## Core Courses

### Proseminars

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Day</th>
<th>Time</th>
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<tbody>
<tr>
<td>CORE-GG 2025</td>
<td>Theory and Methods in the Social Sciences</td>
<td>Lukose</td>
<td>Tue</td>
<td>3:30 - 6:10</td>
</tr>
<tr>
<td>CORE-GG 2031</td>
<td>Humanities: Thinking Historically</td>
<td>Velasco</td>
<td>Wed</td>
<td>6:20 - 9:00</td>
</tr>
<tr>
<td>CORE-GG 2029</td>
<td>Proseminar in the Arts</td>
<td>Dinwiddie</td>
<td>Thu</td>
<td>6:20 - 9:00</td>
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### Thesis Courses

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>t.b.a.</th>
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</thead>
<tbody>
<tr>
<td>CORE-GG 2402</td>
<td>Master's Thesis I</td>
<td>t.b.a.</td>
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</tbody>
</table>

Pass/Fail only. Prerequisite: CORE-GG 2401. This class is an independent study with hours to be arranged between the student and faculty adviser. Students are also required to attend a short information session at the beginning of the semester.

The mandatory information session day/time is Tuesday, September 4, 2018, 5:30-6:15pm in 1 Washington Place, Room 801. Please note: the information session meets only one time during the semester.

To register, submit the Master’s Thesis I Registration form, available on the Gallatin website. Once the adviser has approved the student’s form, Gallatin Student Services will send the student a permission number to register for the course.

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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>CORE-GG 2403</td>
<td>Master's Thesis II</td>
<td>t.b.a.</td>
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</table>

Pass/Fail only. Prerequisite: CORE-GG 2402. This class is an independent study with hours to be arranged between the student and faculty adviser. Students are also required to attend a short information session at the beginning of the semester.

The mandatory information session day/time is Wednesday, September 5, 2018, 5:30-6:15pm in 1 Washington Place, Room 801. Please note: the information session meets only one time during the semester.

To register, submit the Master’s Thesis II Registration form, available on the Gallatin website. Once the adviser has approved the student’s form, Gallatin Student Services will send the student a permission number to register for the course.

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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>CORE-GG 2999</td>
<td>Thesis Advisement</td>
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Pass/fail only. To register, please contact studentservices.gallatin@nyu.edu.
## GRADUATE ELECTIVES

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<thead>
<tr>
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<th>Instructor</th>
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<tbody>
<tr>
<td>ELEC-GG 2031</td>
<td>Interdisciplinary Academic Prose I</td>
<td>Hornick</td>
<td>Mon</td>
<td>6:20 - 9:00</td>
</tr>
<tr>
<td></td>
<td>Open to graduate students at all levels, but recommended for students who are enrolled in the Proseminar or who have taken the Thesis Proposal Seminar. This course meets every other week beginning on the first Monday of the semester: Sept. 10, Sept. 24, Oct. 9, Oct. 22, Nov. 5, Nov. 19, and Dec. 3. Please note: there is no class on Monday, Oct. 8 (the fall recess), but there will be class on Tuesday, Oct. 9 (the legislative day).</td>
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<tr>
<td>ELEC-GG 2032</td>
<td>Interdisciplinary Academic Prose II</td>
<td>Hornick</td>
<td>Mon</td>
<td>6:20 - 9:00</td>
</tr>
<tr>
<td></td>
<td>Open to graduate students only, but recommended for advanced students. This course meets every other week beginning on the second Monday of the semester: Sept. 17, Oct. 1, Oct. 15, Oct. 29, Nov. 12, Nov. 26, and Dec. 10.</td>
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<tr>
<td>ELEC-GG 2510</td>
<td>Critic vs. Cliché</td>
<td>Ratliff</td>
<td>Tue</td>
<td>6:20-9:00</td>
</tr>
<tr>
<td></td>
<td>Open to advanced undergraduates with permission of the instructor (<a href="mailto:bpr212@nyu.edu">bpr212@nyu.edu</a>).</td>
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<tr>
<td>ELEC-GG 2546</td>
<td>Storytelling in the Digital Age</td>
<td>Vapnyar</td>
<td>Wed</td>
<td>6:20-9:00</td>
</tr>
<tr>
<td></td>
<td>Open to advanced undergraduates with permission of the instructor (<a href="mailto:Vapnyar@hotmail.com">Vapnyar@hotmail.com</a>).</td>
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<tr>
<td>ELEC-GG 2663</td>
<td>Human Rights Through Documentaries</td>
<td>Slesin</td>
<td>Wed</td>
<td>6:20-9:00</td>
</tr>
<tr>
<td></td>
<td>Open to advanced undergraduates with permission of the instructor (<a href="mailto:as3683@nyu.edu">as3683@nyu.edu</a>).</td>
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<tr>
<td>ELEC-GG 2735</td>
<td>Law, Memory, (In)Justice</td>
<td>Nesiah</td>
<td>Mon</td>
<td>6:20-9:00</td>
</tr>
<tr>
<td></td>
<td>Formerly titled “War, Law, and Memory.” Open to advanced undergraduates with permission of the instructor (<a href="mailto:vn10@nyu.edu">vn10@nyu.edu</a>).</td>
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<tr>
<td>ELEC-GG 2775</td>
<td>Bodies at Work: Gender and Labor</td>
<td>Wang</td>
<td>Thu</td>
<td>6:20-9:00</td>
</tr>
<tr>
<td></td>
<td>Open to advanced undergraduates with permission of the instructor (<a href="mailto:exw1@nyu.edu">exw1@nyu.edu</a>).</td>
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## INDIVIDUALIZED PROJECTS

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<thead>
<tr>
<th>Course Code</th>
<th>Type</th>
<th>t.b.a.</th>
<th>Proposal Form Required</th>
<th>Submission Deadline</th>
<th>Registration Required</th>
<th>Permission Number</th>
<th>Dates</th>
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<tbody>
<tr>
<td>INDIV-GG 2701</td>
<td>Private Lesson</td>
<td>t.b.a.</td>
<td>Yes</td>
<td>Sept. 10</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>INDIV-GG 2801</td>
<td>Internship</td>
<td>t.b.a.</td>
<td>Yes</td>
<td>Sept. 10</td>
<td>Yes</td>
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<tr>
<td>INDIV-GG 2901</td>
<td>Independent Study</td>
<td>t.b.a.</td>
<td>Yes</td>
<td>Sept. 10</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>INDIV-GG 2925</td>
<td>Tutorial</td>
<td>t.b.a.</td>
<td>Yes</td>
<td>May 1</td>
<td>Yes</td>
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PROSEMINARS

Theory and Methods in the Social Sciences: Interdisciplinary Perspectives

CORE-GG 2025 4 UN Tue 3:30 - 6:10 Ritty Lukose

This seminar, designed for incoming M.A. students, provides a broad introduction to theories and methods that have shaped the interdisciplinary terrain of the social sciences. The course emphasizes the reading of classic and more contemporary works of social theory and methodology, with a focus on key concepts and thinkers. How does one define a society? What is culture? How have social and cultural processes been understood? What is the relationship between a society or culture and a social group, an institution, or an individual? What is the nature of power, difference and identity? How do such foundational questions generate theories of modernity, capitalism, nationalism and globalization? How do such foundational questions orient the variety of disciplines within the social sciences? The course also surveys qualitative and quantitative methodologies, exploring the relationship between theory, methods, and the broader goals of research within the social sciences. Empirically grounded writings will explore the links between research frameworks, methodologies, data collection and theoretical claims. Readings will include classic texts by Karl Marx and Max Weber and more contemporary theorists such as Michel Foucault, David Harvey and Judith Butler, among others. Guest lectures by Gallatin faculty will introduce students to a range of methodologies (ethnography, quantitative data sets, the case study method, documentary analysis, interviewing and survey methods) and interdisciplinary research frameworks.

Proseminar in Humanities: Thinking Historically (Theory and Methods in Contextualization)

CORE-GG 2031 4 UN Wed 6:20 -9:00 Alejandro Velasco

In a much-remarked 2008 speech on race relations, then-candidate Barack Obama drew on Faulkner to remind Americans of the continuing legacies of racism in the US: “the past is never dead,” he noted, “it’s not even past.” In doing so Obama called upon a familiar trope in critical thought—that history is just as dynamic and elusive as the present, each one (past and present) continuously shaping and informing the other. Which raises the question: what is history? What does it mean to think historically, to understand history not as an array of facts but as process, not as a field of study but as a sensibility, as a way to analyze the world around us? This course is designed for students seeking to add meaningful historical dimensions to their theses. We begin by surveying conventional approaches to historical analysis, from Herodotus to Hegel to Marx to Benjamin. Then we draw from Nietzsche, Foucault, Hayden White, and Michel-Rolph Trouillot to consider how history is constructed, used, and misused. We will then examine how jurists, anthropologists, novelists, sociologists, and human rights activists think historically to inform and deepen their craft, reading from Tolstoy, Justices Breyer and Scalia, Eric Wolf, Christopher Mele, and Daniel Wilkinson. We end with workshops that consider what it would mean to think historically about your own theses. What kinds of questions and materials would you include as you prepare for your prospectus, thesis, defense, and ultimately, life after NYU, armed with a sense of history?

Proseminar in the Arts: Creativity, Challenge, and Change

CORE-GG 2032 4 UN Thu 6:20 - 9:00 Michael Dinwiddie

“The priest departs, the divine artist arrives.”—Walt Whitman. Anyone who aspires to make new things must be open to ideas that challenge traditional notions of being and thinking. In this proseminar, we will examine the ways in which different artists have approached the challenges they face and evolved methods to guide their aesthetic lives. Paul Valery expresses the belief that “The work of art is never completed, but merely abandoned.” This would suggest that the artistic life is an ongoing process of constant flux and discovery. How has the notion of the artist evolved in the 21st century? What are the cultural impediments to breaking new ground? In what ways does an artist formulate and exercise an ethical relationship with the intended—and accidental—audience? And what possible roadmaps do we find in such thinkers as Theodor Adorno, Alain Locke, Friedrich Nietzsche, Wole Soyinka, Toni Morrison, Lionel Trilling and Ngugi Wa Thng’o? Students will examine these questions through class discussions and through workshop and critique sessions, and consider how they might intersect with and influence their own creative work.
THESIS COURSES

Master's Thesis I

CORE-GG 2402  2 UN  t.b.a.
Pass/Fail only. Prerequisite: CORE-GG 2401. This class is an independent study with hours to be arranged between the student and faculty adviser. Students are also required to attend a short information session at the beginning of the semester.

The mandatory information session day/time is Tuesday, September 4, 2018, 5:30-6:15pm in 1 Washington Place, Room 801. Please note: the information session meets only one time during the semester.

To register, submit the Master's Thesis I Registration form, available on the Gallatin website. Once the advisor has approved the student's form, Gallatin Student Services will send the student a permission number to register for the course.

In the first months of Master's Thesis I, the student works under the supervision of a grading instructor (generally, the student's adviser) but also quite independently and with great focus on the thesis research, project, or artistic work described in the proposals they wrote in the Thesis Proposal Seminar. By the end of the semester, the student will have begun drafting the thesis paper (or, in the case of artistic thesis students, the artwork as well as the related research essay and other required accompanying materials). All students are required to attend a mandatory information session during the first week of classes. To pass this class, students must demonstrate significant progress toward completing the thesis. For more details, please see the additional information about Master's Thesis I on the Gallatin website.

Master's Thesis II

CORE-GG 2403 001  2 UN  t.b.a.
Pass/Fail only. Prerequisite: CORE-GG 2402. This class is an independent study with hours to be arranged between the student and faculty adviser. Students are also required to attend a short information session at the beginning of the semester.

The mandatory information session day/time is Wednesday, September 5, 2018, 5:30-6:15pm in 1 Washington Place, Room 801. Please note: the information session meets only one time during the semester.

To register, submit the Master's Thesis II Registration form, available on the Gallatin website. Once the advisor has approved the student's form, Gallatin Student Services will send the student a permission number to register for the course.

To pass this class, the student must submit and defend his or her thesis. In the first months of the semester, the student continues to work in collaboration with the adviser to complete the thesis paper or, in the case of artistic thesis students, the artwork as well as the related research essay and other required accompanying materials. All students are required to attend a mandatory information session during the first week of classes. As prescribed by the online Thesis and Defense calendar (http://www.gallatin.nyu.edu/academics/graduate/thesis/calendars.html), students must receive approval for all work from their adviser far enough in advance of the defense so that the other panelists will have at least four weeks to read and inspect the submission. For more details, please see the additional information about Master's Thesis II on the Gallatin website as well as the thesis and defense calendar and submission forms.

Thesis Advisement

CORE-GG 2999  1 UN  t.b.a.
Pass/fail only. To register, please contact Gallatin's Office of Student Services (studentservices.gallatin@nyu.edu.)

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 II, CORE-GG 2403, are required to register for Thesis Advisement each semester (including the summer, for students graduating in September) until the thesis is defended. Credits earned through Thesis Advisement are not included in the 40-credit requirement for the master's degree. The special tuition rate for Thesis Advisement is $400.00 plus a non-refundable registration and services fee.
Interdisciplinary Academic Prose I

ELEC-GG 2031 2 UN Mon 6:20-9:00 Karen Hornick
Open to graduate students at all levels, but recommended for students who are enrolled in the Proseminar or who have taken the Thesis Proposal Seminar.

This course meets every other week beginning on the first Monday of the semester: Sept. 10, Sept. 24, Oct. 9, Oct. 22, Nov. 5, Nov. 19, and Dec. 3. Please note: there is no class on Monday, Oct. 8 (the fall recess), but there will be class on Tuesday, Oct. 9 (the legislative day).

Sometimes all that separates one discipline from another is how it uses language, so what happens when we try to cross those borders? This class aims to help the student improve writing skills required, not just for the successful completion of the MA degree, but to reach and effectively address the expectations of a diverse academic audience. The course is organized around a series of short but constructive exercises that focus on purposeful drafting, self-editing and revising, sentence grammar, the role of the paragraph, and the varieties of academic essay organization. We will discuss the incorporation of research into original arguments, the avoidance of jargon, attaining clarity, and styles of academic expression. Students will have the opportunity to work with the teachers and each other students on ongoing writing projects, including the thesis, but the grade will be solely based on participation and submission of the class writing exercises. Among the assigned readings will be representations of “good” academic prose relevant to the particular interests of enrolled students, as well as books on academic research and writing by Wayne Booth, Joseph Williams, and Joseph Bizup.

Interdisciplinary Academic Prose II

ELEC-GG 2032 2 UN Mon 6:20-9:00 Karen Hornick
Open to graduate students only, but recommended for advanced students.

This course meets every other week beginning on the second Monday of the semester: Sept. 17, Oct. 1, Oct. 15, & Oct. 29, Nov. 12 & Nov. 26, and Dec. 10.

This class aims to help the student improve skills required to complete long-form academic writing, not just for the successful completion of the MA degree, but to reach and effectively address the expectations of a diverse academic audience. The course is organized around a series of short but constructive exercises that encourage purposeful drafting and efficient self-editing and revising. We will informally survey the varieties of academic essay organization with particular focus on the role of the introduction, research analysis, and conclusion. Students will have the opportunity to work with the teachers and each other students on ongoing writing projects, including the thesis, but the grade will be solely based on participation and submission of the class writing exercises. Among the assigned readings will be representations of “good” academic prose relevant to the particular interests of enrolled students, as well as books on academic research and writing by Wayne Booth, Joseph Williams, and Joseph Bizup.

Critic vs. Cliché

ELEC-GG 2510 4 UN Tue 6:20-9:00 Ben Ratliff
Open to advanced undergraduates with permission of the instructor (bpr212@nyu.edu).

“Clichés invite you not to think,” wrote the literary critic Christopher Ricks, “but you may always decline the invitation.” Clichés can be bad for language, thought, and action, in that they serve efficiency and an abstract idea of power, and lead the user away from the truth. But to avoid them entirely may be impossible. Which makes the work of the cultural critic, part of whose job is to locate and question them wherever they occur, that much trickier and deeper. In this advanced writing seminar, we will move toward a sophisticated relationship with the cliché. What is the difference between cliché and idiom, meme, tradition, trope, archetype, stereotype? Where do they live and breed? What do they accomplish? If, as Adam Phillips says, “clichés are there to stop us being suspicious,” can they be much more than a writer’s bad habit–can they even be used for societal oppression? Or, conversely, can they bring people together? We will read criticism which notices the use of clichés in many forms of culture, by Hannah Arendt, George Orwell, Margo Jefferson, Leslie Jamison, Teju Cole, D.H. Lawrence; we will also study its use in fiction (Paul Beatty), drama (Samuel Beckett), visual art (Kara Walker), poetry (John Ashbery) and music. Students will write critical essays in response to the readings, as well as to current cultural or social events, paying special attention to how clichés function in the subject itself and the discourse around it.

Storytelling in the Digital Age

ELEC-GG 2546 4 UN Wed 6:20-9:00 Lara Vapnyar
Open to advanced undergraduates with permission of the instructor (Vapnyar@hotmail.com).

The main goal of this course is to provide students with ways how to enhance traditional storytelling by new technologies without diminishing the role of the written word. We will examine every aspect of the craft of traditional fiction writing: plot, structure, point of view, narrative voice, dialogue, building of individual scenes, etc as well as the new tech-
niques of the digital age: hypertext, visual and audio images, social media. We will learn how to balance the traditional with the new without overwhelming the written text with gadgets. The class will become a creative lab studying ideas by others, coming up with their own, presenting their fiction, responding to the writing of others, and discussing questions about literature, editing, and publishing in the digital age. Each student will create and present to class a work of fiction based on some of the ideas we will be discussing. The works don’t have to be in the electronic form, but the students will need to explain how they would work. Each student will create a basic website with a writer’s profile and portfolio of her works. Readings will include fiction by Borges, Nabokov, Michael Joyce, Margaret Atwood, Jennifer Egan.

**Human Rights Through Documentaries**

ELEC-GG 2663 4 UN Wed 6:20-9:00 Aviva Slesin

*Open to advanced undergraduates with permission of the instructor (as3683@nyu.edu).*

This course is intended for students who are interested in exploring Human Rights through viewing and discussing documentaries. In each class, we will view a documentary paying attention to both the subject matter and to the processes and techniques of documentary filmmaking. What makes a documentary on human rights “effective”? Do films lead to change or progress? Do they shape collective consciousness? What kinds of stories might be best told by a documentary approach? How do we, particularly in dealing with real people and situations, grapple with the ethics of creating a narrative around their stories? We will explore these questions with the help of guest filmmakers. In addition, we will explore the fundamental processes of documentary filmmaking (story, structure, editing, cinematography, music, narration, storytelling techniques) and the importance of access and luck in making such projects work.

**Law, Memory, (In)Justice**

ELEC-GG 2735 4 UN Mon 6:20-9:00 Vasuki Nesiah

*Formerly titled “War, Law, and Memory.” Open to advanced undergraduates with permission of the instructor (vn10@nyu.edu).*

From Nuremberg to the South African Truth Commission, there have been many efforts to grapple with the demands of law and the persistence of memory in the aftermath of atrocity and in the name of justice. In some cases this work has been undertaken by “victim”/survivor groups, in others by the communities that bore witness to the atrocity, in yet others by the state or even by international institutions acting in the name of “humanity.” This class will study the ways in which the terrain of law, legality and illegality get mobilized to advance some memories and evade others. We will look at the work of courts as well as institutions such as truth commissions, collective initiatives such as memorials, individualized interventions such as witness testimonials, literary projects and ongoing claims for reparations and redress by social movements. The class will read scholars who seek to analyze how different ‘memory projects’ negotiate, challenge or legitimize different actors and alternative imaginings of ‘justice.’ The course is open to graduate students; advanced undergraduates are permitted with the permission of the instructor. There is a lot of reading for the course — virtually a book a week for most weeks — so those interested should be motivated to dig deep in this area over the course of the semester. Readings include Sophocles, Hannah Arendt, Judith Butler, Mark Osiel, Cathy Caruth, Saidya Hartman, Kamari Clark, Gerry Simpson, Ruti Teitel, Walter Benjamin, Rosalind Shaw and others.

**Bodies at Work: Gender and Labor in Contemporary Visual Culture**

ELEC-GG 2775 4 UN Thu 6:20-9:00 Elena Wang

*Open to advanced undergraduates with permission of the instructor (exw1@nyu.edu).*

How are women’s bodies and women’s labor valued in visual culture today? How are those values related to the value of women’s bodies and women’s work historically, both in the public and private spheres? Taking the glamorous figure of the runway model as our point of departure, this course explores the different kinds of labor entailed by the female-identifying body’s insistent commodification across fields of popular cultural production, with an emphasis on the fashion and beauty industries. We will put into dialogue the representational as well as material dimensions of women’s bodies in fashion, film, art and pop music, interrogating the dominant paradigms that shape female embodiment and bodywork in the 21st century. Students will learn to use political theory, sociology, feminist and media studies literatures to read recent films, ethnographies and journalistic accounts of female bodywork, while weekly current events presentations enrich our discussions. Texts include Ciara Crestin’s *Man-Made Woman*, Linda McDowell’s *Capital Culture*, Iris Marion Young’s *On Female Body Experience*, and Ashley Mears’ groundbreaking study of the modeling industry, *Pricing Beauty.*
Private Lesson

INDIV-GG 2701  1-4 UN  t.b.a.

Pass/Fail only. Private Lesson Proposal form required. Proposal submission deadline: Sept. 10. Upon approval, students will be assigned to a course section and given a registration permission number. For more information, please contact Faith Stangler Lucine (fs1@nyu.edu).

Private lessons provide students with 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 their choice—as long as they have met with the approval of the Gallatin faculty. Credit for private lessons is determined by the number of instruction hours per semester. Students taking private lessons are required to submit a journal and final assessment paper to the faculty adviser. Unlike private lessons offered elsewhere in the University, Gallatin’s 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 NYU, for the tuition expenses incurred by the number of private lesson course credits.

Internship

INDIV-GG 2801  1-4 UN  t.b.a.

Internship Proposal form required. Proposal submission deadline: Sept. 10. Upon approval, students will be assigned to a course section and given a registration permission number. For more information, please contact Faith Stangler Lucine (fs1@nyu.edu). Students registering for an Internship for the first time are required to attend a workshop. Dates TBA.

Internships offer Gallatin students an opportunity to learn experientially in New York City’s many non-profit organizations and for-profit companies. Internships are a key element of the Gallatin program. Students gain first-hand work experience and develop skills and knowledge that will help them in pursuing employment after graduation. Internships on the Graduate level at Gallatin are graded with a letter grade and students are required to meet with their faculty adviser, submit journal reflections, and produce a final project. Students may take a maximum of 12 internship units during their studies at the Gallatin School. Please visit the Gallatin Website for more information regarding policies, procedures and guidelines for internships.
Independent Study

INDIV-GG 2901  2-4 UN  t.b.a.
Independent Study Proposal form required. Proposal submission deadline: Sept. 10. Upon approval, students will be assigned to a course section and given a registration permission number. For more information, please contact studentservices.gallatin@nyu.edu.

In an independent study, students work one-on-one with a faculty member on a particular topic or creative project. Often 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 music composition, filmmaking, or fiction writing. Independent studies are graded courses, the details of which are formulated by the student and his or her instructor; these specifics are described in the Independent Study proposal and submitted to the Dean’s 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 units. Meeting hours correspond to course credits; a 4-unit independent study requires at least seven contact hours per term between the teacher and the student.

Tutorial

INDIV-GG 2925  2-4 UN  t.b.a.
Tutorial Proposal form required. Proposal submission deadline: May 1. Upon approval, students will be assigned to a course section and given a registration permission number. For more information, please contact studentservices.gallatin@nyu.edu.

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, and some titles of recent tutorials include “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) and should be comparable to that of a Gallatin classroom course. Tutorials range from 2 to 4 units. Meeting hours correspond to course credits: a 4-unit tutorial requires at least fourteen contact hours per term between the teacher and students.
FALL FACULTY

Michael Dinwiddie
African American culture; theatre history and criticism; filmmaking; dramatic writing; ragtime music

Karen Hornick
literature; cultural history and critical theory; feminism and gender studies; popular culture; television studies

Ritty Lukose
gender, globalization, colonial, postcolonial and diasporic modernities; youth, education, development, mass media; feminisms, South Asia and its diasporas; political, cultural and social theory

Vasuki Nesiah
international legal studies; human rights and humanitarianism; politics of memory and transitional justice; law, culture and society; law and politics of violence; critical social theory; colonialism and postcolonial modernities; feminisms; globalization; development policy; jurisprudence of identity; South Asia

Ben Ratliff
cultural criticism, popular music, traditional music, experimental music, jazz, listening, journalism, creative nonfiction

Aviva Slesin
human rights, civil rights, contemporary art, New York City, social justice and the Holocaust; documentary interviewing and editing techniques

Lara Vapnyar
fiction writing; memoir writing; contemporary immigrant novel; Russian literature

Alejandro Velasco
modern Latin American history, culture, and politics; democratization and social movement theory; urban studies; historical and ethnographic methods

Elena Wang
fashion and design history, cultural studies, gender and sexuality studies, international political economy, sustainable studies
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