student registers for the 3-credit course entitled Master’s Thesis and Defense (K70.2335). This is not a “course” in the traditional sense; it is the credit-block awarded for successful completion of the thesis. Typically, students register for Master’s Thesis and Defense when they have completed 37 of the 40 credits required for the degree.

**Matriculation Policy**

Students must be matriculated at the time they defend the thesis. That is, students must be registered for Master’s Thesis and Defense, or if they did not successfully defend the thesis during the term in which they registered for Master’s Thesis and Defense, they must then register for the 1-credit course entitled Thesis
Advisement (K70.2340) each term (including the summer, if they plan on graduating in September) until they have successfully defended the thesis. Students should note that this 1-credit course is not included in the 40-credit requirement for the master’s degree and it has a special tuition rate ($400 plus a nonrefundable registration and services fee). Students may not maintain matriculation after completing 37 credits. Rather, they must enroll in Master’s Thesis and Defense or Thesis Advisement (if appropriate).

Students who defend in time for January graduation do not need to matriculate in the spring semester. Students who defend in time for September graduation do not need to matriculate in the fall term but do need to matriculate in the summer term. Please note: only students who will defend for September graduation are required to matriculate in the summer term.

THE THESIS APPROVAL PROCESS

Once the thesis proposal has been approved, the student should consult regularly with the adviser and, if possible, the third reader. During this period, the student should clarify ideas or approaches and submit drafts of chapters for feedback.

When the thesis has been completed, the student should submit a copy to the adviser for review no less than 10 weeks before the anticipated defense date. Once the thesis has been approved by the adviser, the student should submit the final draft of the thesis to the thesis reviewer and the third reader no less than four weeks before the defense date. Students conducting an artistic thesis that entails a performance must arrange to have the thesis committee members see the performance no less than one week before the defense date.

The thesis reviewer generally does not provide feedback before the defense, unless substantial revisions are required, in which case it is likely that the student’s defense date may be postponed. The defense date may also be postponed at the discretion of the third reader.

Formal approval of the thesis will occur at the defense. Please note that it is also not unusual for the thesis committee to approve the thesis at the defense but still require revisions to the thesis (which the student will have 30 days to complete).

THE THESIS DEFENSE

On the appointed date, the student will defend the thesis in a one-and-a-half hour discussion with the three members of the thesis committee. Once the student has passed the defense, he or she is eligible for graduation, assuming he or she has met all other requirements.

If the thesis committee asks for revisions, the student will have a specified amount of time to produce them and have them approved. (Such revisions may or may not set back the student’s graduation date, depending on how long they take.)

The thesis committee may also ask for minor editorial changes, which will not delay graduation. Students will have up to 30 days to make these changes and submit the final thesis to Gallatin. In some cases, the thesis committee may ask to see the revised thesis before it is placed in the Gallatin Master’s Thesis Library.

THE MASTER’S THESIS SHOWCASE

A highlight of the Gallatin M.A. program is the Master’s Thesis Showcase, a series of performances and presentations by students who are completing their thesis. Each spring, selected students have the opportunity to present their work before an audience of peers, faculty and administrators, and family and friends. Students undertaking performance theses can perform excerpts of their projects, while students pursuing research or project theses can speak about their work. First-year master’s students are particularly encouraged to attend the showcase to see how other students have realized their ambitions. All students are also encouraged to participate in the work of organizing the showcase.
Proseminar: The Functions of Art
K70.2005 Raiken. 4 credits.
Historical forces have been transforming the arts and the roles of artists. The nature of the arts has undergone radical transformation since the waning of abstract expressionism in the late 1960s. New innovations have influenced creativity, producing major changes in the lives and work of artists. This proseminar develops an interdisciplinary approach to an understanding of the arts and the work of artists in their economic and social contexts. What key social factors produce continuous change while saving inherent qualities of the arts? What links the evolution of art from prehistory to the present? What is the continuity between the “ritual dramas” of first peoples and the efforts to create new rituals through art in the present? What are the interactions between art and the forces of social change? Does art directly or indirectly influence social change? How are artists interpreting and even challenging the major changes transforming the planet? What are artists’ visions of the future? In exploring such questions, this seminar seeks to illuminate the contributions of art to the prospects for our age and ourselves. Readings include such artists and authors as R. M. Rilke, B. Brecht, M. Schaprio, J. Chaikin, H. Zinn, J. Berger, L. Nochlin, A. Boal, and W. Shawn. Students produce their own evening of arts performances and projects.

Proseminar: American Society and Culture in Transition
K70.2007 Raiken. 4 credits.
For over a half century following World War II, the industrialized Western world and especially the United States experienced unprecedented economic expansion and geopolitical dominance. The cold war epoch, a period of superpower nuclear threat, turned out to be a time of relative global stability. The primary coordinator and beneficiary of the cold war policies was the United States. More recently, the world order has been threatened by new forms of violence; major geopolitical clashes have destabilized the American economy, and conservative forces have reasserted their influence on American society and reignited the Kulturkampf of the past few decades. The world order and American society and culture are in dramatic flux. Our major economic crisis, bringing a sea change to the entire world, has actually been growing sub rosa for the past three decades. This seminar provides an interdisciplinary perspective on stability and change in the political, social, and economic dynamics of these new upheavals. We investigate the current forces and breakdowns gripping American society and culture. Readings may include selections from such major theorists as Max Weber, George Simmel, Thorstein Veblen, John Maynard Keynes, Hans Gerth and C. Wright Mills, Dorothy Lee, Barrington Moore Jr., and Arthur J. Vidich; economists such as Amartya Sen, Joseph Stiglitz, and Paul Krugman; and cultural theorists such as John Berger.

Proseminar: Text and Performance: Interdisciplinary Approaches to Criticism and Creativity
K70.2013 S. Friedman, Malnig. 4 credits.
This seminar introduces a range of critical perspectives that can be applied to literary, dramatic, and cinematic texts as well as a variety of performance forms. Several art forms are interdisciplinary in composition—e.g., intertextual literature and experimental theatre—and call our attention to the relationship among the genres. How do these various art forms assume meaning on stage or in study? Many of the questions that we pose to literary and performance texts, whether psychoanalytic, new historicist, or political, suggest that the act of interpretation is creative, interdisciplinary, and produced in some way by the cultural situation of the reader/viewer as much as by the formal codes and strategies of the texts in question. While playtext in performance is typically acknowledged to be the blueprint for performative action, new issues arising from such fields as semiotics, feminist theory, and cultural studies have questioned where meaning resides in performance.

“At Gallatin I have learned from our students, who are often accomplished masters in an impressive variety of fields—frequently the arts. This special relationship has made Gallatin a genuine community of learners and a family of sustaining friendships that has contributed to the creation of new models of education.”

— Laurin Raiken, whose teaching and research interests include the political economy of the arts, arts management and cultural policy, and social change.
Globalization: Promises and Discontents
K70.2014 Lukose. 4 credits.
In popular and scholarly discourse, the term “globalization” is widely used to put a name to the shape of the contemporary world. In the realms of advertising, policymaking, politics, academia, and everyday talk, globalization references the sense that we are now living in a deeply and ever-increasingly interconnected, mobile, and speeded-up world that is unprecedented, fueled by technological innovations and geopolitical and economic transformations. Drawing on perspectives from history, anthropology, cultural and literary studies, geography, political economy, and sociology, this course explores theories, discourses, and experiences of globalization. Running through this course are three central concerns: (1) exploring claims about the “newness” of globalization from historical perspectives, (2) examining how a variety of social and cultural worlds mediate globalization, and (3) analyzing a contested politics of globalization in which the opportunities for social mobility and transformation are pitted against renewed intensifications of exploitation and vulnerability along long-standing vectors of difference and inequality. While globalization is often touted as a “flattening” of the world, this course moves beyond such clichés to understand the intersection between large-scale transformations in political economy and culture in and through multiple cultural worlds situated unevenly on the world’s map.

Proseminar: Community Studies and Action
K70.2015 Moore. 4 credits.
This proseminar is designed for students interested broadly in social theory and practice or more narrowly in community studies and/or community-based action, whether in the social services, education, the media, urban planning, grassroots organizing, or political movements. It introduces students to interdisciplinary inquiry and action by using “community” as an example of a complex idea in the social domain: exploring its varied meanings and manifestations from the perspectives of different kinds of theorists—sociologists, psychologists, anthropologists, and historians, for example—and examining the ways different kinds of activists and professionals attempt to shape it. Readings, discussions, and projects engage students in understanding some of the dominant paradigms in social thought and approaches to social action. Students are also encouraged to apply these modes of inquiry and practice to their own goals and plans for the graduate program.

Review of the Literature
K70.2115 3 credits.
In this required independent study, the student conducts an in-depth review of the literatures related to the projected thesis problem. The final critical essay identifies categories of pertinent studies; reports on major concepts, debates, trends, and gaps; and places the thesis work in relation to these earlier investigations. Students should do the review when they (1) know the general area of the thesis and (2) have taken enough courses to have a solid background in the related fields.

Master’s Thesis Seminar
K70.2225 4 credits. Pass/fail only.
This course engages students in the conceptual and technical processes leading to a thesis: articulating a core problem, reviewing appropriate literatures, designing effective methods, and constructing persuasive analyses. Students also learn academic writing skills; the conventions of scholarly discourse; strategies for building arguments; and the use of writing to explore ideas. Sections of the course focus on different thesis formats (research, artistic, project), but all take the student to the stage of preparing a thesis proposal. Students planning to enroll in this course must gain permission from the instructor.

Master’s Thesis and Defense
K70.2335 3 credits. Pass/fail only.
Students registering for this course meet in the beginning of the semester with the thesis reviewer to discuss the procedures for organizing and presenting the thesis. It then becomes an independent project with the student’s adviser to

“Although Gallatin is known as the nontraditional school at New York University, its faith in the professor as mentor honors one of the oldest traditions in the academy. When we instruct as well as guide individuals over a period of time—and often in a number of learning situations—we create opportunity for genuine intellectual discourse.”

—Sharon Friedman, whose teaching and research interests include literary interpretation, feminist criticism, women dramatists, and critical writing.
complete the thesis. Students are required to register for this course when they have completed 37 credits in the M.A. program. This course is required for completion of the master's degree program.

**Thesis Advisement**
K70.2340 1 credit. Pass/fail only.
Students who do not defend the thesis successfully or have not completed the thesis during the semester in which they are registered for Master’s Thesis and Defense (K70.2335) are required to register for this course each semester until the thesis is successfully defended.

Generally, students are not required to register for this course in a summer session unless they are planning on graduating in the following September. This course is not included in the 40-credit requirement for the master’s degree.

The special tuition rate for this course is $400 plus a nonrefundable registration and services fee.

**ELECTIVE COURSES**

**Performance Composition**
K80.2025 Champagne. 4 credits.
Open to qualified undergraduates with the permission of the instructor.

This course in performance composition is for those who want to discover and uncover what emerges when they participate in this process and for students who are interested in the history of performance art. Participants develop a solo performance through a series of exercises that utilizes various strategies for generating and structuring material (strategies that can also be used in creating devised group work). These performance works emerge from a process involving improvisation (movement and text), writing and composing, and revision of material. Readings include performance texts by prominent artists, essays on performance, and video viewings.

**Fiction Writing**
K80.2555 King, Rinehart, Spain. 4 credits.

In this workshop, we start with the idea that story matters, and that storytelling is a craft that can be learned. We press on to ask why writing works when it works, why it doesn’t when it doesn’t. With our own work we court failure, knowing artistic triumph is always an eyelash away from disaster. We work like trapeze artists, flinging ourselves and our words high into the air above the ring, flipping and twisting and hoping the reader makes the catch. The workshop is our net; when we fall, we fall to friends. We explore the obsession and how it fuels art. We press on why readers turn pages, and we search for sentences we want our names on. We study mystery, the architectures of successful stories, scene and summary, balance and detail.

**Writing for Stage and Screen**
K80.2570 Thompson. 4 credits.

This workshop is for writers ready and willing to make the time commitment necessary to produce a well-structured outline and at least the first act of a script (although students are supported and encouraged to write a complete first draft, if possible). We hone our craft through writing exercises and through screenings of film scenes that illustrate aspects of dramatic writing. The majority of our time is spent presenting work and giving as well as receiving feedback (the ability to engage in collaborative discussion and offer useful commentary is an essential professional skill). Additionally, we read and analyze recently produced screenplays to understand structure and how to make the story exciting “on the page.”

**Dramatizing History I**
K80.2575 Dinwiddie. 4 credits.

This workshop explores the process of converting “facts” into works for stage, film, or television. Each student embarks on a journey to bring alive historical documents that hold personal significance—whether it be connected to family, culture, gender, or “race” memory. The step-by-step process of creating a dramatic work based on historical records is examined, and students detail their personal process in both creative and critical terms. The final outcome is a stage play, teleplay, or screenplay stepsheet/outline. Readings may include The Art of Dramatic Writing by Lajos Egri, Writing the Short Film by Pat Cooper and Ken Dancyger, and The Hero with a Thousand Faces by Joseph Campbell.

“Gallatin’s seminar in Florence gives students a splendid opportunity to study the Italian Renaissance in the place of its birth. The courses I teach at the Washington Square campus dovetail with and enhance the seminar in Florence, giving students a prelude to study abroad or a supplement to their experience in Italy.”

—Bella Mirabella

A teacher at Gallatin teaches the literature and culture of the Renaissance, including the ancient and medieval periods, with a focus on gender, drama, theatre, and performance.
**Dramatizing History II**
K80.2576 Dinwiddie. 4 credits.
Prerequisite: K80.2575, Dramatizing History I, or permission of the instructor.
This arts workshop continues the process begun in Dramatizing History I, or turning a historical event into a dramatic work for stage, film, or television. Students develop a storyline into a plotline, continue research on the time period, and develop characters and conflicts based on their findings. The outcome for each student is a first draft of the dramatic work, with revisions. Students are required to purchase Final Draft software for class projects and script formatting.

**Adaptation: Screenplays and Source Material**
K80.2581 Thompson. 4 credits.
How does a story change when reimagined for a new medium? Why are some film adaptations more successful than others? What is the screenwriter’s responsibility to the work being adapted and to its author? Should one always strive to be “true” to the source? How do screenwriters contend with elements of prose such as first person narrative, point of view, authorial voice, and non-linear time? We examine novels, short stories, memoirs, graphic novels—and the screenplays they inspired—from a screenwriter’s perspective, as we consider various adaptation strategies. We also analyze the writing choices behind what might be called “faux adaptations”—original screenplays written as if they were adaptations.

**COURSE OFFERING ABROAD**
**Italian Renaissance Art and Literature: The Culture Explosion**
K95.2060 Mirabella. 4 credits.
Many of our modern ideas about art, literature, architecture, politics, culture, philosophy, gender, and class derive from the great prolific period of the Renaissance. During a three-week interdisciplinary program in the beautiful and historically important city of Florence, Italy, students are offered a total immersion and multifaceted learning experience that is an essential beginning to understanding our modern world through the lens of the Italian Renaissance. As a quintessential Gallatin experience, the course places emphasis on the cultural and historical contexts from which the literature and art of Renaissance Florence emerged, paying special attention to such issues as gender, class, politics, and religion.
Readings might include the works of Dante, Machiavelli, and selected female writers, as well as art texts such as Vasari’s *The Lives of the Artists*. In addition, students study the art and architecture of Giotto, Brunelleschi, Donatello, Botticelli, Michelangelo, and others, in the places where these works were created. During their stay, students develop and present an individualized project based on their academic interests and background and the ways in which they have been inspired by the Renaissance.
I. REGISTERING FOR CLASSES

Academic Advising

Each Gallatin student works closely with a faculty adviser who shares the student’s intellectual interests. Together they design an individualized program intended to fulfill the student’s academic, professional, and personal goals. The adviser plays a central role in shaping this program. Students meet with their adviser throughout each term to discuss their progress in courses and registration for the coming term. Advisers help students choose courses from the various programs available at NYU and pursue individualized projects through independent studies, tutorials, internships, and private lessons.

Students are required to secure their adviser’s signature on a variety of Gallatin forms, including the Graduate Plan of Study form; proposal forms for independent studies, tutorials, internships, and private lessons; and all petitions. Advisers also serve as the grading instructor for internships and private lessons and approve the thesis proposal and the thesis. During the registration period, students should prepare for meetings with their adviser by consulting the course information available on Albert and the Gallatin Web site. For full NYU course descriptions, students are expected to consult the bulletins of the individual schools or directly consult the Web site of the program, department, or school in which the course is offered.

Gallatin faculty and staff are committed to finding the best possible adviser for each student, but occasionally students find it is in their best interest to request a change of adviser because of a shift in the area of concentration, faculty sabbaticals, etc. Graduate students wishing to request such a change can file a Change of Adviser Request form, available on the Gallatin Web site or at the Gallatin Office of Academic Advising.

Registration Timetable

Registration for incoming students occurs after the Gallatin orientation for incoming M.A. students. Registration for continuing students begins in mid-April for the fall term, early November for the winter session, mid-November for the spring term, and early February for the summer term. Up-to-date information about how to register is provided by the University Registrar and the Gallatin Office of Student Services each semester.

Graduate Plan of Study

Gallatin students use a special registration form called the Graduate Plan of Study form. The purpose of this form is to encourage focused conversation between the student and the adviser about a student's progress and goals. The front of the form records student information and course selections for the coming term. The interior includes a worksheet to calculate degree progress and a review of registration policies and procedures. Most important, the back includes questions that ask students to describe their short- and long-term goals, their academic interests and areas of concentration, and their plan for completing the degree.

Cross-School Registration

Gallatin students may take courses throughout the graduate programs of NYU and are required to meet the prerequisites of any courses they take in other schools of the University. Students should note that certain departments and programs may restrict courses to majors only. For a listing of NYU programs available to Gallatin graduate students, please see the NYU Graduate Programs chart on pages 140-41. For information about taking courses outside of NYU, see Concurrent Registration, pages 155-56.

Clearance at the Gallatin Office of Student Services

To be cleared for registration, each student must submit a Graduate Plan of Study form with all necessary approvals, including the adviser’s signature, at the Gallatin Office of Student Services. The Office of Student Services will clear each student electronically for registration on Albert. Students should be advised that Gallatin will not clear a student for registration without the adviser’s approval.
**Albert**

Students who have been cleared to register are expected to enroll in classes through NYU’s Web-based registration and information system, Albert, via NYU Home at [http://home.nyu.edu](http://home.nyu.edu). Students also use Albert to gain access to their academic, personal, and financial records. For more information on the functions available on Albert, students may visit the Web site of the Office of the University Registrar, [www.nyu.edu/registrar](http://www.nyu.edu/registrar).

**Late Registration**

Students who fail to meet registration deadlines will be charged late registration and payment fees after the first week of classes, as published by the Office of the Bursar. To register after the second week of classes in the fall and spring terms, students must obtain written permission from each of their instructors and must register in person at the Gallatin Office of Student Services. Students registering late are encouraged to seek assistance from the Office of Student Services as soon as possible.

**Paying Tuition**

Students who enroll for courses will receive an e-mail, at their official NYU e-mail address, notifying them that a tuition bill (E-Bill) is available to view. The University does not send paper bills via U.S. mail. Students can also invite parents or other authorized users to create their own E-Billing user profile. Students who do not meet payment deadlines will be assessed finance charges. Please note: The fall and spring graduate student payment deadline is after the University’s deadline to receive a 100 percent tuition refund for dropping classes. Graduate students who drop classes after the first week of fall or spring classes are liable for tuition charges whether or not tuition has been paid. For more information about E-Billing, payment options, deadlines for payment, and tuition refunds, visit the Office of the Bursar’s Web site at [www.nyu.edu/bursar](http://www.nyu.edu/bursar).

**Registration Deadlines**

Specific registration deadlines for each semester are available on Gallatin’s Web site at [www.nyu.edu/gallatin/current/ma](http://www.nyu.edu/gallatin/current/ma).

**II. CHANGING THE COURSE SCHEDULE**

Changes to a student’s academic program should always be discussed with the student’s adviser. While advisers are not required to give official approval for changes made after the course schedule has been approved, the discussion of such changes maintains the integrity of the advising process. Students wishing to change their course schedules after submitting them may do so by accessing Albert and following the procedures below for adding and dropping courses. Students are expected to monitor payment and refund deadlines and will be held responsible for all charges incurred.

**Adding Courses**

For the fall and spring terms, students may add a course using Albert until the last day of the second week of classes. During the third full week of classes in the fall and spring terms, a course may be added in person at the Gallatin Office of Student Services only if the student obtains written permission on the appropriate departmental form or on University stationery from the instructor of the course. Adding courses after the third full week of fall or spring classes is not permitted.

**Dropping Courses**

Students who plan to remain enrolled in classes but who wish to drop one or more courses are able to perform this function on Albert while the Registration menu option is active for the semester. After the Registration function is deactivated, students must come in person to Gallatin’s Office of Student Services to drop a course. Students who wish to drop all of their courses must seek assistance from the Gallatin Office of Academic Advising. Students must be aware that merely ceasing to attend a class does not constitute an official drop, nor does notification to the instructor. Students who wish to drop a course must take action by dropping the course on Albert or by coming in person to Gallatin’s Office of Student Services or Office of Academic Advising for assistance.

Until the last day of the third week of classes for the fall and spring semesters,
and until the third day of classes for the six-week summer sessions, dropped courses do not appear on the student’s transcript. Courses dropped during the fourth through the ninth week of classes for the fall and spring semesters, and from the fourth day of classes through the last day of the fourth week of classes for the six-week summer sessions, are recorded with a grade of “W” (Withdrawal), which cannot be removed from the official record. After the ninth week of classes for the fall and spring semesters and the last day of the fourth week of classes for the six-week summer sessions, students may not withdraw from a course. For a complete listing of withdrawal deadlines for all sessions, refer to the chart below. For more information about the grade of “W,” see pages 157-58 and 159. Refunds for dropped courses are subject to the University refund schedule. For more information about dropping courses and refund of tuition, graduate students should refer to page 171.

Students receiving financial aid are expected to maintain satisfactory academic progress toward degree requirements. See page 173 for more information about satisfactory academic progress. Because dropping courses could negatively affect satisfactory academic progress, students should consult with the Office of Financial Aid before dropping courses.

International students are required to be registered for full-time course work (see Full-Time/Part-Time Status, below). Because dropping courses could affect a student’s full-time status, all international students should consult with the Office for International Students and Scholars (OISS) at 561 La Guardia Place, 212-998-4720, or www.nyu.edu/oiss before dropping courses.

### Drop/Adds and “Even Exchange”

If a student drops a course and adds another course of the same credit value during the first three weeks of the fall or spring semester, or by the end of the second calendar day of classes for the six-week summer sessions, this transaction is considered an even exchange and does not result in additional tuition charges (unless there are associated fees attached to the added course). However, after the third week of classes for the fall and spring semesters, or after the second day of classes for the six-week summer sessions, students are charged full per-credit tuition for adding courses in place of withdrawn courses of equal value. Therefore, students should consult with the Office of the Bursar before attempting to withdraw from one course and add another course.

Albert remains active for ongoing registration activity for the first two weeks of classes during the fall and spring semesters. Once Albert is deactivated for

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### DEADLINES FOR DROPPING COURSES WITH A GRADE OF W

<table>
<thead>
<tr>
<th>Length of course</th>
<th>Last day to withdraw (grade of W) from a course</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 week</td>
<td>Third day of the session</td>
</tr>
<tr>
<td>2 weeks</td>
<td>Sixth day of the session</td>
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<tr>
<td>3 weeks</td>
<td>Last day of the second week of the session</td>
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<tr>
<td>4 weeks</td>
<td>First day of the third week of the session</td>
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<tr>
<td>5 weeks</td>
<td>First day of the fourth week of the session</td>
</tr>
<tr>
<td>6 weeks</td>
<td>Last day of the fourth week of the session</td>
</tr>
<tr>
<td>7 weeks</td>
<td>First day of the fifth week of the session</td>
</tr>
<tr>
<td>8 weeks</td>
<td>Last day of the fifth week of the session</td>
</tr>
<tr>
<td>9-10 weeks</td>
<td>Last day of the sixth week of the session</td>
</tr>
<tr>
<td>11-12 weeks</td>
<td>Last day of the seventh week of the session</td>
</tr>
<tr>
<td>13-14 weeks</td>
<td>Last day of the ninth week of the session</td>
</tr>
</tbody>
</table>
the purposes of registration, students must complete an NYU Change of Program form in person at the Gallatin Office of Student Services.

III. FULL-TIME/PART-TIME STATUS

The programs and courses offered at the Gallatin School are designed for students who attend courses during the day or the evening, on a full-time or part-time basis. During the fall and spring semesters, full-time status requires a minimum of 12 credits of course work per term. Students who register for 11 credits or fewer during these terms are considered part-time. Financial aid awards are contingent on a student making satisfactory academic progress toward the degree. Students who complete fewer than 6 credits in a fall or spring term may not be eligible for federal loans or financial aid. Information about full-time and part-time standing and satisfactory progress guidelines is available from the Office of Financial Aid, www.nyu.edu/financial.aid. If the student does not have Internet access, this information may be requested from the Office of Financial Aid, 25 West Fourth Street, 212-998-4444.

Full-time or half-time equivalency may be granted to a student taking fewer than the required number of credits under certain conditions: a student who is working full time on the thesis and is registered for either Thesis and Defense or Thesis Advisement; a student who is taking the last credits needed for the degree, excluding the 3 credits for Thesis and Defense; a student working as a graduate assistant or research assistant for at least 20 hours per week; or a student who is taking an approved graduate class at another university through concurrent registration (see Concurrent Registration, below). Students who wish to apply for equivalency must submit the Full-Time and Half-Time Equivalency form no later than two weeks before the first day of classes in the semester for which equivalency is requested. Please note: Equivalencies carry no credit value toward the degree. Full-time equivalency status may affect financial aid, which is based on billable credit hours (the actual number of credits for which a student is enrolled) and not on any additional approved equivalencies. Please consult the Office of Financial Aid for more information at 25 West Fourth Street, 212-998-4444, or www.nyu.edu/financial.aid.

International Students: International students are required to be registered for full-time course work. For more information about the policies governing international students, contact the Office for International Students and Scholars (OISS) at 561 La Guardia Place, 212-998-4720, or www.nyu.edu/oiss.

IV. TIME LIMIT TO COMPLETE DEGREE

Graduate students must complete all degree requirements within a period of six years from the first semester of matriculation at Gallatin.

For students who are readmitted, the original period of matriculation is counted toward the six-year limit; the hiatus is not counted, and the clock resumes upon readmission.

V. ATTENDANCE

Although the Gallatin administration does not supervise attendance of classes, it supports the standards imposed by instructors. Students who, in the judgment of the instructor, have not substantially met the requirements of the course or who have been excessively absent may be given a final grade of F.

Religious Holidays

New York University, as a nonsectarian institution, adheres to the general policy of including in its official calendar only certain legal holidays. However, it has also long been University policy that members of any religious group may, without penalty, absent themselves from classes when compliance with their religious obligations requires it. In 1988, the University Senate affirmed this policy and passed a resolution that elaborated on it as follows:

1. Students who anticipate being absent because of any religious obser-
vance should, whenever possible, notify faculty in advance of such anticipated absence.

2. Whenever feasible, examinations and assignment deadlines should not be scheduled on religious holidays. Any student absent from class because of religious beliefs shall not be penalized for any class, examination, or assignment deadlines missed on that day or days.

3. If examinations or assignment deadlines are scheduled, any student who is unable to attend class because of religious beliefs shall be permitted the opportunity to make up any examination or to extend any assignment deadline missed on that day or days. No fees of any kind shall be charged by the University for making available to the student an opportunity to make up examinations or to extend assignment deadlines.

4. No adverse or prejudicial effects shall result to any student who avails him- or herself of the provisions of the resolution.

VI. FINAL EXAMINATIONS
Examinations must be taken at their regularly scheduled times. If two examinations are scheduled for the same time, the student should make arrangements with one of the instructors for an alternative date. A student who cannot take the final examination at the scheduled time must discuss the reasons for missing the examination with the instructor and may be required to submit a doctor’s note or other documentation. The instructor may provide a makeup examination for the student or require other work as a substitute. If the makeup examination cannot be completed by the end of the semester, the instructor may give a grade of incomplete. Incompletes are not awarded automatically.

VII. CONCURRENT REGISTRATION
A student in academic good standing may be permitted through concurrent registration to take credit-bearing courses at an accredited graduate institution outside of NYU if the courses are not offered at NYU and if they fit logically into the student’s program. All such course work must be approved in advance by the Gallatin Faculty Committee on Advisement and Policies. Applications for concurrent registration for financial or logistical reasons are not considered appropriate.

Students who plan to register for courses at another college or university for a fall or spring term must either be enrolled concurrently for credit at Gallatin or maintain matriculation at NYU (see Maintaining Matriculation, below). Students do not need to maintain matriculation at NYU during the summer sessions.

Credit earned from concurrent registration is considered transfer credit and must adhere to the policies applicable to transfer credit, as follows. Students may not register concurrently at another college or university for independent studies or internships. Course titles will not appear on the student’s transcript; nor will the grades be included in the grade point average. No credit will be given for a course graded or taken pass/fail. Only grades of B or better will be accepted for transfer credit. Students will not receive course-for-course credit in concurrent registration; for example, completion of a 3-credit course at another institution is not the equivalent of a 4-credit course at NYU.

Graduate students are limited to a maximum of 6 credits through concurrent registration, which will be counted toward the 12-credit maximum of transfer and course equivalency credit.

To apply for concurrent registration, a student must submit the Application for Non-NYU Study to Gallatin’s Office of Academic Advising. This form should state where the student would like to study concurrently, explain why, and specify which courses he or she plans to take. The form should be accompanied by specific information published by the school or university about the course the student wants to take, including the course title, course number, course description, proof that the course is graduate level, and the number of credits earned from the course.
Upon review by the committee, the student will be informed that his or her request for concurrent registration has, has not, or has in part been approved, along with any specific conditions of concurrent registration. Once the course is completed, the student should have the outside institution's official transcript sent to the Office of Academic Advising for evaluation as transfer credit. Upon receipt of the official transcript, the Gallatin School will review courses and grades and, pending approval of the credits, will send notice to the University Registrar.

VIII. MAINTAINING MATRICULATION

All students are required to be registered in every fall and spring semester from the time of admission until the degree is completed and the diploma is posted. If a student does not register for classes in a fall or spring term (provided the student has not yet registered for Master's Thesis and Defense; please see below for information about the registration procedure following enrollment for Master's Thesis and Defense when the thesis is not completed), then the student must register to maintain matriculation (K47.4747). This registration status allows students to maintain their eligibility to register for the following semester without applying for readmission. Graduate students may maintain matriculation for a maximum of two semesters. Maintaining matriculation carries a fee of $75 per semester, plus a nonrefundable registration and services fee. Please see pages 169-70 for the fee schedule.

Students may not register to maintain matriculation after they have registered for Master's Thesis and Defense. After registration for Master's Thesis and Defense, students must register for Thesis Advisement, a 1-credit course that is not included in the 40-credit requirement for the master's degree. (For more information about Thesis Advisement registration, see pages 145-46, Matriculation Policy.) Note that students who have been readmitted may not register to maintain matriculation during their first semester back at Gallatin.

While maintaining matriculation, a student may not attend another college or university, except when the student has received approval for concurrent registration (see above). Students are not required to maintain matriculation during the summer sessions.

Students who register to maintain matriculation are not considered full-time students and should be aware that this registration status can affect their financial aid, health insurance, and student housing. Students who maintain matriculation are not eligible for financial aid and may be required to begin student loan repayment. Students who receive financial aid, including loans, grants, and scholarships, are therefore advised to contact the Office of Financial Aid, 25 West Fourth Street, 212-998-4444, before registering to maintain matriculation. Students enrolled in a parent's or guardian's health insurance plan should contact the insurance carrier directly for information about eligibility requirements; full-time standing is sometimes a condition of eligibility.

Students who register to maintain matriculation are also not permitted to live in University housing. Students planning to live in campus housing in the future should contact the Department of Housing, 383 Lafayette Street, 1st Floor, 212-998-4600, for the policies and procedures for obtaining housing.

IX. LEAVES OF ABSENCE

A student may request a leave of absence through Gallatin’s Office of Student Affairs, either in person or in writing. Leaves may be granted for medical reasons, personal hardships, or otherwise. Each situation and are generally for no longer than two semesters. When a leave is granted, the student is not required to maintain matriculation; nor will the student be required to apply for readmission so long as he or she returns to the School within the specified time. Students on leave are required to meet all financial aid and housing deadlines, and they may be eligible to purchase NYU health insurance. While on leave, a student may not attend another college or university and may not access New York University’s resources.

“The things taught in schools and colleges are not an education, but the means of an education.”
—Ralph Waldo Emerson
facilities. A student on a medical leave of absence is subject to procedures for submitting documentation prior to return. If a student is on probation when a leave is granted, the student returns to the School on probation.

A student may not be granted a leave of absence during the first semester of enrollment in Gallatin. Students who have been readmitted may not receive a leave of absence during their first semester back at Gallatin.

**X. WITHDRAWAL**

Students who wish to withdraw from all of their courses for the semester, students who wish to withdraw completely from Gallatin, and students who must withdraw for medical reasons or other extenuating circumstances must seek assistance from the Gallatin Office of Academic Advising. Students who plan to remain enrolled in classes but who wish to drop one or more courses should refer to pages 152-53, Dropping Courses.

Students withdrawing from all of their courses for the semester must follow a formal two-step withdrawal process, which begins online at www.nyu.edu/registrar and is not completed until the student receives guidance and further instructions from the Gallatin Office of Academic Advising. Students must be aware that merely ceasing to attend a class does not constitute an official withdrawal, nor does notification to the instructor.

Until the last day of the third week of classes for the fall and spring semesters, and until the third day of classes for the six-week summer sessions, dropped courses do not appear on the student’s transcript. Courses dropped during the fourth through the ninth week of classes for the fall and spring semesters, and from the fourth day of classes through the last day of the fourth week of classes for the six-week summer sessions, are recorded with a grade of “W” (Withdrawal), which cannot be removed from the official record. After the ninth week of classes for the fall and spring semesters and the last day of the fourth week of classes for the six-week summer sessions, students may not withdraw.
from a course. For a complete listing of withdrawal deadlines for all sessions, refer to the chart below. For more information about the grade of “W,” see pages 152-53 and 159. Dropping or withdrawing from courses will be subject to the University refund schedule. For more information about dropping courses and refund of tuition, graduate students should refer to page 171.

Students receiving financial aid are expected to maintain satisfactory academic progress toward degree requirements. For more information, see Satisfactory Academic Progress, page 173. Because withdrawing from courses could negatively affect satisfactory academic progress, students should consult with the Office of Financial Aid before withdrawing from courses.

International students are required to be registered for full-time coursework (see Full-Time/Part-Time Status, page 154).

Because withdrawing from courses could affect a student’s full-time status, all international students should consult with the Office for International Students and Scholars (OISS) at 561 La Guardia Place, 212-998-4720, or www.nyu.edu/oiss before withdrawing from courses.

**XI. PETITIONS AND APPEALS**

Students may submit a petition to waive a rule or policy by submitting a Petition form, available at Gallatin’s Office of Academic Advising and Office of Student Services. In any case in which a student wishes to appeal the decision of the committee, he or she may provide further information and request reconsideration of the committee’s decision in a letter of appeal to the associate dean for faculty and academic affairs.

### DEADLINES FOR DROPPING COURSES WITH A GRADE OF W

<table>
<thead>
<tr>
<th>Length of course</th>
<th>Last day to withdraw (grade of W) from a course</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 week</td>
<td>Third day of the session</td>
</tr>
<tr>
<td>2 weeks</td>
<td>Sixth day of the session</td>
</tr>
<tr>
<td>3 weeks</td>
<td>Last day of the second week of the session</td>
</tr>
<tr>
<td>4 weeks</td>
<td>First day of the third week of the session</td>
</tr>
<tr>
<td>5 weeks</td>
<td>First day of the fourth week of the session</td>
</tr>
<tr>
<td>6 weeks</td>
<td>Last day of the fourth week of the session</td>
</tr>
<tr>
<td>7 weeks</td>
<td>First day of the fifth week of the session</td>
</tr>
<tr>
<td>8 weeks</td>
<td>Last day of the fifth week of the session</td>
</tr>
<tr>
<td>9-10 weeks</td>
<td>Last day of the sixth week of the session</td>
</tr>
<tr>
<td>11-12 weeks</td>
<td>Last day of the seventh week of the session</td>
</tr>
<tr>
<td>13-14 weeks</td>
<td>Last day of the ninth week of the session</td>
</tr>
</tbody>
</table>
I. GRADES

Final grades for each semester are available through Albert. To receive credit for a course, students must meet the requirements for attendance prescribed by the instructor and satisfactorily complete all papers, examinations, and other requirements prescribed by the instructor.

The Cumulative GPA

All grades applicable to the Gallatin M.A. degree and earned while a student is matriculated at New York University are recorded on the transcript and computed in the cumulative grade point average. Grades earned at other institutions are not recorded on the NYU transcript; nor are they computed in the GPA.

Computing the GPA

The grade point average can be calculated by determining the total of all grade points earned (quality points) and dividing that figure by the total number of credit hours completed (quality hours). For example: a student who has completed 8 credits of A (4.0), 4 credits of B (3.0), and 3 credits of C (2.0) has a grade point average of 3.33. This is obtained by first determining the total of all grade points earned by adding 8 (credits of A) x 4 (the point value of A), 4 (credits of B) x 3 (the point value of B), and 3 (credits of C) x 2 (the point value of C). The total, 50, represents the total of all grade points earned. This sum is then divided by 15 (the total number of credit hours completed) to give the grade point average of 3.33.

Minimum GPA Requirements

Graduate students are required to maintain a minimum cumulative grade point average of 3.0 (B average). See Academic Standing (pages 161-62) for information on probationary policies.

Withdrawal (W)

The grade of W indicates an official withdrawal of the student from a course and cannot be assigned by the course instructor. Students should refer to the Web site of the Office of the Registrar, www.nyu.edu/registrar, for specific withdrawal dates for each semester. W is a neutral mark, indicating only that a student has withdrawn from a course. The grade of W is not factored into a student’s GPA. See Withdrawal (pages 157-58) for information on the regulations and procedures for officially withdrawing from courses.

Students receiving financial aid: Grades of W can negatively affect a student’s satisfactory academic progress required for aid eligibility. For more information, students should refer to Satisfactory Academic Progress, page 173, or visit the Web site of the Office of Financial Aid at www.nyu.edu/financial.aid.

Incomplete (I)

The grade of I (Incomplete) is a temporary grade that indicates that the student has, for good reason, not completed all of the course work but that there is a possibility that he or she will pass the course when all the requirements have been met. The student must request an incomplete from the instructor before the grades are due; it is not awarded automatically. If the written request is not made, the instructor will submit a final grade based on work completed to that point. If the instructor grants the request, the student must complete the necessary work by the date specified by the instructor, which will be no later than the end of classes in the following term (i.e., by the end of the spring term for a fall or winter course or by the end of the fall term for a spring or summer course). This deadline will apply even to students who maintain matriculation the following term. Extensions of these deadlines are rarely granted and must be requested in writing before the final work is due; the extensions must be approved by the course instructor and the Deans’ Office. If the required work is not completed by the final deadline, the temporary grade of I will become an F, which will be computed into the stu-
**GRADES**

The following is a list of grades as they appear on students’ academic records and their value in determining the grade point average (GPA):

- **A** = 4.0
- **A-** = 3.7
- **B+** = 3.3
- **B** = 3.0
- **B-** = 2.7
- **C+** = 2.3
- **C** = 2.0
- **C-** = 1.7
- **D+** = 1.3
- **D** = 1.0
- **F** = 0.0 (failing)

In addition, several grades have no value and do not affect the grade point average:
- **P** (passing work in a pass/fail course)
- **I** (incomplete work)
- **W** (withdrawal from course)
- **N** (not counted)
- *** (no grade submitted)

Students seeking to improve their grade point average may repeat a course. Both courses and grades will be recorded on the transcript, but only the latter of the two grades will be computed in the grade point average. A student who has earned credit for a course may repeat it once but will not receive additional credit. Students should be aware that certain graduate schools will count both grades in the average.

**II. STUDENT RECORDS**

The Office of the University Registrar maintains all New York University students’ official educational records. The Gallatin School maintains student files that are used by School personnel to review a student’s progress. Gallatin School files are available to the student’s adviser. Both the official educational record and the Gallatin files are protected by the Family Educational Rights and Privacy Act (FERPA).

**Transcripts**

Official copies of a student’s transcript can be requested from the Office of the University Registrar when a stamped and sealed copy of a student's University record is required. There is no limit on the number of official transcripts that can be issued to a student. Requests for official transcripts require the signature of the student requesting the transcript. Currently, the University does not accept requests for a transcript by e-mail.

For specific instructions on how to request an official transcript, refer to the Web site of the Office of the University Registrar at [www.nyu.edu/registrar](http://www.nyu.edu/registrar) or go to the NYU Student Services Center at 25 West Fourth Street.

Unofficial transcripts are available on Albert (under the Academics menu) for students to view or print. The course information available on unofficial transcripts is always up-to-date but does not include the grade point average (GPA).

**Enrollment Verification**

New York University has two procedures for obtaining enrollment verification documents. NYU students can do so directly from the Office of the University Registrar, while third-party verifications should be requested through the National Student Clearinghouse.

Students can also view/print their own enrollment certification directly from Albert using the integrated National Student Clearinghouse student portal. This feature can be accessed from the “Enrollment Certification” link on the Albert homepage. Eligible students are also able to view/print a Good Student Discount Certificate, which can be mailed to an auto insurer or any other company that requests proof of their status as a good student (based on the student’s cumulative GPA). This feature is available for students in all schools except the School of Law.

Please note that if you are not an NYU student or alumnus, you must follow the instructions outlined in the third-party request procedure. For specific instruc-
tions on how to obtain a verification of enrollment, refer to the Web site of the Office of the University Registrar at www.nyu.edu/registrar or go to the NYU Student Services Center at 25 West Fourth Street.

**Graduation Verification**

Verification of graduation can be requested from the Office of the University Registrar. For specific instructions on how to obtain a verification of graduation, refer to the Web site of the Office of the University Registrar at www.nyu.edu/registrar or go to the NYU Student Services Center at 25 West Fourth Street.

### III. ACADEMIC STANDING

Students are expected to maintain a status of academic good standing. The Gallatin Faculty Committee on Advisement and Policies reviews student records throughout the academic year to identify those students who may be falling below the academic standards set by the Gallatin School. The committee may summon students with unsatisfactory records to discuss their academic progress and to determine whether, and under what circumstances, they may continue in the School.

**Academic Good Standing**

Graduate students are considered to be in academic good standing when their current and cumulative grade point averages are above 3.0 (B average) and if they have not accumulated an excessive number of incomplete grades. Students should also maintain satisfactory progress toward their degree by completing, with satisfactory grades, more than half of the courses and credits for which they register in any semester. Students newly admitted are presumed to be in academic good standing, unless they were admitted on a probationary status.

Students whose grade point average or accumulation of incomplete grades suggests potential problems may receive an informal letter cautioning them about their situation and advising them to speak with their adviser; this notification does not appear on the students’ academic record.

**Probation**

Students with unsatisfactory academic records are placed on probation under the following circumstances: if the current grade point average falls below 3.0, if the cumulative grade point average falls below 3.0, or if the student accumulates 8 or more credits of incomplete. Students who have an excessive number of withdrawals may also be placed on probation.

When a student is placed on probation, a letter is sent to the student, the student’s adviser, and the Office of the University Registrar. This letter will specify the period of time the student has been given to improve his or her academic standing, the minimum grade point average the student must earn in the subsequent semester, and any other conditions the Gallatin Faculty Committee on Advisement and Policies determines to be appropriate. The designation “Probation” is placed on the student's transcript.

The student may be required to submit a statement to the committee explaining his or her poor academic performance and stating his or her plans to reverse the declining grades. In some cases, the committee may summon the student to appear in person.

While the student is on probation, certain conditions and restrictions may be placed on his or her academic program. For example, the student may be prohibited from taking a course outside of NYU or registering for independent studies, tutorials, internships, or private lessons. The committee may also limit the maximum number of credits per term for which the student can register.

Students on probation cannot participate in extracurricular activities, hold office in any University club or organization, or represent the University in any athletic or nonathletic event. Students on probation should be aware that they are usually ineligible for financial aid.

A Dean’s Hold is placed on all registration activity for students on probation. The Dean’s Hold may be removed only after a probation interview. The probation letter will inform the student of how to schedule this interview.
Academic Dismissal
If a student fails to meet the terms and conditions of probation, he or she may be dismissed from the University. Students who are dismissed from the School for poor academic performance will be informed in writing by registered mail. The Gallatin Faculty Committee on Advisement and Policies will also notify the Office of the University Registrar, the Department of Housing, the Office of Graduate Admissions, and the student’s adviser. Students who have paid tuition for the next term at the time of their dismissal will receive a full refund of tuition and fees.

Appeal
A student may appeal the committee’s decision of academic dismissal if the student believes his or her dismissal was the result of an administrative error or if the student can offer compelling reasons for his or her academic standing. The student must request an appeal within 15 days from the date of the dismissal decision. This request must include a personal statement explaining the student’s poor academic performance and showing the committee compelling reasons why the student should not be dismissed. The student may be asked to meet in person with the committee. The decision reached by the committee is binding.

IV. ACADEMIC INTEGRITY AND DISCIPLINARY ACTIONS
Students are expected to maintain the highest standard of academic integrity. Cheating and plagiarism are serious matters and will result in disciplinary action.

Offenses
Students are expected to familiarize themselves and to comply with the rules of conduct, academic regulations, and established practices of the University and the School. The following offenses may be subject to disciplinary charges by the Gallatin Faculty Committee on Advisement and Policies: cheating, plagiarism, and the forgery of academic documents; deliberate destruction, theft, or unauthorized use of laboratory data, research materials, computer resources, or University property; disruption of an academic event; actual or threatened violence or sexual harassment.

Process
The Gallatin faculty adopted a new set of discipline policies and procedures in October 1999, establishing the Committee on Student Discipline, which oversees the handling of infractions of the rules. The policies encourage an informal resolution of charges whenever possible but describe the process by which the committee will investigate, hear, and resolve cases when that approach is unsuccessful. Refer to Student Discipline Rules of the Gallatin School of Individualized Study (available in the Deans’ Office) for details.

Penalties
The Deans’ Office or the Gallatin Faculty Committee on Advisement and Policies may impose the following penalties:

- **1. Censure.** Written reprimand for violation of a specified regulation, including the possibility of a more severe disciplinary action in the event of a subsequent violation of any University regulation within a period of time stated in the letter of reprimand.

- **2. Disciplinary Probation.** Suspension of privileges or exclusion from participating in extracurricular University activities as set forth in the letter of disciplinary probation for a specified period of time.

- **3. Suspension.** Exclusion from classes as well as suspension of privileges and exclusion from other activities as set forth in the letter of suspension for a specified period of time.

- **4. Dismissal.** Termination of student status for an indefinite period. The conditions of readmission, if permitted, shall be stated in the letter of dismissal.

If, as a result of any disciplinary action, the withdrawal of a student is required before the end of the term for which tuition has been paid, a refund will be made according to the standard refund schedule.
Students may appeal any disciplinary action by submitting a written request to the dean, who will promptly appoint an ad hoc grievance committee. The committee’s decision is final.

V. GRADUATION

Conferral of Degrees

All Gallatin graduate students receive a Master of Arts degree in individualized study. Degrees are awarded in May, September, and January, and both the Gallatin Graduation and University Commencement ceremonies take place in May.

Graduation Application

Students must apply for graduation on Albert. To graduate in a specific semester, students must apply for graduation within the application deadline period indicated on the Office of the University Registrar’s graduation deadlines calendar. Students may view the graduation deadlines calendar and other information about graduation on the Office of the University Registrar’s Web site at www.nyu.edu/registrar. It is recommended that students apply for graduation no later than the beginning of the semester in which they plan to complete all program requirements. If a student does not successfully complete all academic requirements by the end of the semester, he or she must reapply for graduation for the following cycle.

VI. UNIVERSITY POLICIES AND CAMPUS SAFETY

University Policy on Patents

Students offered research opportunities are reminded that inventions arising from participation in such research are governed by the University’s “Statement of Policy on Patents,” a copy of which may be found in the Faculty Handbook or obtained from the Deans’ Office.

University Policy on Weapons

New York University strictly prohibits the possession of all weapons, as described in local, state, and federal statutes, that includes, but is not limited to, firearms, knives, explosives, etc., in and/or around any and all University facilities—academic, residential, or others. This prohibition extends to all buildings—whether owned, leased, or controlled by the University, regardless of whether the bearer or possessor is licensed to carry that weapon. The possession of any weapon has the potential of creating a dangerous situation for the bearer and others.

The only exceptions to this policy are duly authorized law enforcement personnel who are performing official federal, state, or local business and instances in which the bearer of the weapon is licensed by an appropriate licensing authority and has received written permission from the executive vice president of the University.

University Policy on Simulated Firearms

New York University strictly prohibits simulated firearms in and/or around any and all University facilities—academic, residential, or other. This prohibition extends to all buildings—whether owned, leased, or controlled by the University. The possession of a simulated firearm has the potential of creating a dangerous situation for the bearer and others.

The only exceptions to this policy are instances in which (1) the bearer is in possession of written permission from a dean, associate dean, assistant dean, or department head and (2) such possession or use of simulated firearms is directly connected to a University- or school-related event (e.g., play, film production). Whenever an approved simulated firearm is transported from one location to another, it must be placed in a secure container in such a manner that it cannot be observed. Storage of approved simulated firearms shall be the responsibility of the Department of Public Safety in a location designated by the vice president for public safety. Under no circumstances, other than at a public safety storage area, may approved simulated firearms be stored in any University-owned, -leased, or -controlled facilities.

Immunization Requirements

New York State Public Health Law (NYS PHL) 2165 requires all students registering for 6 or more credits in a degree-granting
program to provide immunization documentation for measles (rubeola), mumps, and rubella (German measles) prior to registration. Students born before January 1, 1957, are exempt. New students should complete the MMR section of the Student Health History form. Continuing students should complete and submit a Student Immunization Record form (PDF), available at www.nyu.edu/shc/pdfs/student_immunization_record.pdf.

New York State Public Health Law (NYS PHL) 2167 requires that all students registered for 6 or more credits submit a Meningitis Vaccination Response form as formal confirmation of their decision as to whether or not to be immunized with the meningococcal (meningitis) vaccine. New students should complete the Meningitis Vaccination Response section of the Student Health History form. Continuing students should complete and submit a Meningitis Vaccination Response form (PDF), available at www.nyu.edu/shc/pdfs/meningitis_response.pdf.

Failure to comply with state immunization laws will prevent NYU students from registering for classes. In addition to these requirements, the NYU Student Health Center recommends that students also consider hepatitis B and varicella immunizations. Students should discuss immunization options with their primary care provider.

**Campus Safety**

In accordance with federal regulations, New York University annually publishes its *Campus Security Report*. A copy of this report is available from Thomas Grace, Director of Judicial Affairs and Compliance, Office of the Vice President for Student Affairs (Kimmel Center, 601-E, 212-998-4403), or Jay Zwicker, Crime Prevention Manager, Department of Public Safety (7 Washington Place, 212-998-1451), or by visiting www.nyu.edu/public.safety/policies.
Admission to the graduate program of the Gallatin School is open to qualified applicants who hold a bachelor's degree from an accredited undergraduate institution or the equivalent international credentials. Students in Gallatin come from a wide range of undergraduate disciplines. A strong academic background is expected, and specific undergraduate preparation and/or professional experience in the student's field of interest is required. Students who enter the program with clear and focused goals benefit the most from its individualized structure.

Candidates for admission are evaluated on the basis of their academic and professional background as well as on their potential to succeed in an individualized program of study of either a professional, scholarly, or creative nature. The School considers the candidate's academic record, the Statement of Purpose, the applicant's professional experience (if relevant), and the letters of recommendation. Applicants may also submit any documentation or materials that they feel will allow the Admissions Committee to better understand their records of accomplishment.

In some cases, a personal interview may be required. The Gallatin School does not require standardized test scores such as the Graduate Record Examination (GRE), but applicants who have taken such examinations may submit their scores.

Applicants with international credentials and/or nonimmigrant visas should see pages 166-67. See also Office for International Students and Scholars, page 195.

LEARNING ABOUT GALLATIN Information Sessions. Gallatin regularly holds information sessions throughout the year. It is recommended that prospective applicants attend an information session to learn more about Gallatin and New York University. For a schedule of information sessions, visit the Gallatin Web site at www.nyu.edu/gallatin/prospective/ma.

NYU Guest Accommodations. Prospective students and their families visiting New York are invited to stay at the Club Quarters, a private hotel convenient to the University. Club Quarters Downtown, a 280-room, private, first-class business hotel, is located in the Wall Street area of Manhattan. By special arrangement with NYU, it offers moderately priced, quality accommodations for University-affiliated guests. Features include a customized NYU floor and lounge decorated to highlight the University’s presence in New York. Rates are well below those for comparable accommodations in Manhattan. On weekends, visitors are welcome to use Club Quarters Midtown. Near Fifth Avenue, it is close to shopping, Broadway theatres, and Rockefeller Center. For information and reservations, call 212-575-0006 or visit www.nyu.edu/about/hotels.html to learn of other nearby hotels.

THE ADMISSION PROCESS
Candidates for admission to the M.A. program should submit the following to the Office of Graduate Admissions, Gallatin School of Individualized Study, New York University, 715 Broadway, 8th Floor, New York, NY 10003-6806:

1. Graduate Application for Admission (online application available at www.nyu.edu/gallatin/prospective/ma).
2. Official transcripts from all colleges and universities attended.
3. Statement of Purpose.

Students applying to Gallatin should have a clear focus for their area of concentration at the time of application. Their individually tailored curriculum will be refined in consultation with a faculty adviser after the student has enrolled, but the Statement of Purpose should reflect the major components of the proposed program as well as a design for integrating these components. To this end, applicants should research the resources of relevant departments at NYU and identify the kinds of courses that would be useful for developing the concentration. A significant component of the admission
decision is the feasibility of the proposed curriculum as well as the availability of courses to Gallatin students.

4. Two faculty letters of recommendation.

For students who have not recently been enrolled in a college or university, the letters of recommendation may be submitted by employers, supervisors, or others for whom the student has worked professionally.

5. Nonrefundable $50 application fee.

**Admission Application Deadlines**

Students may begin their studies in the fall or spring semester. The Gallatin School does not typically offer summer admission for graduate students. Under rare circumstances, a student may begin in the summer term. Students may contact Gallatin’s director of enrollment to discuss this policy.

The application deadlines are as follows:

**Fall Term**
The Gallatin School has two application deadlines for the fall:

- **February 1** Fall Priority Deadline (applications received by this date will be given priority for financial aid and housing consideration)
- **February 1** Fall International Student Deadline
- **March 1** Fall Deadline

**Spring Term**

*November 1*

Applications may be submitted before the deadlines. It is recommended that students apply early for financial aid and housing consideration. Applications received after the deadline will be considered at the discretion of the Admissions Committee.

**Financial Aid Application**
The financial aid application should be submitted at approximately the same time as the Application for Admission. After the admission decision has been made and the appropriate financial aid applications are received by the Office of Financial Aid, a request for financial aid is considered.

All students applying for any federal financial aid must file the Free Application for Federal Student Aid (FAFSA). The FAFSA is the only application students must complete to be considered for most student aid programs. There is no fee charged to file the FAFSA. Students must include the NYU federal school code number 002785 in the school section of the FAFSA to ensure that their submitted information is transmitted by the processor to New York University.

New York State residents should also complete the separate application for the Tuition Assistance Program (TAP); for information, visit [www.nyu.edu/financial.aid/tap.html](http://www.nyu.edu/financial.aid/tap.html). Students from other states may be required to complete separate applications for their state programs if their state grants can be used at New York University.

**Applying for On-Campus Housing**

On-campus housing is available for full-time students only. Residence halls for graduate students are apartment-style with private bath and kitchen. To apply for on-campus housing, students should check the appropriate space on the Application for Admission. For additional information, see page 195.

**Off-Campus Housing**

The Office of Off-Campus Housing assists students in their search for information about non-University housing options. For more information, see page 195. Admitted students may visit the office’s Web site at [www.nyu.edu/housing/offcampus](http://www.nyu.edu/housing/offcampus).

**Applicants with International Credentials**

The following application deadlines apply for applicants with international credentials:

- **Fall Term** *February 1*
- **Spring Term** *November 1*

Applications may be submitted before the deadline. Applications received after the deadline will be considered at the discretion of the Admissions Committee.

All students with international credentials must submit official documents or certified photocopies; that is, they must be either originals or copies certified by
authorized persons. A “certified” photocopy or other copy is characterized by an original signature of the registrar or other designated school officials or an original impression of the institution’s seal. Uncertified photocopies are not acceptable. All documents in languages other than English must be accompanied by certified English translations. Applications will not be reviewed until all supporting papers have been received by the Gallatin Office of Graduate Admissions.

Financial documentation is not required when filing an application. If the student is accepted, instructions for completing the Application for Certificate of Eligibility (AFCOE) online will be included in the acceptance packet.

Appropriate evidence of financial ability must be submitted with the AFCOE to the Office for International Students and Scholars in order for the appropriate visa document to be issued. If the applicant’s studies are being financed by means of his or her own savings, parental support, outside private or government scholarships, or any combination of these, he or she must arrange to send official letters or similar certification as proof of such support. Students holding F-1 visas may not work. New student may wish to view the multimedia tutorial for new international students at www.nyu.edu/oiss/documents/tutorialHome.

See also Office for International Students and Scholars, page 195.

It is essential for the student to understand and be able to communicate in English. To measure this ability, every applicant whose native language is not English must take the Test of English as a Foreign Language (TOEFL). Information concerning this examination may be obtained by writing directly to TOEFL/ETS, P.O. Box 6151, Princeton, NJ 08541, U.S.A., or by visiting the Web site at www.toefl.org. Each student must request that his or her score on this examination be sent to the Office of Graduate Admissions, Gallatin School of Individualized Study, New York University, code 2569.

Advanced Standing Transfer Applicants

Gallatin welcomes applicants who have done some work in another graduate program, either within NYU or at another institution. A maximum of 12 credits (combined with course equivalency credit) may transfer. Courses must have been taken at the graduate level and be equivalent to those offered by the graduate divisions of New York University, consistent with the student’s program of study in the Gallatin School, completed with a grade of B or better, not applied to another degree, and earned in the classroom at an institution of established academic reputation.

University policy dictates that credits over 10 years old are not transferable. Students with advanced standing who wish to transfer credit toward their degree in the Gallatin School must complete the Request for Transfer Credit form, available on the Gallatin Web site at www.nyu.edu/gallatin, within the first year of matriculation.

Graduate Course Credit

For graduates of Gallatin’s B.A. program, 6 credits earned in graduate-level courses may be applied toward the Gallatin School M.A. program as transfer credit, providing that the credits earned are in excess of those used to meet the requirements for the undergraduate degree. Students must request that their course work be reserved for graduate credit at the time they register for their courses as a Gallatin undergraduate. The transfer of credit is not automatic, and all courses must adhere to the transfer credit policies of the M.A. program (see above). Graduate students will receive credit only for graduate-level courses. No undergraduate courses may be applied for credit toward the M.A. degree.

Orientation

All entering Gallatin students are required to attend a Gallatin orientation session prior to meeting with an adviser and proceeding with registration. Invitations to orientation, with details of times and locations, are sent soon after students have been admitted.
Gallatin M.A. student orientations are scheduled before the start of each semester, starting in late April for fall enrollment and in December for spring enrollment. Orientation to New York University and to New York City takes place during all-University orientation, scheduled for the week before the start of the fall semester. For further details about all-University orientation, consult www.nyu.edu/src/new_students/welcomeweek.

**Readmission**

Students are required to maintain continuous enrollment in Gallatin by registering for classes or by maintaining matriculation by fee; if they do not register during a semester, they are withdrawn from the University and must apply for readmission by completing the Graduate Application for Readmission.

Readmission is not guaranteed. To obtain the Application for Readmission, students should visit the Gallatin Web site at www.nyu.edu/gallatin. Students who are readmitted are subject to the requirements, rules, and policies of the Gallatin School in effect at the time of readmission.

Students who have been readmitted may neither register to maintain matriculation nor request a leave of absence during their first semester back at Gallatin.

The following application deadlines apply for readmission:

- **Fall Term**: July 1
- **Spring Term**: November 1
- **Summer Term**: April 1
Tuition and Expenses

Office of the Bursar
New York University
25 West Fourth Street
New York, NY 10012-1119
212-998-2806
www.nyu.edu/bursar

Office of Financial Aid
New York University
25 West Fourth Street
New York, NY 10012-1119
212-998-4444
www.nyu.edu/financial.aid

The Gallatin School of Individualized Study Graduate Program charges tuition on a per-point basis. Following is the schedule of fees established by the Board of Trustees of New York University for the year 2009-2010. The Board of Trustees reserves the right to alter this schedule without notice.

All fees are payable by the payment date listed at www.nyu.edu/bursar/paymentdeadlines. A listing of tuition and fees can be found at www.nyu.edu/bursar/tuition.fees. Checks and drafts are to be drawn to the order of New York University for the exact amount of the tuition and fees required. In the case of overpayment, the balance is refunded on request by filing a refund application in the Office of the Bursar.

The unpaid balance of a student’s account is also subject to an interest charge of 12 percent per annum from the first day of class until the payment is received.

Arrears Policy
The University reserves the right to deny registration and withhold all information regarding the record of any student who is in arrears in the payment of tuition, fees, loans, or other charges (including charges for housing, dining, or other activities or services) for as long as any arrears remain.

Diploma Arrears Policy
Diplomas of students in arrears will be held until their financial obligations to the University are fulfilled and they have been cleared by the Bursar. Graduates with a diploma hold may contact the Office of the Bursar at 212-998-2806 to clear arrears or to discuss their financial status at the University.

TUITION AND EXPENSES

Tuition, per point, per term...........$1,214

Fall term 2009
Nonreturnable registration and services fee, first point.....................$403
Nonreturnable registration and services fee, per point, for registration after first point..................$59

Spring term 2010
Nonreturnable registration and services fee, first point...............$416
Nonreturnable registration and services fee, per point, for registration after first point.............$59

Note: A full-time course load is 12 points per semester, 24 points per year.

Special Fees (per term)
Comprehensive Health Insurance Benefit Plan (international students automatically enrolled1, 2; all others can select):
Annual.............................................$1,963
Fall term.............................................$758
Spring term (coverage for the spring and summer terms)..............$1,205
Summer term (only for students who did not register in the preceding term)..............................$530

Basic Health Insurance Benefit Plan
(full-time students automatically enrolled1, 2; all others can select):
Annual.............................................$1,261
Fall term.............................................$487
Spring term (coverage for the spring and summer terms)...............$774
Summer term (only for students who did not register in the preceding term)..............................$341

Stu-Dent Plan (dental service through NYU’s College of Dentistry):
Primary member.................................$225
Partner................................................$225
Dependent (under age 16).............................$80
Renewal membership................................$185

1 Waiver option available.
2 Students automatically enrolled in the Basic Plan or the Comprehensive Plan can change between plans or waive the plan entirely (and show proof of other acceptable health insurance).
Other Fees
Late payment of tuition fee..................$25
Late registration fee commencing with the second week of classes .......... $25
fifth week of classes...........................$50
Penalty fee ........................................ $20
Maintenance of matriculation per term ........................................ $75
plus
Nonreturnable registration and services fee:
Fall term ............................................ $344
Spring term ........................................ $357
Thesis Advisem ent (special tuition rate) per term................................... $400
plus
Nonreturnable registration and services fee:
Fall term ............................................ $403
Spring term ........................................ $416

Special Programs and Sessions
For information on additional expenses for Gallatin course offerings abroad, consult the Gallatin Office of Faculty Services. For information on additional expenses for the University’s Winter Session and May Intensive Session, consult the Web site of the Office of the Bursar at www.nyu.edu/bursar/tuition_fees.

Laboratory Fees
Certain courses may require a laboratory fee to pay for special activities and events or for additional expenses inherent to the course, such as a recording or dance studio.

DEFERRED PAYMENT PLAN
The Deferred Payment Plan allows you to pay 50 percent of your net balance due for the current term on the payment due date and defer the remaining 50 percent until later in the semester. This plan is available to students who meet the following eligibility requirements:
• Matriculated and registered for 6 or more credits
• Without a previously unsatisfactory University credit record
• Not in arrears (past due) for any University charge or loan

The plan includes a nonrefundable application fee of $50.00, which is to be included with the initial payment on the payment due date.

Interest at a rate of one percent per month on the unpaid balance will be assessed if payment is not made in full by the final installment due date. A late payment fee will be assessed on any late payments.

A separate deferred payment plan application and agreement is required for each semester this plan is used. The Deferred Payment Plan form will be available in July at www.nyu.edu/bursar/forms for the fall semester and also available in December for the spring semester.

For additional information, please visit the Office of the Bursar’s Web site: www.nyu.edu/bursar/paymentplans or contact 212-998-2806.

TUITION PAY PLAN
TuitionPay (formerly called AMS) is a payment plan administered by Sallie Mae. The plan is open to all NYU students with the exception of the SCPS noncredit division. This interest-free plan allows for all or a portion of a student’s educational expenses (including tuition, fees, room, and board) to be paid in monthly installments.

The traditional University billing cycle consists of one large lump sum payment due at the beginning of each semester. TuitionPay is a budget plan that enables a family to spread payments over the course of the academic year. By enrolling in this plan, you spread your fall semester tuition payments over a four-month period (June through September) and your spring semester tuition payment over another four-month period (November through February).

With this plan, you budget the cost of your tuition and/or housing, after deducting any financial aid you will be receiving and/or any payments you have made directly to NYU.

A nonrefundable enrollment fee of $50 is required when applying for the fall/spring TuitionPay Plan. You must
### REFUND PERIOD SCHEDULE

**Fall and Spring Terms Only**

<table>
<thead>
<tr>
<th>Withdrawal</th>
<th>Refund Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>through the official first day of the semester</td>
<td><strong>100% (100% of tuition and fees)</strong></td>
</tr>
<tr>
<td>on the second calendar day of classes through the end of the first calendar week of classes</td>
<td><strong>100% (100% of tuition only)</strong></td>
</tr>
<tr>
<td>Second calendar week of classes</td>
<td><strong>70% Tuition Only</strong></td>
</tr>
<tr>
<td>Third calendar week of classes</td>
<td><strong>55% Tuition Only</strong></td>
</tr>
<tr>
<td>Fourth calendar week of classes</td>
<td><strong>25% Tuition Only</strong></td>
</tr>
<tr>
<td>After the fourth calendar week</td>
<td><strong>NO REFUND</strong></td>
</tr>
</tbody>
</table>

**Summer Sessions (Six Weeks)**

<table>
<thead>
<tr>
<th>Withdrawal</th>
<th>Refund Schedule</th>
</tr>
</thead>
<tbody>
<tr>
<td>on the first or second calendar day of the session</td>
<td><strong>100% (100% of tuition only)</strong></td>
</tr>
<tr>
<td>Third or fourth calendar day of the session</td>
<td><strong>70% Tuition Only</strong></td>
</tr>
<tr>
<td>Fifth or sixth calendar day of the session</td>
<td><strong>55% Tuition Only</strong></td>
</tr>
<tr>
<td>Seventh or eighth calendar day of the session</td>
<td><strong>25% Tuition Only</strong></td>
</tr>
<tr>
<td>After the eighth calendar day of the session</td>
<td><strong>NO REFUND</strong></td>
</tr>
</tbody>
</table>

*Note: For the summer sessions, if you withdraw before the official opening date of the session, you will receive 100% of tuition and fees.*

Students who drop courses after the session begins may be liable for all or a portion of the tuition and/or fees for the courses. See the refund schedule for more information. For information on how to officially drop a class, see Dropping Courses, pages 152-53.

Merely ceasing to attend a class does not constitute an official drop or withdrawal, nor does notification to the instructor. A stop payment of a check presented for tuition does not constitute an official drop or withdrawal, nor does it reduce indebtedness to the University. The nonrefundable registration fee and a penalty fee of $20 for a stopped payment must be charged in addition to any tuition not canceled.

The date on which a student officially drops a class, not the last date of attendance in the class, is considered the official date that serves as the basis for computing any refund granted the student.

### DROPPING COURSES AND REFUND OF TUITION

The refund period (see schedule at left) is defined as the first four calendar weeks of the fall and spring semesters or the first eight calendar days of a six-week summer session from the date on which the course is officially dropped. For information on how to officially drop a class, see Dropping Courses, pages 152-53. For information on tuition refunds for Gallatin course offerings abroad, consult the Gallatin Office of Faculty Services. For information on tuition refunds for the University’s Winter Session and May Intensive Session, consult the Web site of the Office of the Bursar at [www.nyu.edu/bursar/tuition/fees](http://www.nyu.edu/bursar/tuition/fees). The processing of refunds takes approximately two weeks.

This schedule is based on the total applicable charge for tuition excluding nonreturnable fees and deposits.

*It should be noted that the registration and services fee is not returnable after the official opening date of the term.*

Exceptions to the published refund schedule may be requested in writing to the Gallatin School’s Refund Review Committee and must be supported by appropriate documentation regarding the circumstances that warrant consideration of an exception. Exceptions are rarely granted. Students cannot receive more than one exception to the published refund schedule in their academic careers.

Federal regulations require adjustments reducing financial aid if a student withdraws even after the NYU refund period. Financial aid amounts will be adjusted for students who withdraw through the ninth week of the semester and have received any federal grants or loans. This adjustment may result in the student’s bill not being fully paid. NYU will bill the student for this difference. The student will be responsible for payment of this bill before returning to the University and will remain responsible for payment even if he or she does not return to the University.

For any semester a student receives any aid, that semester will be counted in the satisfactory academic progress standard. This may require the student to make up credits before receiving any further aid. Students should review the “satisfactory academic progress” standard for the Gallatin School so they do not jeopardize further semesters of aid. For more information, see Satisfactory Academic Progress, page 173.
Financial Aid

Office of Financial Aid
New York University
25 West Fourth Street
New York, NY 10012-1119
212-998-4444
www.nyu.edu/financial.aid

Office of the Bursar
New York University
25 West Fourth Street
New York, NY 10012-1119
212-998-2806
www.nyu.edu/bursar

New York University awards financial aid in an effort to help students meet the difference between their own resources and the cost of education. All awards are subject to availability of funds and the student’s demonstrated need. Renewal of assistance depends on annual reevaluation of a student’s need, the availability of funds, the successful completion of the previous year, and satisfactory progress toward completion of degree requirements. In addition, students must meet the published filing deadlines. Detailed information about financial aid is also available on the Office of Financial Aid Web site, www.nyu.edu/financial.aid. A concise summary is also included in the NYU Student’s Guide, available from the Student Resource Center, Kimmel Center for University Life, 60 Washington Square South, Suite 210.

Many awards are granted purely on the basis of scholastic merit. Others are based on financial need. It is frequently possible to receive a combination of awards based on both. Gallatin scholarships or University fellowships may be granted by themselves or in conjunction with student loans or Federal Work-Study employment. To ensure that maximum sources of available support will be investigated, students must apply for financial aid by the appropriate deadline.

Student Responsibilities

It is the student’s responsibility to supply true, accurate, and complete information and to inform the Office of Financial Aid immediately of any changes or corrections in his or her financial situation, enrollment status, or housing status, including tuition remission benefits, outside scholarships and grants, and state-sponsored, prepaid college savings plans.

A student who has received a financial aid award must inform Gallatin and the Office of Financial Aid if he or she subsequently decides to decline all or part of that award. To neglect to do so may prevent use of the award by another student. If a student has not claimed his or her award (has not enrolled) by the close of regular (not late) registration and has not obtained written permission from Gallatin and the Office of Financial Aid for an extension, the award may be canceled, and the student may become ineligible to receive scholarship or fellowship aid in future years.

Determination of financial need is also based on the number of courses for which the student indicates he or she intends to register. A change in registration therefore may necessitate an adjustment in financial aid. The programs and courses offered at the Gallatin School are designed for students who attend courses during the day or evening, on a full-time or part-time basis. During the fall and spring semesters, minimum full-time status requires 12 credits of course work per term. Students who register for 11 credits or fewer during these terms are considered part time. Financial aid awards are contingent on a student making satisfactory academic progress toward the degree. Students who complete fewer than 6 credits in a fall or spring term may not be eligible for federal loans or financial aid. Information about full-time and part-time standing and satisfactory progress guidelines is available from the Office of Financial Aid, www.nyu.edu/financial.aid. If the student does not have Internet access, please request this information from the Office of Financial Aid, 25 West Fourth Street, 212-998-4444.

How to Apply

Students must submit the Free Application for Federal Student Aid (FAFSA), and later, New York State residents must also complete a New York State Tuition Assistance Program (TAP) application. (The TAP application is available on the Internet when using FAFSA on the Web. See www.nyu.edu/financial.aid/tap.html.) The FAFSA (available online at www.fafsa.ed.gov) is the basic form for all student aid programs. Be sure to complete all sections. Students should give permission on the FAFSA for application data to be sent directly to New York University (the
NYU federal code number is 002785).

Students are encouraged to apply for financial aid electronically—the fastest and most accurate method. See the Web site at www.nyu.edu/financial.aid or www.fafsa.ed.gov.

Graduate students should consult the Financial Aid Web site or their department for financial aid application deadlines.

Students requiring summer financial aid must submit a summer aid application in addition to the FAFSA and TAP application. The application, available in February, can be obtained from the Office of Financial Aid or the Financial Aid Web site. Complete all applications at least 12 weeks before the beginning of the term in which funds are needed.

Eligibility
To be considered for financial aid, students must be officially admitted to NYU or matriculated in a degree program and making satisfactory academic progress toward degree requirements. (See Satisfactory Academic Progress, below.) Gallatin awards financial aid to both full-time and part-time students. Full-time students are those who are enrolled for a minimum of 12 credits; part-time students are those who are enrolled for fewer than 12 credits. To be eligible for financial assistance, a student must be enrolled for a minimum of 6 credits.

Financial aid awards are not automatically renewed each year. Continuing students must submit a FAFSA each year by the NYU deadline, continue to demonstrate financial need, make satisfactory progress toward degree requirements, and be in academic good standing.

Those students receiving federal aid who withdraw completely may be billed for remaining balances resulting from the mandatory return of funds to the U.S. government. The amount of federal aid “earned” up to that point is determined by the withdrawal date and a calculation based on the federally prescribed formula. Generally, federal assistance is earned on a pro-rata basis.

Satisfactory Academic Progress.
Each year a student’s current New York University transcript is reviewed to verify that the student is in good academic standing and making normal progress toward the completion of his or her degree requirements. “Good standing” means that a student is maintaining a minimum grade point average (GPA) of 3.0 on a 4.0 scale, is earning a passing grade in a minimum of 80 percent of the courses in which he or she is enrolled, is not on probation, and has resolved the status of any unsatisfactory grades (e.g., “incomplete,” “no grade,” etc.). Normal progress requires completing all courses registered for and progressing toward a degree at a level that compares favorably with other registrants working toward the Master of Arts degree at Gallatin. Generally, full-time students register for and complete 12 credit points per semester, completing the master’s degree in two years. The maximum time for completion of degree requirements is six years. NYU may require that incomplete courses (IPs) be completed and verification of grades provided before finalizing an aid decision.

Citizenship. In order to be eligible for aid from NYU and from federal and state government sources, students must be classified either as U.S. citizens or as eligible noncitizens. Students are considered to be eligible noncitizens for financial aid purposes if one of the following conditions applies:

1. U.S. permanent resident with an Alien Registration Receipt Card I-551 (“green card”).

2. Other eligible noncitizen with an Arrival-Departure Record (I-94) showing any one of the following designations: (a) “Refugee,” (b) “Indefinite Parole,” (c) “Humanitarian Parole,” (d) “Asylum Granted,” or (e) “Cuban-Haitian Entrant.”

International Students.
International students are generally not eligible for federal or state financial aid. However, several private loan options are available for international students. See the Web site at www.nyu.edu/financial.aid for details.

For more information about eligibility for financial aid and satisfactory academic progress, consult the Web site of the Office of Financial Aid at www.nyu.edu/financial.aid.
UNIVERSITY-SPONSORED AND ADMINISTERED PROGRAMS

In most cases, the following awards are made on a competitive basis, based on the student’s record of academic achievement as well as financial need. Please note: scholarship awards can only be applied to a maximum of 40 credits of study, which is the required number of credits for the M.A. degree.

Gallatin Scholarships

Sponsored and administered by New York University, these scholarships are awarded to students on the basis of financial need and academic achievement. To apply, students should check “Yes” in item number 4C of the Application for Admission and submit the FAFSA.

• The Dean’s Scholarships are small tuition awards given to any enrolled Gallatin student who has a 3.0 GPA or better, no incomplete grades on his or her record, and filed a current FAFSA that shows need. Awards are granted as funding remains available. To apply for a Dean’s Scholarship, new and continuing graduate students should complete an Application for Supplemental Scholarship Aid (available on the Gallatin Scholarship List on the Gallatin Web site).

• The Herbert Rubin Creative Writing Award is awarded by the Gallatin School each year to one or two students for outstanding creative writing...
and artwork. Applicants may submit poems, essays, stories, a short play, or artwork to The Gallatin Review; the deadline for submissions is announced during the fall semester. A committee comprising faculty and students judges the submissions, and the winners are announced during the spring semester. The winning works are published in The Gallatin Review, and the winners receive a stipend, usually of several hundred dollars.

- **The Mike Bender Award** is a stipend of approximately $500, given each year to a student on the basis of an internship that promotes the ideals of compassion, understanding, and tolerance. Proposals must be submitted to the director of external programs at the Gallatin School no later than October 1.

- **The Siff Grants** are made to graduate students working on or presenting an artistic thesis to cover some of the expenses of the performance. Proposals for reimbursement of expenses should be submitted to the Interdisciplinary Arts Program.

- **The Gallatin Research and Conference Fund** is available to any enrolled Gallatin student to cover some of the costs of research or participation in conferences. Applications are available on the Gallatin Web site. Interested students should submit a proposal to the Deans’ Office. (See Research and Scholarly Activities, page 23, for more information.)

**The Catherine B. Reynolds Foundation Program in Social Entrepreneurship**

The Catherine B. Reynolds Foundation Program in Social Entrepreneurship offers 20 graduate fellowships each year. The program is a comprehensive initiative designed to equip the next generation of social entrepreneurial leaders and infrastructure developers and managers with the skills, resources, and networking opportunities needed to help solve society’s most intractable problems in sustainable and scalable ways. The graduate fellowship provides up to $50,000 over two years and dedicated curricular and cocurricular activities. Please note: Students must submit an application for consideration. For more details, visit [www.nyu.edu/reynolds](http://www.nyu.edu/reynolds).

**Foreign Language and Area Studies (FLAS) Fellowships**

Foreign Language and Area Studies (FLAS) Fellowships provide tuition, fees, and a stipend to full-time graduate students who are studying a modern foreign language as part of their academic program on Europe, Latin America, the Caribbean, or the Middle East in preparation for a career that will utilize their language studies. The fellowships are administered for the U.S. Department of Education by the three designated National Resource Centers at New York University. Applicants must be U.S. citizens or permanent residents and must enroll in one language course each semester. Students in all disciplines are eligible to apply. Summer FLAS awards are also available for intensive language study in the U.S. and abroad. Students should contact the appropriate center for more information and the application. The centers and eligible languages of award are as follows:

**Center for European and Mediterranean Studies**

Dutch, Finnish, French, German, Greek, Irish, Italian, Norwegian, Portuguese (study of/ in Portugal only), Spanish (study of/ in Spain only), and Swedish: [www.nyu.edu/gsas/dept/europe](http://www.nyu.edu/gsas/dept/europe).

**Center for Latin American and Caribbean Studies**

Portuguese (Brazil only) and Spanish (not Spain): [www.nyu.edu/gsas/dept/latin](http://www.nyu.edu/gsas/dept/latin).

**Hagop Kevorkian Center**

Arabic, Hebrew, Persian, Turkish, and Urdu: [www.nyu.edu/gsas/program/neareast](http://www.nyu.edu/gsas/program/neareast).

**Part-Time Employment**

**Wasserman Center for Career Development.** Most financial aid award packages include work-study. This means that students are eligible to participate in the Federal Work-Study Program.
and may earn up to the amount recommended in their award package. Work-study wages are paid directly to the student on a biweekly basis and are normally used for books, transportation, and personal expenses.

It is not necessary to be awarded work-study earnings in order to use the services of the Wasserman Center. All students may use the center as soon as they have paid their tuition deposit and may also wish to use the center as a resource for summer employment. Extensive listings of both on-campus and off-campus jobs are available. The Wasserman Center for Career Development is located at 133 East 13th Street, 2nd Floor; 212-998-4730. See also page 194.

**Residential Education Assistantship Opportunities.**

Resident assistants (RAs) and community education assistants (CEAs) are full-time students who live in the residence halls and are responsible for organizing, implementing, and evaluating social, educational, and community development activities. They also serve as key sources of campus and neighborhood information for hall residents. Compensation for RAs may include room and/or board, and/or a stipend. CEAs assume additional administrative and limited supervisory responsibilities; therefore, in addition to room and board, they receive a stipend. Applications and further information may be obtained from the Department of Residential Education’s Web site at [www.nyu.edu/residential.education/staff/studentselection/index.html](http://www.nyu.edu/residential.education/staff/studentselection/index.html).

Please note: the selection process for a given academic year commences in late fall of the prior academic year (e.g., late fall 2009 for the 2010-2011 academic year).
**Graduate Assistantships.**

Graduate assistants work with faculty or administrators to organize and implement academic programs or co-curricular activities. The number of these positions is very limited, and students are encouraged to apply early. Compensation includes a stipend, tuition remission, and health benefits.

For more information about graduate assistantships, including job posting information, visit the Graduate Student Resource Guide at [www.nyu.edu/academics/ga.html](http://www.nyu.edu/academics/ga.html).

*Please note:* A graduate assistantship may affect eligibility for some forms of financial aid. Please contact the Office of Financial Aid if your award letter does not indicate your assistantship.

**NYU America Reads/America Counts.** America Reads/America Counts is the largest program of its kind in the nation and provides an excellent opportunity for graduate students to earn money while working in a rewarding job. Working under the supervision of classroom teachers, NYU students help schoolchildren acquire literacy and/or mathematical skills. Tutors need not be enrolled in a teacher preparation program or have prior tutoring experience but must be able to make a minimum weekly commitment of six hours in blocks of no less than two hours. Tutors must have a Federal Work-Study allotment determined on the basis of the FAFSA in order to participate in the program. For more information, visit [www.steinhardt.nyu.edu/americareads](http://www.steinhardt.nyu.edu/americareads).

**New York State Tuition Assistance Program (TAP).** Legal residents of the state of New York who are enrolled in a full-time degree program of at least 12 credit points a term, or the equivalent, may be eligible for awards under this program. The award varies, depending on income and tuition cost.

Students applying for TAP must do so via the FAFSA (see How to Apply, pages 172-73). Submit the completed application as instructed. For more information about TAP, visit [www.nyu.edu/financial.aid/tap.html](http://www.nyu.edu/financial.aid/tap.html) and [www.nyu.edu/bursar/loans.awards/tap.html](http://www.nyu.edu/bursar/loans.awards/tap.html).

Additional programs are listed below. For complete information, contact the New York State Higher Education Services Corporation (HESC) toll-free at 888-697-4372, or visit its Web site at [www.hesc.com](http://www.hesc.com).

- World Trade Center Scholarship
- Regents Health Care Scholarships for Medicine or Dentistry
- Regents Professional Opportunity Scholarships
- Awards for Children of Veterans (CV)
- Persian Gulf Veterans Tuition Awards
- Vietnam Veterans Tuition Awards (VVTA)
- AmeriCorps Educational Award

**States Other Than New York.**

Some students from outside New York State may qualify for funds from their own state scholarship programs that can be used at New York University. Contact your state financial aid agency (call 800-433-3243 to get its telephone number and address) to ask about program requirements and application procedures. When you receive an eligibility notice from your state program, you should submit it to the New York University Office of Financial Aid in advance of registration.
Federal Benefits

Veterans’ Benefits. Various Department of Veterans Affairs programs provide educational benefits for spouses, sons, and daughters of deceased or permanently disabled veterans as well as for veterans and in-service personnel, subject to certain restrictions. Under most programs, the student pays tuition and fees at the time of registration but will receive a monthly allowance from Veterans Affairs.

Veterans with service-connected disabilities may be qualified for educational benefits under Chapter 31. An applicant for this program is required to submit to the Department of Veterans Affairs a letter of acceptance from the college he or she wishes to attend. On meeting the requirements for the Department of Veterans Affairs, the applicant will be given an Authorization for Education (VA Form 22-1905), which must be presented to the Office of the University Registrar, 25 West Fourth Street, 1st Floor, before registering for coursework.

- All Veterans. Allowance checks are usually sent directly to veterans by the Department of Veterans Affairs. Veterans and eligible dependents should contact the Office of the University Registrar each term for which they desire Veterans Affairs certification of enrollment.

All veterans are expected to reach the objective (bachelor’s or master’s degree) authorized by Veterans Affairs with the minimum number of credits required. The Department of Veterans Affairs may not authorize allowance payments for credits that are in excess of scholastic requirements, that are taken for audit purposes only, or for which non-punitive grades are received.

Applications and further information may be obtained from the student’s regional office of the Department of Veterans Affairs. Additional guidance may be obtained from the Office of the University Registrar, 25 West Fourth Street, 1st Floor.

Since interpretation of regulations governing veterans’ benefits is subject to change, veterans should keep in touch with the Department of Veterans Affairs or with NYU’s Office of the University Registrar.

Scholarships and Grants from Other Organizations

In addition to the sources of gift aid described above, students may also be eligible for a private scholarship or grant from an outside agency or organizations. Some sources to explore are employers, unions, professional organizations, and community and special interest groups.

A number of extensive scholarship search resources are available free on the Internet, and several are featured on the NYU Office of Financial Aid Web site (see www.nyu.edu/financial.aid/scholarshipsearch.html).

Federal Loans

Federal Stafford Loan Program. The Federal Stafford Loan is obtained from a bank or other lender (or from the U.S. Department of Education if a Federal Direct Loan is suggested) and is generally insured by both the state and federal governments. The total amount borrowed in any year may not exceed the cost of education minus the total family contribution and all other financial aid received that year. The interest rate is fixed at 5.60 percent. Stafford loan payments are copayable to NYU and the student, and funds are applied first to any outstanding balance on the student’s account. An origination fee of up to 3 percent may be deducted from the loan funds.

Students may qualify for both subsidized and unsubsidized Stafford loans. The interest on the Federal Subsidized Stafford Loan is paid by the U.S. government while the student is in school and remains enrolled at least half time. The Federal Unsubsidized Stafford Loan terms and conditions are essentially the same as the subsidized loan except the federal government does not pay the
interest while the student is in school. Instead, the interest is accrued and added to the principal of the loan.

Subsidized Stafford loans are based strictly on financial need. A graduate student may borrow up to $20,500 (with no more than $8,500 as the subsidized amount).

For details about additional unsubsidized amounts available and the maximum aggregate limits for all Stafford loans combined, see www.nyu.edu/financial.aid/stafford_unsub.html.

Federal PLUS Loan Program. The PLUS loan enables parents of qualifying graduate students to borrow up to the full amount of an NYU education minus other aid. There is no aggregate loan limit, and individual lenders will evaluate credit history. The interest rate is fixed at 8.50 percent. An origination fee of up to 3 percent will generally be deducted from the loan funds. PLUS loan disbursements are made copayable to NYU and the parent, and funds are applied first to the current year’s outstanding balance on the student’s account.

Private Loans

A private (nonfederal) loan may be a financing option for students who are not eligible for federal aid or who need additional funding beyond the maximum amounts offered by federal loans. For more information on the terms and conditions of the suggested private loan (as well as applications), visit www.nyu.edu/financial.aid/private_loans.html.

Employee Education Plans

Many companies pay all or part of the tuition of their employees under tuition refund plans. Employed students attending the University should ask their personnel officers or training directors about the existence of a company tuition plan. Students who receive tuition reimbursement and NYU employees who receive tuition remission from NYU must also notify the Office of Financial Aid if they receive this benefit.
Paris and Prague, Jakarta and Rio: these are places where Gallatin students can study. The central question is how to make study abroad more than just a visit to a foreign country. Many Gallatin students find that studying abroad helps them flesh out or enhance their concentration. Whether they spent three weeks in Florence for a Gallatin summer seminar or an entire semester in Chiapas studying grassroots activism, students often return to Washington Square saying that their study abroad experience expanded their academic and cultural horizons. Eligible Gallatin students may participate in several different forms of study abroad.

GALLATIN COURSE OFFERINGS ABROAD

In keeping with Gallatin’s interdisciplinary, individualized philosophy, these three- or four-week summer study abroad courses are small, discussion-based seminars with Gallatin faculty that are designed to provide a unique and in-depth exploration of a particular cultural or historical topic found within a foreign country or region. Students experience each location hands-on through visits to museums, galleries, and various sites of historical, cultural, and political significance. Each summer, Gallatin offers one or more of the following courses abroad.

**Italian Renaissance Art and Literature: The Culture Explosion (Florence)**

Many of our modern ideas about art, literature, architecture, politics, culture, philosophy, gender, and class derive from the great prolific period of the Renaissance. During a three-week interdisciplinary program in the beautiful and historically important city of Florence, Italy, students are offered a total immersion and multifaceted learning experience that is an essential beginning to understanding our modern world through the lens of the Italian Renaissance. As a quintessential Gallatin experience, the course places emphasis on the cultural and historical contexts from which the literature and art of Renaissance Florence emerged, paying special attention to such issues as gender, class, politics, and religion. Readings might include the works of Dante, Machiavelli, and selected female writers, as well as art texts such as Vasari’s *The Lives of the Artists*. In addition, students study the art and architecture of Giotto, Brunelleschi, Donatello, Botticelli, Michelangelo, and others, in the places where these works were created. During their stay, students develop and present an individualized project based on their academic interests and background and the ways in which they have been inspired by the Renaissance.

**Provence and Mediterranean Culture**

Even before the Middle Ages, what is now the southernmost province of France—Provence—bordering on the sea, boasted a diverse Mediterranean culture. Originally known as “Occitania” before the French conquered it, the region still bears the marks of Roman, Italian, Spanish, North African, and Jewish cultures. In this team-taught interdisciplinary seminar conducted in Provence, students study the history and culture of Provence as well as actively explore the Mediterranean region in a
series of study trips. The class is based in Nîmes, where students experience daily life in a small, diverse French city and encounter firsthand the many historical and cultural layers that make up modern life in southern France. Classes focus on the culture of the region, highlighting particular historical moments and exploring the rich literary life of the area in the voices of the troubadour poets. Students also read the modern voices of Marcel Pagnol, Paul Valéry, and René Char and view the art of Paul Cézanne and Vincent van Gogh, who lived in the region.

**Culture, Art, and Politics in 21st-Century Buenos Aires**

Buenos Aires, known as the “Paris of the South,” is one of the mythic cities of the world. Containing nearly one-third of Argentina’s population, the city has had an inordinate impact not only on Argentina but also on Latin American consciousness and identity. This three-week course traces the evolution of the political theorists, educational reformers, and creative artists whose works have shaped the culture, art, and politics of Buenos Aires and Argentina. Readings include excerpts from the works of Domingo Faustino Sarmiento, José Enrique Rodó, Robert Farris Thompson, and George Reid Andrews; fiction by Jorge Luis Borges, Silvina Ocampo, Julio Cortázar, Roberto Arlt, and Adolfo Bioy Casares; documents such as Nunca Más; and the film The Afro-Argentines.

Field trips encompass the rich resources of the city’s museums, historical sites, and ethnic neighborhoods. Sessions with leading Argentine jurists, educators, and artists are an important component of this course. In addition, students take a short trip to Montevideo, Uruguay.

**Berlin: Capital of Modernity**

Some of the most thrilling, momentous, and terrible events of the 1900s occurred in Berlin, and today the city offers tales of warning and inspiration to the present century. This three-week course takes in many of the sights and sounds of old and contemporary Berlin but focuses on the
involvement of 20th-century Berlin-based politicians, activists, artists, architects, bohemians, writers, and intellectuals with the causes, experience, and consequences of World War II. Berlin’s streets, buildings, memorials, and cultural monuments offer cautionary tales about the folly of nationalist ambition, inspiring sagas of intellectual and physical courage, cold testimonials of crime and retribution, lyrical ballads of brutal honesty, and personal records of hope and despair. From one perspective, all of these narratives are episodes in an epic whose grand and central scene is World War II—and that is the point of view adopted in this interdisciplinary seminar. The period of study begins with the creation of the short-lived Weimar Republic just after World War I and ends during the astonishing building boom of the 1990s. Field trips encompass the rich resources of the city’s museums, neighborhoods, historical sites, memorials, and monuments. Required group site visits occur throughout each week, but students are given ample opportunity on weekends to explore Berlin and develop their own individual projects.

NYU STUDY ABROAD AND INTERNATIONAL EXCHANGE

NYU offers students the opportunity to study abroad throughout the year (fall, spring, academic year, and summer) at programs managed by the University in some of the world’s most exciting cities. In addition, NYU has 16 partner institutions that allow students to enroll directly for a semester or year as a visiting student. For more information about NYU Study Abroad or International Exchange, contact NYU Office of Global Programs
110 East 14th Street
New York, NY 10003-4170
Telephone: 212-998-4433
www.nyu.edu/studyabroad
www.nyu.edu/global/exchange

NYU Academic Centers

NYU study abroad programs combine a world-renowned faculty, fully staffed sites, and academic centers that enable students to take advantage of the best that each city has to offer. Gallatin seminars are offered at multiple NYU sites. Community service with a wide range of organizations figures prominently in many study abroad programs. Housing is guaranteed.

NYU in Berlin. Berlin, the capital of Germany, thrives as a cultural hub that draws respected intellectuals, underground artists, and offbeat musicians from around the world. While this cosmopolitan city holds a vital place in modern European history, it also symbolizes continued political and economical progress. This study abroad program, stationed at Humboldt University on the boulevard Unter den Linden, offers NYU courses taught by NYU faculty, members of the Humboldt faculty, and Berlin’s broader academic community. Students live in apartments in central Berlin.

NYU in Buenos Aires. NYU in Buenos Aires offers an exceptional opportunity to learn about the history and culture of Latin America while taking part in the lively activities of the day-to-day life of Argentina’s capital city. After a decade of economic and political challenges, Argentina is experiencing renewed growth and prosperity. With its distinct European style, Buenos Aires, birthplace of the tango, is one of the largest port cities in the world and is considered the financial and cultural center of Argentina. Latin American studies courses and language courses are taught by accomplished NYU professors and some of Argentina’s best scholars and most influential professionals. Students live in apartments in central Buenos Aires.

NYU in Florence. NYU in Florence is situated at La Pietra, a 57-acre estate of five villas and rolling gardens that is located just north of the historic city center. The villas house modern classrooms, computer labs, a café, and an art studio, among other facilities. The centerpiece of the campus is Villa La Pietra, which contains a Renaissance art collection and historic gardens; appreciation of this important historical site is facilitated through classes and guided tours. Courses are available in English and Italian at the NYU Center and in Italian at the University of Florence. Academic areas include business, classics, communications, economics, fine arts, history, literature, medieval and Renaissance studies, photography, politics, psychology, sociol-
ogy, and studio art. Students live in apartments, residences, or homestays.

**NYU in Ghana.** NYU in Ghana provides students with access to the major cultural and educational institutions of this vibrant nation in its capital city, Accra. Through classes at the NYU Center and at our partner institutions—Ashevi University and the University of Ghana (Legon)—students explore computer science, economics, film, history, journalism, performing arts, and studio art, among other disciplines. They also study topics covering the Ghanaian region as a whole, including issues of economic and political integration. In addition to classroom facilities, the NYU academic center in Accra has wireless Internet access and student lounges, while nearby student housing is furnished with full kitchens and large common spaces.

**NYU in London.** London offers students the enormous diversity of a big city, the splendor of the great monuments of royal London, the elegance of Regent Street, and the formal gardens and magnificent parks for which the city is famous. Facilities at the NYU Center in London are located on Bedford Square near the British Museum and include classrooms, a lounge, and computer labs. Specialized curricular offerings include Africana studies, business, economics, journalism, fine arts, and prehealth. Additional courses are available in such varied disciplines as communications, English, history, philosophy, politics, psychology, and sociology. Student residences are located nearby in the Kings Cross area of central London.

**NYU in Madrid.** Madrid is one of the great modern capitals of Europe, renowned for its museums, nightlife, cafés, and restaurants. The NYU Center in Madrid, located in a newly renovated facility in the residential neighborhood of El Viso, houses classrooms, a library, computer labs, and a patio. The program offers an undergraduate curriculum focused in language and civilization for students of all levels of Spanish language. Courses are offered in Spanish culture, history, and society. Qualified advanced language students may also take courses at the Universidad Autónoma de Madrid. Students live in apartments and homestays.

**NYU in Paris.** Paris, one of the most exhilarating and culturally rich cities in the world, is an exciting setting for study abroad. The NYU Center in Paris, located on the Right Bank, just across the river from the Eiffel Tower, houses classrooms, a lecture hall, a library, computer facilities, a lounge, and a garden. Courses in language, literature, fine arts, and history are offered in English or French at the NYU Center, with additional course work offered at the University of Paris and Sciences Po. Students live in apartments and homestays.

**NYU in Prague.** Prague, the hundred-spired heart of historic Bohemia and the capital of the modern Czech Republic, is the cultural and intellectual center of the nation. The NYU Center is situated at Male Namesti in a 15th-century building only steps away from the historic Old Town Square. Facilities include classrooms, an English language reference library, and a modern computer lab. Students have the option to enroll in language courses in Czech, German, Polish, or Russian. Academic courses, which are taught in English, are available in areas including anthropology, business, communications, economics, European studies, fine arts, Hebrew and Judaic studies, history, journalism, literature, music, politics, and sociology. Students are housed in residential neighborhoods in apartments and residences.

**NYU in Shanghai.** Known for its economic prowess and long history of foreign influence, China is one of the world’s fastest-growing economies. Shanghai, a busy metropolis within this diverse country, is the perfect locale for an NYU study abroad program. NYU in Shanghai is associated with a leading university, East China Normal University (ECNU), located in the city center, where classroom and residence hall space are located. Students enroll in language courses at ECNU while taking content courses instructed in English by leading researchers, artists, academics, and professionals in art, business, communications, economics, fine arts, history, journalism, and politics.
NYU in Tel Aviv. Situated on the Mediterranean coast, Tel Aviv is the cultural and economic hub of Israel—at once ancient and modern, Mediterranean and Middle Eastern. A stroll along the beachfront promenade reveals an exciting mix of cultures. NYU in Tel Aviv is designed to provide students with an objective understanding of the Middle East and the interrelationships between cultures, political movements, and religious traditions. The program is particularly well suited for studying journalism, media, politics, prelaw, and the social sciences. Students can develop competency in Hebrew or Arabic languages and, through a course on research methods, conduct on-site research in cities like Cairo or Amman. To guide these academic explorations, NYU in Tel Aviv has a dedicated faculty that includes scholars, statesmen, artists, and public intellectuals.

NYU Summer Study Abroad
NYU offers summer study abroad opportunities in more than 25 international locations. Offered through six of the NYU schools at both the undergraduate and graduate levels, the programs may be of general academic interest or may focus on a particular subject. The programs last from three to six weeks and participants earn NYU credit. Summer study abroad programs are typically offered at the NYU Academic Centers as well as Amsterdam, Athens, Beijing, Cape Town, Dublin, Geneva, Nice, Venice, and other international sites.

NYU International Exchange
NYU students have the opportunity to study at one of the University’s partner institutions by participating in a student exchange. The International Exchange Program enables students to study at 16 institutions—all distinguished research universities—while retaining matriculation at NYU and earning NYU credit. While on an approved exchange, students pay NYU tuition and retain their financial aid package, including grants and scholarships. Many universities offer course work in English, while others require advanced knowledge of a foreign language. To attend, students must submit a formal application after consulting with their academic adviser.

Current exchange partners are the University of Amsterdam; Universidade Federal de Minas Gerais in Belo Horizonte, Brazil; Humboldt and Freie universities in Berlin; the University of Bonn; Copenhagen University; Trinity College Dublin; Royal Holloway at Egham in Surrey, England; European University Institute in Florence (graduate students only); Universidade Federal de Santa Catarina in Florianópolis, Brazil; Nagoya University in Japan; Pontificia Universidad Católica de Chile; the Ewha Womans University and Yonsei University in Seoul, Korea; Stockholm University; and the University of Vienna.

NON-NYU STUDY ABROAD
With prior approval, students may select a study abroad program offered by an accredited American or overseas institution other than NYU. Approval for the course of study must be obtained in advance and the credit awarded is counted as transfer credit. Students should be aware that the residency requirement of completing the last 32 credits at NYU is strictly enforced.

A student interested in participating in a non-NYU study abroad program should meet first with the director of global programs in the Gallatin School to ascertain whether credits from the program would be transferable to NYU. The student will need to provide a written description of the prospective program and courses. If the director of global programs approves, the student should then complete an Application for Non-NYU Study, have it signed by the student’s primary adviser, and return it to the director of global programs. Once the director receives the signed application, Gallatin’s Office of Student Services will register the student for non-NYU study abroad. After successfully completing the non-NYU study abroad program, the student should have the transcript sent directly to Attn.: Director of Global Programs, Gallatin School of Individualized Study, New York University, 715 Broadway, New York, NY 10003-6806.
Gallatin’s Office of Student Life seeks to enhance student life and build community within the School. It assists students in achieving their personal, academic, and career goals by providing numerous programs, services, and opportunities. In collaboration with Gallatin’s Office of Student Affairs, the Office of Student Life oversees all club administration and advisement; coordinates major School events such as orientation, graduation, and convocation; and manages a variety of programs, which are as diverse and individualized as Gallatin students’ plans of study. In addition, Student Life staff members can support students in developing projects or cosponsoring activities, or they may direct students to further resources within Gallatin and NYU.

For more information, visit www.nyu.edu/gallatin or e-mail gallatin.studentlife@nyu.edu.

STUDENT LIFE PROGRAMMING

The Gallatin Coffee House Series furnishes a space for Gallatin students, faculty, and community members to discuss a charged topic in an unconventional manner. These events allow the Gallatin community to dissect an important issue outside of the classroom by incorporating multiple perspectives, which offer a more holistic view of the topic at hand.

Gallatin Sight Seeing exposes students to an event, place, or sight that is central to New York through organized programming. Programs include trips to museums, plays, and historical sites, among others.

Service Learning is a community service program that works both within the Gallatin community and the greater community surrounding NYU. Students take part in a debriefing session that discusses a chosen area of community service and a reflection activity that encourages them to contemplate the meaning of service and the role it plays in their lives.

Stress Relief programs provide an opportunity for students to relax during busy times such as midterms and finals. Student Life supplies the food and the activity, and the students create the positive community.

DineALOGUE provides Gallatin students with an opportunity to dialogue with other students, faculty, and external guests on a preselected topic by the host. Any member of the Gallatin community may host and submit a proposal for a DineALOGUE. Unlike a Coffee House, this is a small group and completely student driven.

The Intergroup Dialogue Program is a collaboration between the Center for Multicultural Education and Programs and the Steinhardt School of Culture, Education, and Human Development. This nationally recognized program, which is open to Gallatin students, brings together small groups of students from diverse backgrounds to share their experiences and gain new knowledge related to diversity and social justice. The program is offered as an eight-week, 1-credit course.
Classroom Gallery allows students to sample a class prior to registration for the upcoming semester. Featuring a Gallatin faculty member, Classroom Gallery permits students to experience classes and expose themselves to subject areas that they might not otherwise have the opportunity to enjoy.

CLUB LIFE
Gallatin is home to 16 School clubs, which meet under the auspices of the Gallatin Student Council and are further supported by the Gallatin Office of Student Life. Some of these clubs include Dancers Choreographers Alliance, the Alternative Business Club, Gallatin Photography Club (gPhoto), Gallatin Theater Troupe, Gallatone, NYU Journal of Global Affairs, Students of Color Alliance (SOCA), the Gallatin Consciousness, the Campus ICARUS, and the Gallatin Coloring Club. Gallatin Student Life staff members provide club administration and advisement, organize a biannual Club Life Retreat, and plan the biannual Gallatin School Club Fair.

The Gallatin Student Council plans special activities, such as informal social gatherings for students and faculty, charitable events, and open meetings, to discuss the issues or concerns of the student body. Gallatin students elect representatives to serve on the Student Council, and these representatives serve on a full range of Gallatin administrative and faculty committees. A Gallatin School student council representative also serves on the University Senate. The Gallatin Student Council maintains a vibrant Web site, including information about elections, links to Gallatin clubs, and an online student forum. Visit www.gallatinstudent.com or call 212-998-7356.

The Gallatin Review is published once a year by the Gallatin Writing Program. The journal consists of art, poetry, fiction, essays, and drama written by Gallatin students. The Gallatin Review is produced by a student editorial committee under the supervision of a Writing Program faculty member.
SPECIAL EVENTS

The Gallatin Arts Festival (GAF) provides a forum for community and networking among Gallatin arts students and others interested in supporting and promoting the arts. This is an annual showcase of student performances and art events that engages the Gallatin arts community in a yearlong endeavor. GAF is student organized and student run with the support of the Gallatin Interdisciplinary Arts Program, a faculty artistic director, and faculty mentors.

The Albert Gallatin Lectures bring a series of notable figures from the worlds of politics, the arts, business, and academia to New York University to discuss contemporary issues with students, faculty, and members of the wider community. The lectures are planned in collaboration with a student committee and usually take place once each semester.

Gallatin celebrates Black History Month each February with a series of programs addressing a specific theme. Events may include panel discussions, musical performances, brown-bag lunches with faculty, and film screenings. Students play a major role in developing Black History Month programming each year, and events are frequently cosponsored with Gallatin and University clubs as well as with NYU’s Center for Multicultural Education and Programs.

The Gallatin Film Series hosts film screenings throughout the year that explore a range of topics and areas of interest to the Gallatin student body. A different faculty member selects and introduces each film, often leading a discussion after the screening.

RESOURCES

Student Lounges
The Gallatin School has a student lounge on its ground floor. Students also congregate at many other locations throughout the building, in addition to student lounges around the University.

Student Activities Suite
A Student Activities Suite is located in Room 522 at the Gallatin School. Student clubs can reserve this space to hold a variety of meetings and programs. The space is also used as a lounge for students when it is not reserved.

Computer Lab
In addition to computer labs located across the University, Gallatin has a computer lab reserved for the use of its students, located on the School’s fifth floor.

Student Club Room
The Club Room is a resource for all Gallatin School club leaders and members of the Gallatin Student Council to assist them in the administration of their clubs and activities. The Club Room is equipped with computers, a telephone line, club mailboxes, bulletin boards, file cabinets, and a work area. Clubs can also host meetings and events in the Student Activities Suite on the School’s fifth floor.

Peer Writing Assistance
The Gallatin Writing Program provides peer writing assistance that students can utilize for any class or project. To make an appointment, go to www.nyu.edu/gallatin.

“Society in its full sense... is never an entity separable from the individuals who compose it. No individual can arrive even at the threshold of his potentialities without a culture in which he participates. Conversely, no civilization has in it any element which in the last analysis is not the contribution of an individual.”

—Ruth Benedict
Gallatin offers a range of opportunities through which students may commit their time and skills to community-related endeavors. Some of these projects may be part of a credit-bearing pursuit such as a class or an individualized project, while others are extracurricular, volunteer activities.

**CREDIT-BEARING COMMUNITY SERVICE ACTIVITIES**

**Gallatin Internships**

Internships with a community service focus can be arranged in all areas, including education, youth services, rehabilitation services, the arts, and social services, among others. For more information, contact Faith Stangler, director of external programs, 212-998-7376, faith.stangler@nyu.edu.

**Community Learning Initiative**

Gallatin’s Community Learning Initiative (CLI) is described under Crossing Curricular Boundaries (page 22). For many CLI courses, students engage in group community projects as part of their course work and receive academic credit both for their engagement and reflection on the work.

**The Literacy Project**

The Gallatin Writing Program’s Literacy Project, through a Literacy in Action course (cosponsored by Gallatin’s Community Learning Initiative), educates and supervises student volunteers who tutor adults in reading and writing at five partner sites. The Literacy Project also sponsors a weekly writing class at one of the sites; publishes *The Literacy Review*, an annual journal of the best writing from programs in adult literacy and English for Speakers of Other Languages throughout New York City; and sponsors the annual daylong Literacy Review Workshops in Teaching Writing to Adult Basic Education, GED, and ESOL Students. For more information, contact Writing Program Director June Foley, 212-998-7359, jaf3@nyu.edu.

**VOLUNTEER COMMUNITY ACTIVITIES**

The Gallatin Office of Student Life offers two community service events per semester that are open to all students who wish to participate. Activities vary from working in soup kitchens to volunteering with children and the elderly.

Members of the Albert Gallatin Scholars Program and the Dean’s Honor Society are required to participate in civic engagement projects throughout the academic year. For information about these groups, see Research and Scholarly Activities (page 23).

Students interested in initiating a community service activity may seek support from the Gallatin Office of Student Life by contacting Samantha Shapses, assistant director of student life, 212-992-9823, or by e-mailing gallatin.studentlife@nyu.edu.
NYU COMMUNITY SERVICE OPPORTUNITIES

New York City is a wonderful and exciting place to live, and community service has long been part of New York University life. Gallatin students are encouraged to make full use of the extensive services of the NYU Office of Civic Engagement to set up their community service activities. The office produces a calendar of events for individual and group projects and offers opportunities to volunteer. For more information, contact the Office of Civic Engagement at 212-998-2329 or go to www.nyu.edu/civic.engagement.
Both resident and commuting students find a rich collection of activities to pursue outside the classroom at New York University. There are more than 250 University-wide activities and organizations, including academic, literary, political, religious, social, and ethnic groups; student government; publications; a radio station; and University and community service organizations. Nearly every day or evening, there is a planned activity sponsored by the NYU Program Board. There are film festivals, major music concerts (jazz, bluegrass, classical, and folk music are all performed), and a distinguished lecture series. Individual colleges and departments at the University also conduct their own special interest activities.

### STUDENT ACTIVITIES

- **Student Resource Center**
  - Kimmel Center for University Life
  - 60 Washington Square South, Suite 210
  - Telephone: 212-998-4411
  - E-mail: student.resource.center@nyu.edu
  - Web site: [www.nyu.edu/src](http://www.nyu.edu/src)

- **Office of Student Activities (OSA)**
  - Kimmel Center for University Life
  - 60 Washington Square South, Suite 704
  - Telephone: 212-998-4700
  - E-mail: osa@nyu.edu
  - Web site: [www.osa.nyu.edu](http://www.osa.nyu.edu)

- **Program Board**
  - Kimmel Center for University Life
  - 60 Washington Square South, Suite 707
  - Telephone: 212-998-4984
  - E-mail: program.board@nyu.edu

- **Fraternity and Sorority Life**
  - Kimmel Center for University Life
  - 60 Washington Square South, Suite 704
  - Telephone: 212-998-4710
  - E-mail: osa.fsl@nyu.edu

### Ticket Central Box Office

- **Kimmel Center for University Life**
  - 60 Washington Square South, Suite 206
  - Telephone: 212-998-4949
  - Web site: [www.nyu.edu/ticketcentral](http://www.nyu.edu/ticketcentral)

### ALUMNI ACTIVITIES

- **Office for University Development and Alumni Relations**
  - 25 West Fourth Street, 4th Floor
  - Telephone: 212-998-6912
  - E-mail: alumni.info@nyu.edu
  - Web site: [alumni.nyu.edu](http://alumni.nyu.edu)

### ATHLETICS

- **Department of Athletics, Intramurals, and Recreation**
  - **Jerome S. Coles Sports and Recreation Center**
    - 181 Mercer Street
    - Telephone: 212-998-2020
    - E-mail: coles.sportscenter@nyu.edu
    - Web site: [www.nyu.edu/athletics](http://www.nyu.edu/athletics)
Palladium Athletic Facility
140 East 14th Street
Telephone: 212-992-8500
Web site: www.nyu.edu/palladiumathleticfacility

BOOKSTORES
Main Bookstore
18 Washington Place
Telephone: 212-998-4667
Web site: www.bookstores.nyu.edu

Computer Store
242 Greene Street
Telephone: 212-998-4672
E-mail: computer.store@nyu.edu
Web site: www.bookstores.nyu.edu

Professional Bookstore
530 La Guardia Place
Telephone: 212-998-4680
E-mail: prof.books@nyu.edu
Web site: www.bookstores.nyu.edu
(Serves the Leonard N. Stern School of Business [Graduate Division], the School of Law, and the Robert F. Wagner Graduate School of Public Service.)

CAREER SERVICES
Wasserman Center for Career Development
133 East 13th Street, 2nd Floor
Telephone: 212-998-4730
Fax: 212-995-3827
Web site: www.nyu.edu/careerdevelopment

COMPUTER SERVICES AND INTERNET RESOURCES
Information Technology Services (ITS)
10 Astor Place, 4th Floor (Client Services Center)
Telephone Help Line: 212-998-3333
Web site: www.nyu.edu/its

COUNSELING SERVICES
Counseling and Behavioral Health Services (CBH)
726 Broadway, Suite 471
Telephone: 212-998-4780
E-mail: university.counseling@nyu.edu
Web site: www.nyu.edu/counseling

DINING
NYU Campus Dining Services
Telephone: 212-995-3030
Web site: www.nyudining.com

DISABILITIES, SERVICES FOR STUDENTS WITH
Henry and Lucy Moses Center for Students with Disabilities
719 Broadway, 2nd Floor
Telephone: 212-998-4980 (voice and TTY)
Web site: www.nyu.edu/csd

HEALTH
Wellness Exchange
726 Broadway, Suite 402
Telephone: 212-443-9999
Web site: www.nyu.edu/wellness

Student Health Center (SHC)
726 Broadway, 3rd and 4th Floors
Telephone: 212-443-1000
Web site: www.nyu.edu/health

Counseling (see Counseling and Behavioral Health Services, above)

Emergencies and After-Hours Crisis Response
For a life- or limb-threatening emergency, call 911.

For a non-life-threatening emergency, call Urgent Care Services at SHC, 212-443-1111. When the SHC is closed, call the NYU Department of Public Safety, 212-998-2222.

For mental health emergencies, call the Wellness Exchange hotline at 212-443-9999 or the NYU Department of Public Safety at 212-998-2222 to be connected to a crisis response coordinator.

Immunizations
Telephone: 212-443-1199

Insurance
Telephone: 212-443-1020
E-mail: health.insurance@nyu.edu
Web site: www.nyu.edu/shc/about/insurance.html

Pharmacy Services
Telephone: 212-443-1050
Web site: www.nyu.edu/shc/medservices/pharmacy.html
HOUSING

Department of Housing
383 Lafayette Street, 1st Floor
Telephone: 212-998-4600
Fax: 212-995-4099
E-mail: housing@nyu.edu
Web site: www.nyu.edu/housing

Office of Off-Campus Housing
4 Washington Square Village
(corner of Mercer and Bleecker)
Telephone: 212-998-4620
Web site: www.nyu.edu/housing/offcampus

Department of Residential Education
75 Third Avenue, Level C2
Telephone: 212-998-4311
Web site: www.nyu.edu/residential.education

Office of Summer Housing
14A Washington Place
Telephone: 212-998-4621
Web site: www.nyu.edu/summer

INTERNATIONAL STUDENTS AND SCHOLARS

Office for International Students and Scholars (OISS)
561 La Guardia Place
Telephone: 212-998-4720
E-mail: intl.students.scholars@nyu.edu
Web site: www.nyu.edu/oiss

LESBIAN, GAY, BISEXUAL, AND TRANSGENDER STUDENTS

Office of Lesbian, Gay, Bisexual, and Transgender Student Services
Kimmel Center for University Life
60 Washington Square South, Suite 602
Telephone: 212-998-4424
E-mail: lgbt.office@nyu.edu
Web site: www.nyu.edu/lgbt

MULTICULTURAL EDUCATION AND PROGRAMS

Center for Multicultural Education and Programs (CMEP)
Kimmel Center for University Life
60 Washington Square South, Suite 806
Telephone: 212-998-4343
Web site: www.cmepe.nyu.edu

RELIGIOUS AND SPIRITUAL RESOURCES

Catholic Center
371 Sixth Avenue/Avenue of the Americas
Telephone: 212-998-1065
Web site: washingtonsquarecatholic.org

Edgar M. Bronfman Center for Jewish Student Life–Hillel at NYU
7 East 10th Street
Telephone: 212-998-4114
Web site: www.nyu.edu/bronfman

Protestant Campus Ministries
Kimmel Center for University Life
60 Washington Square South, Room 207
Telephone: 212-998-4711
Web site: www.nyu.edu/spiritual.life/centers.clubs

Hindu Students Council
Web site: www.nyu.edu/clubs/hsc

The Islamic Center
371 Sixth Avenue/Avenue of the Americas
Telephone: 212-998-4712
Web site: www.icnyu.org

Spiritual Diversity Network
Telephone: 212-998-4956
E-mail: spiritual.life@nyu.edu

For a complete list of student religious and spiritual clubs and organizations at NYU, visit www.osa.nyu.edu/clubdocs/website.php.

SAFETY ON CAMPUS

Department of Public Safety
14 Washington Place
Telephone: 212-998-2222; 212-998-2220
(TTY)
E-mail: public.safety@nyu.edu
Web site: www.nyu.edu/public.safety
8 Street Station
Downtown & Brooklyn
NRW

Enter with MetroCard at times or seek attendant at 8
Travel Directions to the Washington Square Campus*

**Lexington Avenue Subway**
Local to Astor Place Station. Walk west on Astor Place to Broadway, then south on Broadway to Waverly Place, and west on Waverly Place to Washington Square.

**Broadway Subway**
Local to Eighth Street Station. Walk south on Broadway to Waverly Place, then west on Waverly Place to Washington Square.

**Sixth or Eighth Avenue Subway**
To West Fourth Street-Washington Square Station. Walk east on West Fourth Street or Waverly Place to Washington Square.

**Seventh Avenue Subway**
Local to Christopher Street-Sheridan Square Station. Walk east on West Fourth Street to Washington Square.

**Port Authority Trans-Hudson (PATH)**
To Ninth Street Station. Walk south on Avenue of the Americas (Sixth Avenue) to Waverly Place, then east to Washington Square.

**Fifth Avenue Bus**
Buses numbered 2, 3, and 5 to Eighth Street and University Place. Walk south to Washington Square. Bus numbered 1 to Broadway and Ninth Street. Walk south on Broadway to Waverly Place and west to Washington Square.

**Broadway Bus**
Bus numbered 6 to Waverly Place. Walk west to Washington Square.

**Eighth Street Crosstown Bus**
Bus numbered 8 to University Place. Walk south to Washington Square.

*See Washington Square Campus map and key for specific addresses.*
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