COVER ART

"UNTITLED"
NUNNAPAT RATANAVANH, '19
DIGITAL UNDERWATER PHOTOGRAPH
FIRST-YEAR PROGRAM  All students who enter Gallatin with fewer than 32 units are required to take three courses: a First-Year Interdisciplinary Seminar, which introduces students to the goals, methods, and philosophy of university education and to the interdisciplinary, individualized approach of the Gallatin School, and a two-semester writing sequence (First-Year Writing Seminar and First-Year Research Seminar), which helps students develop their writing skills and prepare them for the kinds of writing they will be doing in their other courses.

INTERDISCIPLINARY SEMINARS  The core component of the undergraduate curriculum, interdisciplinary seminars focus on major issues or themes in—and across—the humanities and arts, social sciences, and sciences. Through these seminars, students encounter a range of important historical periods and fields, and develop a global component to their studies. These courses are relatively small (22 students) and they emphasize class discussion and thoughtful writing assignments. Gallatin students are required to complete 16 units in interdisciplinary seminars.

PRACTICUMS  These hands-on courses emphasize a practical approach to a particular industry or field of expertise.

ADVANCED WRITING COURSES  In a workshop format with no more than 15 students, the advanced writing courses engage students in a wide variety of 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 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, and writing about one’s ancestry.

ARTS WORKSHOPS  Gallatin offers a large variety 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.

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.

GRADUATE ELECTIVES  Graduate electives are available in a variety of fields, including arts, creative writing, and social theory and methods. These courses are open to advanced undergraduates with permission of the instructor.

FACULTY

LIBERAL ARTS AND HISTORICAL & CULTURAL REQUIREMENTS
INTERDISCIPLINARY SEMINARS

IDSEM-UG 1239  Classic Texts and Contemporary Life  Rutigliano  Tue, Thu  5:30-8:30  p. 6
IDSEM-UG 1894  Engaged Research  Baiocchi  Tue, Thu  10:00-1:00  p. 6
IDSEM-UG 1979  How Human? Cyborgs, Robots & A.I.  Cipolla  Tue, Thu  5:30-8:30  p. 6

ARTS WORKSHOP

THREE-WEEK INTENSIVE: MAY 21 - JUNE 7

ARTS-UG 1024  Summer Classical Theater Intensive  Steinfeld, et al.  Mon, Tue, Wed, Thu  6:00-9:15  p. 6

PRACTICUM

TWO-WEEK INTENSIVE: MAY 21 - JUNE 1

PRACT-UG 1001  Photojournalism Lab: The Ties That Bind  Walsh  to be determined  p. 7

INDIVIDUALIZED PROJECTS

INDIV-UG 1701  Private Lesson  p. 10
Pass/Fail only. Private Lesson Proposal form required. Proposal submission deadline: May 21. 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).

INDIV-UG 1801  Internship  p. 10
Pass/Fail only. Internship Proposal form required. Proposal submission deadline: May 21. 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).

INDIV-UG 1901  Independent Study  p. 11
Independent Study Proposal form required. Proposal submission deadline: April 2. 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.

INDIV-UG 1925  Tutorial  p. 11
Tutorial Proposal form required. Proposal submission deadline: April 2. 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.

TRAVEL COURSES

PARIS: MAY 28 - JUNE 16

TRAVL-UG 9301  Black in the City of Light  Priest  p. 7
This three-week course meets in Paris. Permission required. For more information and to apply, please visit Gallatin’s website.

BERLIN: JUNE 2 - JUNE 30

TRAVL-UG 9500  Berlin: Capital of Modernity  Hornick & Smoler  p. 8
This four-week course meets in Berlin. Permission required. For more information and to apply, please visit Gallatin’s website.

DAKAR: JUNE 9 - JUNE 30

TRAVL-UG 9801  Postcolonial Urbanisms  Fredericks  p. 8
This three-week travel course goes to Dakar, Senegal. Permission required. For more information and to apply, please visit Gallatin’s website.
### INTERDISCIPLINARY SEMINARS

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<tr>
<td>IDSEM-UG 1921</td>
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### THREE-WEEK INTENSIVE: JULY 2 - JULY 20

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<td>IDSEM-UG 1486</td>
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### ARTS WORKSHOP

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### INDIVIDUALIZED PROJECTS

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SESSION I: MAY 21 - JULY 1

**Classic Texts and Contemporary Life**

IDSEM-UG 1239  4 UN  Tue, Thu  5:30-8:30  Antonio Rutigliano  
**FULFILLS: HUMANITIES, PREMODERN**

This course examines several “classic” texts to understand both their own intrinsic merit and their influence on society from their inception until our own time. Our emphasis, indeed, is on using these texts to understand our lives and world now. We explore classic texts in relation to contemporary life’s dilemmas of consumerism and spiritualism, individual rights and community rights, vocation and career, God and the afterlife, rebellion and escape from freedom. Readings may include Aeschylus’ *The Oresteia*, Sappho’s *Poems*, Plato’s *Republic*, Lucretius’ *On the Nature of the Universe*, Ovid’s *Metamorphoses* or Cicero’s *On the Laws*, Chaucer’s *The Canterbury Tales* or Cervantes’s *Don Quixote*.

**Engaged Research**

IDSEM-UG 1894  4 UN  Tue, Thu  10:00-1:00  Gianpaolo Baiocchi  
**FULFILLS: SOCIAL SCIENCE**

This course introduces students to community-based research, its fundamental tools, and the potentials and limitations of particular methodologies. This kind of research may draw on philosophy of science, feminist scholarship, and critical social sciences, but it is ultimately research based in communities and driven by the needs of those communities. As such, it may not always meet reigning scientific or scholarly standards, and it is prone to criticisms of bias or particularism. At the same time, it has the potential to be more salient and meaningful to community members and to advocates of social change. In this class, we will explore these tensions around community-based research, addressing questions like: Do its potentials outweigh its limits? And what are the best ways to determine community need and to conduct this kind of research as a response to that need? Much of the course time, however, will be dedicated to carrying out projects based with three community-based groups in the New York City area. By the middle of the semester, the course will have moved entirely out of the classroom and participants should be willing to travel to different locations in the city.

**How Human? Cyborgs, Robots, and Artificial Intelligence**

IDSEM-UG 1979  4 UN  Tue, Thu  5:30-8:30  Cyd Cipolla  
**FULFILLS: SCIENCE**

“Robots Are Coming for Your Job Sooner Than You Think,” declared VICE in a September headline. Two months later, physicist Stephen Hawking said AI could be the “worst event in the history of our civilization.” What do we make of these proclamations: is this pragmatism, or doom-and-gloom? What do our concerns about robots say about our own humanity? What does it mean to consider post-humanity when the definition of the “human” is unclear? In this course, we examine the changing boundaries between artificial and real bodies through readings in studies of science and technology, feminist theories of embodiment, studies of race and ethnicity, posthumanism, futurism, and science fiction. Topics include the machine/human boundary, potential machine futures, and the ethics of our technological present (and future). Students will also experiment with their own cyborg identity through the creation of a piece of wearable technology or an interactive object.

**INTENSIVE: MAY 21 - JUNE 7**

**Summer Classical Theater Intensive:**
**Shakespeare in Performance**

ARTS-UG 1024  4 UN  Mon,Tue,Wed,Thu  6:00-9:15  Steinfeld, et al.  

Working with Fiasco Theater, this intensive class has two principal goals: to give students training in a variety of acting and performance techniques for the classic stage, and to mobilize those skills towards the interpretation and workshopping of a Shakespeare play. Each class session will be divided into workshops, which will focus on such topics as: voice and speech, stage combat, clown, working with verse, physical metaphor, writing and adapting songs for Shakespearean performance, and ensemble games. The second half of the class sessions will involve collective rehearsal of the Shakespeare play. This intensive will be appropriate for all students interested in the performance of Shakespeare, and attention will be paid to providing opportunities for those most interested in directing or designing as well as acting. All students will participate in all activities, but the focus of each student can include a diversity of roles.
INTENSIVE: MAY 21 - JUNE 1

Photojournalism Lab: The Ties That Bind

PRACT-UG 1001 0 UN  t.b.d.  Lauren Walsh
0 units. Permission required. Application deadline is April 23, 2018. Course fee: $850. Pass/Fail only.

What if you had the conceptual and technical skills to make visual narratives, and get audiences to look and learn? What if you could use images to give crucial voice to people and ideas that need to be seen and heard? In this Photojournalism Lab, students will become trained visual documentarians. This lab teaches the process of creating visual journalism, from conception of a photo project idea, through execution of the final product, to how to professionally pitch that product for distribution. The thematic focus of this workshop is “The Ties That Bind,” which is intentionally broad to give students freedom to interpret and explore that concept. In the midst of an enormous city, what connects people? Some connections are forced; others are natural. Are there divisions even amidst connection? What does connection entail? When does division outweigh? Who are the people, organizations or environments affected by these questions? And importantly, how can these stories be told in pictures? In this two-week intensive workshop, students learn necessary skills from Professor Walsh and renowned photojournalist Ron Haviv, both of whom lead photo critiques and teach essential techniques for editing one’s visual journalism. Skills taught include how to write and promote a project proposal for professional publication; developing a better eye and better camera skills for taking stronger pictures; how to think like an editor and edit down to the essential photos; and developing a personal project that has resonance with larger social matters. The culminating photo projects might focus on topics such as family, immigrant communities, marginalized groups, humanitarian organizations, religion, and gender (in)equality, among others. Ultimately, each student produces a powerful photo essay on a meaningful topic. This course will appeal to students interested in photojournalism, journalism, documentary photography, social justice, sociology, and urban studies.

PARIS: MAY 28 - JUNE 16

Black in the City of Light, Paris

TRAVL-UG 9301 4 UN  t.b.d.  Myisha Priest
FULFILLS: HUMANITIES
This three-week course meets in Paris. Permission required. For more information and to apply, please visit Gallatin’s website.

It is often claimed of Paris that the color blindness of its citizens and politics created a haven for African American expatriates. It is certainly true that some of the most important political, philosophical, literary and artistic works of African American culture arise from an encounter with the City of Light, but contained within these works is not “racelessness” but a pronounced sense and articulation of what it means to be a Black American. From the written works of Harlem Renaissance writers Langston Hughes, Claude McKay and Countee Cullen that fomented the Negritude movement, to the performances of Josephine Baker, to the art of Henry Ossawa Tanner and Beauford Delaney, to the music of jazz musicians Miles Davis, Charlie Parker and Bill Coleman, to the political philosophies and writings of W.E.B. DuBois and James Baldwin, Paris’s influence on the creation of African American culture has been profound. Less noted is the degree to which the African American presence in Paris influenced international art and political thought, from the use of African cubism among European artists to the shaping of the philosophies of thinkers like Sartre, Camus and de Beauvoir. We will focus on Paris as a site of exchange—as an intersection through which pass influential ideas, forms and actions. We will consider the degree to which the encounter with Paris paradoxically made African American writers and artists more aware of and intent upon defining and articulating their Americanness, and finding in it a foundation for increased political activism and shaping of a Pan-African sensibility and community. This class will examine the literature, art, food, geographies, and politics of African American expatriates in Paris, paying particular attention to the ways that the view from another shore shaped political thought and activism arising from a deepened awareness of national and international identity that Paris inspired.
BERLIN: JUNE 2 - JUNE 30

Berlin: Capital of Modernity
TRAVL-UG 9500  4 UN  t.b.d.  Karen Hornick / Fred Smoler
FULFILLS: HUMANITIES
This four-week course meets in Berlin. Permission required. For more information and to apply, please visit Gallatin’s website.

Some of the most thrilling, momentous, and terrible events of the 1900s occurred in Berlin, which present tales of warning and inspiration to the present century. This four-week interdisciplinary seminar tracks these major events and traces change through the study of primary materials (literature, film, art, buildings, music, political discourse) and secondary readings drawn from a range of disciplines including history, sociology, philosophy, and critical theory. 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; 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; this is the point of view to be adopted in this course. Students will take in many of the sights and sounds of old and contemporary Berlin but will focus on the involvement of twentieth-century, Berlin-based politicians, activists, artists, architects, bohemians, writers, and intellectuals with the causes, experience, and consequences of World War II. Our period of study begins just before the outbreak of World War I and ends during the astonishing building boom of the post-Wall 1990s and early 2000s. Classes, taught in English, will meet four days a week. Survival German language courses will be offered daily. Group site visits will occur throughout the week and on weekends but students will be given ample opportunity to explore Berlin and develop individual projects. Field trips will encompass the rich resources of the city’s museums, neighborhoods, historical sites, memorials, and cultural monuments.

DAKAR: JUNE 9 - JUNE 30

Postcolonial Urbanisms: Development, Environment, and Social Movements in Senegal
TRAVL-UG 9801  4 UN  t.b.d.  Rosalind Fredericks
FULFILLS: SOCIAL SCIENCE, GLOBAL
This three-week travel course goes to Dakar, Senegal. Permission required. For more information and to apply, please visit Gallatin’s website.

This travel course examines urban development in the postcolonial global South through the lens of cities in Senegal, West Africa. Like elsewhere across the global South, Senegal is rapidly becoming urban. This process implies a host of important transformations and challenges for development, the environment, and the socio-political lives of city dwellers. Owing to the country’s particular development trajectory, long history of urbanization, and important legacy as one of Africa’s strongest democracies, Senegal provides an especially fascinating place to examine these dynamics and grapple with their implications for urban processes all over the globe. Rejecting the language of crisis, chaos, and exception that is so often used to characterize urbanization in the global South, the course provides theoretically and experientially informed perspectives on the way postcolonial cities work as well as the challenges that remain. Though we will draw on readings from across the global South, the course will focus on the dynamic intersections of development, environment, and social movements in Senegal in light of the country’s particular history, geography, culture, and politics. Specifically, the course will be based in Senegal’s capital city, Dakar, but will include overnight trips to the other important Senegalese cities of Saint Louis (the colonial capital of French West Africa) and Touba (the holy city of Senegal’s Islamic Mouride Brotherhood) to compare the form and function of these alternative urban development trajectories. Through a combination of course readings, classroom lectures, tours, and field visits, we will explore the legacies of colonialism and unpack a number of key contemporary debates and challenges faced by urban planners and city residents. Within Dakar, day trips will include Gorée Island, the municipal garbage dump, a traditional fishing village, and a hip hop community center. The class will meet daily and field visits will occur throughout the week and on weekends. Through the lectures and field trips, we will be exposed to multiple challenges and approaches to development from a broad variety of actors, including municipal governments, NGOs, and grassroots community-based organizations.
The Consumerist Gaze

IDSEM-UG 1921 4 UN Tue, Thu 5:30-8:30 Lisa Daily

FULFILLS: SOCIAL SCIENCE

Through a critical exploration of ‘the consumerist gaze,’ this class considers how global capitalism as a process of production and consumption is mediated by the circulation of commodity images. More specifically, we seek to understand the role of commodity images in shaping consumer practices and politics, ways of thinking and seeing, and notions of belonging and difference. In the contemporary moment, that which is gazed upon takes any number of avenues from promises for a better self, environment, or world to images of racialized, exoticized, gendered, sexualized, classed, and ‘othered’ bodies and ways of being. While we will consider the origins of ‘the gaze’ as a theoretical approach, the consumerist variety acts as an especially useful framework by employing an interdisciplinary lens that utilizes cultural theory, visual culture, critical geography, business and advertising ethics, and political economy. Possible case studies and topics include: the United Colors of Benetton “Sentenced to Death” campaign, TOMS Shoes’ visualization of ethics in its model of poverty alleviation and examples of ‘poverty-porn,’ the ‘pinking’ of breast cancer awareness products, and commodity-activism. Possible readings include Raymond Williams, Stuart Hall, Laura Mulvey, Anne McClintock, Teju Cole, Sut Jhally, Roland Barthes, and Walter Benjamin.

Magazine Dreams: Conceiving, Designing, and Producing a 21st-Century Publication

ARTS-UG 1660 4 UN Mon, Wed 1:30-4:45 Lise Friedman

Magazines are a tantalizing mix of tradition and the new—exquisitely tuned reflections of where we are at a given moment (and frequently harbingers of what’s yet to occur) expressed through a mode of communication that took root in the eighteenth century. It’s this balance of convention and innovation that guarantees their endurance, whether manifested in print, online, or through an artful combination of the two. In this arts workshop students will work together at an accelerated pace to conceive and produce an in-class magazine that reflects the students’ interests and exposes them to the process such an endeavor entails. The first part of the workshop will be devoted to brainstorming and roughing out themes and design and editorial ideas, the second to their execution, and the final to the actual production of the publication itself.

INTENSIVE: JULY 2 - JULY 20

¡Revolución!

IDSEM-UG 1486 4 UN Mon, Tue, Wed Thu 10:00-1:15 Velasco

FULFILLS: SOCIAL SCIENCE, GLOBAL

Equating Latin America and revolution seems almost a truism. From Zapata to “Ché” 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 twentieth century Latin America, from the final collapse of Spanish colonialism in 1898 to the rise of chavismo in 1998, and finally considers the impact of this history on Latin America today. Authors may include, among others, Mariano Azuela, Eva Perón, Gustavo Gutierrez, Subcomandante Marcos, and Raul Zibechi.
Private Lesson

INDIV-UG 1701  1-4 UN
Pass/Fail only. Private Lesson Proposal form required. Proposal deadline: first day of classes. 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 lessons course credits.

Internship

INDIV-UG 1801  1-4 UN
Pass/Fail only. Internship Proposal form required. Proposal deadline: first day of classes. 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).

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 at Gallatin are pass/fail and students are required to meet with their faculty adviser, submit journal reflections, and produce a final project. Students may take a maximum of 24 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-UG 1901 2-4 UN

Independent Study Proposal form required. Proposal deadline: Monday, April 2. 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-UG 1925 2-4 UN

Tutorial Proposal form required. Proposal deadline: Monday, April 2. 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.
## FIRST-YEAR INTERDISCIPLINARY SEMINARS

**OPEN TO GALLATIN FIRST-YEAR STUDENTS ONLY**

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<td>FIRST-UG 112</td>
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<td>FIRST-UG 113</td>
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## FIRST-YEAR WRITING SEMINARS

**OPEN TO GALLATIN FIRST-YEAR STUDENTS ONLY**

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<td>FIRST-UG 436</td>
<td>Langston Hughes's Travels and Translations</td>
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## INTERDISCIPLINARY SEMINARS

### SOPHOMORES AND JUNIORS ONLY (2 UNITS)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Instructor</th>
</tr>
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</table>

### JUNIORS AND SENIORS ONLY

<table>
<thead>
<tr>
<th>Course</th>
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</tr>
</thead>
<tbody>
<tr>
<td>IDSEM-UG 1981</td>
<td>Television: Form and Content of Fictional Narratives</td>
<td>Karen Hornick</td>
</tr>
<tr>
<td>IDSEM-UG 1982</td>
<td>Fascism and Populism: History, Politics, and Rhetoric</td>
<td>George Shulman</td>
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### OPEN TO ALL, 14-WEEK, FOUR-UNIT SEMINARS

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Instructor</th>
</tr>
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<tbody>
<tr>
<td>IDSEM-UG 1965</td>
<td>Can the Past Be Repaired? The Dilemmas of Reparations as Justice</td>
<td>Ruben Carranza</td>
</tr>
<tr>
<td>IDSEM-UG 1968</td>
<td>Science on Trial</td>
<td>Gene Cittadino</td>
</tr>
<tr>
<td>IDSEM-UG 1969</td>
<td>Trade, Technology, Tanzania and the Swahili Coast</td>
<td>Ngina Chiteji</td>
</tr>
<tr>
<td>IDSEM-UG 1973</td>
<td>The Pleasures and Perils of Contemporary Exhibitions</td>
<td>Keith Miller</td>
</tr>
<tr>
<td>IDSEM-UG 1974</td>
<td>Women’s and Feminist Literature in the Contemporary Middle East</td>
<td>Mélanie Heydari</td>
</tr>
<tr>
<td>IDSEM-UG 1975</td>
<td>Ugly Feelings: Affect Theory in Contemporary Art and Literature</td>
<td>Yevgeniya Traps</td>
</tr>
<tr>
<td>IDSEM-UG 1976</td>
<td>Society and State in the Ottoman Empire</td>
<td>Mehmet Darakcioglu</td>
</tr>
<tr>
<td>IDSEM-UG 1977</td>
<td>Of Violence and the U.S. Empire: Militarization, Colonialism and Unruliness</td>
<td>Marie Cruz Soto</td>
</tr>
<tr>
<td>IDSEM-UG 1983</td>
<td>Feminist Writing as Social Activism: Perspectives from the Neocolonial World</td>
<td>Meena Kandasamy</td>
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</tbody>
</table>
### NEW FALL COURSES

#### INTERDISCIPLINARY SEMINARS (CONT.)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>IDSEM-UG 1978</td>
<td>Television and Participatory Fan Culture</td>
<td>Gregory Erickson</td>
</tr>
<tr>
<td>IDSEM-UG 1972</td>
<td>The Legacy of Harry Potter</td>
<td>Gregory Erickson</td>
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#### PRACTICUM

**ONLINE COURSE**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Instructor</th>
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</thead>
<tbody>
<tr>
<td>PRACT-UG 1701</td>
<td>Digital Identity, Digital Brand: Curating the Self</td>
<td>Nick Likos</td>
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</table>

#### ADVANCED WRITING COURSE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>WRTNG-UG 1260</td>
<td>Writing the Fantastic</td>
<td>Bret Gladstone</td>
</tr>
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</table>

#### ARTS WORKSHOPS

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS-UG 1054</td>
<td>The Middle East on Stage: Representation of Arabs and Muslims in American Theater</td>
<td>Leila Buck</td>
</tr>
<tr>
<td>ARTS-UG 1600</td>
<td>From Script to Screen: Making the Short Film</td>
<td>Keith Miller</td>
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</table>

<table>
<thead>
<tr>
<th>Course Code</th>
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<th>Instructor</th>
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<tbody>
<tr>
<td>ARTS-UG 1494</td>
<td>Sound and the City</td>
<td>Nina Katchadourian</td>
</tr>
<tr>
<td>ARTS-UG 1495</td>
<td>Humor in Visual Art</td>
<td>Nina Katchadourian</td>
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</table>

#### GRADUATE ELECTIVE

**OPEN TO ADVANCED UNDERGRADUATES WITH PERMISSION OF THE INSTRUCTOR**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>ELEC-GG 2663</td>
<td>Human Rights Through Documentaries</td>
<td>Aviva Slesin</td>
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### NEW SUMMER COURSE

#### INTERDISCIPLINARY SEMINAR

<table>
<thead>
<tr>
<th>Course Code</th>
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<th>Instructor</th>
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<tbody>
<tr>
<td>IDSEM-UG 1979</td>
<td>How Human? Cyborgs, Robots, and Artificial Intelligence</td>
<td>Cyd Cipolla</td>
</tr>
</tbody>
</table>
## Fall 2018 Course Schedule

### First-Year Interdisciplinary Seminars

**Open to Gallatin First-Year Students Only**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>FIRST-UG 24</td>
<td>Migration and American Culture</td>
<td>Dinwiddie</td>
<td>Tue</td>
<td>9:30-10:45, 12:30-3:15</td>
<td>p. 22</td>
</tr>
<tr>
<td>FIRST-UG 49</td>
<td>The Self and the Call of the Other</td>
<td>Greenberg</td>
<td>Mon, Wed</td>
<td>12:30-1:45</td>
<td>p. 22</td>
</tr>
<tr>
<td>FIRST-UG 51</td>
<td>The Thingliness of Things</td>
<td>Meltzer</td>
<td>Mon, Wed</td>
<td>12:30-1:45</td>
<td>p. 22</td>
</tr>
<tr>
<td>FIRST-UG 70</td>
<td>Holy Grails</td>
<td>Romig</td>
<td>Mon, Wed</td>
<td>12:30-1:45</td>
<td>p. 22</td>
</tr>
<tr>
<td>FIRST-UG 71</td>
<td>Political Theatre</td>
<td>Forman</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>p. 23</td>
</tr>
<tr>
<td>FIRST-UG 75</td>
<td>The Arabian Nights</td>
<td>Antoon</td>
<td>Mon, Wed</td>
<td>11:00-12:15</td>
<td>p. 23</td>
</tr>
<tr>
<td>FIRST-UG 77</td>
<td>The Game of Go and the Art of War in Early China</td>
<td>Harkness</td>
<td>Mon, Wed</td>
<td>9:30-10:45</td>
<td>p. 23</td>
</tr>
<tr>
<td>FIRST-UG 89</td>
<td>Double, Double</td>
<td>Vydrin</td>
<td>Tue, Thu</td>
<td>6:20-7:35</td>
<td>p. 23</td>
</tr>
<tr>
<td>FIRST-UG 99</td>
<td>From Mishima to Murakami</td>
<td>Cornyetz</td>
<td>Mon, Wed</td>
<td>2:00-3:15</td>
<td>p. 24</td>
</tr>
<tr>
<td>FIRST-UG 104</td>
<td>Literature and the Environment</td>
<td>DeWitt</td>
<td>Tue, Thu</td>
<td>9:30-10:45</td>
<td>p. 24</td>
</tr>
<tr>
<td>FIRST-UG 105</td>
<td>Urban Music, Urban Spaces</td>
<td>Coleman</td>
<td>Mon, Wed</td>
<td>11:00-12:15</td>
<td>p. 24</td>
</tr>
<tr>
<td>FIRST-UG 108</td>
<td>Technologies of Meaning</td>
<td>Kijowski</td>
<td>Mon, Wed</td>
<td>9:30-10:45</td>
<td>p. 25</td>
</tr>
<tr>
<td>FIRST-UG 109</td>
<td>The Concept of Race in Society and History</td>
<td>DaCosta</td>
<td>Tue, Thu</td>
<td>11:00-12:15</td>
<td>p. 25</td>
</tr>
<tr>
<td>FIRST-UG 110</td>
<td>Wisdom for Life</td>
<td>Lewis</td>
<td>Tue, Thu</td>
<td>3:30-4:45</td>
<td>p. 25</td>
</tr>
<tr>
<td>FIRST-UG 111</td>
<td>Reading Closely, Reading Historically</td>
<td>Vargo</td>
<td>Mon, Wed</td>
<td>9:30-10:45</td>
<td>p. 25</td>
</tr>
<tr>
<td>FIRST-UG 112</td>
<td>Thinking Poetically</td>
<td>Goldfarb</td>
<td>Tue, Thu</td>
<td>11:00-12:15</td>
<td>p. 26</td>
</tr>
<tr>
<td>FIRST-UG 113</td>
<td>(Un)relatable</td>
<td>Gadberry</td>
<td>Mon, Wed</td>
<td>3:30-4:45</td>
<td>p. 26</td>
</tr>
<tr>
<td>FIRST-UG 114</td>
<td>American Paranoia: Community &amp; Fear of &quot;Others&quot;</td>
<td>Kurtz</td>
<td>Mon, Wed</td>
<td>11:00-12:15</td>
<td>p. 26</td>
</tr>
</tbody>
</table>

**Please note:** the extended meeting time on Friday accommodates travel to and from NYC sites.

**Please note:** this course may include a few field trips during class time, and/or on Fridays. Students are advised not to schedule any classes immediately before this class or on Friday afternoon.

### First-Year Writing Seminars

**Open to Gallatin First-Year Students Only**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>FIRST-UG 319</td>
<td>Aesthetics on Trial</td>
<td>Trogan</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>p. 27</td>
</tr>
<tr>
<td>FIRST-UG 343</td>
<td>Writers on Writing</td>
<td>Foley</td>
<td>Mon, Wed</td>
<td>3:30-4:45</td>
<td>p. 27</td>
</tr>
<tr>
<td>FIRST-UG 357</td>
<td>Wilderness and Civilization</td>
<td>Libby</td>
<td>Mon, Wed</td>
<td>11:00-12:15</td>
<td>p. 27</td>
</tr>
<tr>
<td>FIRST-UG 361</td>
<td>Collage: From Art to Life and Back</td>
<td>Vydrin</td>
<td>Mon, Wed</td>
<td>2:00-3:15</td>
<td>p. 27</td>
</tr>
<tr>
<td>FIRST-UG 395</td>
<td>Frankenstein and Revisions</td>
<td>DeWitt</td>
<td>Tue, Thu</td>
<td>11:00-12:15</td>
<td>p. 28</td>
</tr>
<tr>
<td>FIRST-UG 403</td>
<td>Abundance</td>
<td>Jockims</td>
<td>Mon, Wed</td>
<td>9:30-10:45</td>
<td>p. 28</td>
</tr>
<tr>
<td>FIRST-UG 413</td>
<td>Musical Subcultures</td>
<td>Petrusich</td>
<td>Tue, Thu</td>
<td>4:55-6:10</td>
<td>p. 28</td>
</tr>
<tr>
<td>FIRST-UG 419</td>
<td>Disability Arts &amp; Culture</td>
<td>Gotkin</td>
<td>Mon, Wed</td>
<td>2:00-3:15</td>
<td>p. 29</td>
</tr>
<tr>
<td>FIRST-UG 420</td>
<td>The Politics of Home</td>
<td>Kennedy</td>
<td>Tue, Thu</td>
<td>9:30-10:45</td>
<td>p. 29</td>
</tr>
<tr>
<td>FIRST-UG 422</td>
<td>The History of Orientalism &amp; Politics of Its Legacy</td>
<td>Turoff</td>
<td>Mon, Wed</td>
<td>12:30-1:45</td>
<td>p. 29</td>
</tr>
<tr>
<td>FIRST-UG 423</td>
<td>Bedtime Writing: The Literature of Sleep</td>
<td>Versteegh</td>
<td>Mon, Wed</td>
<td>2:00-3:15</td>
<td>p. 30</td>
</tr>
<tr>
<td>FIRST-UG 424</td>
<td>Work, Freedom and Social Change</td>
<td>Remes</td>
<td>Tue, Thu</td>
<td>11:00-12:15</td>
<td>p. 30</td>
</tr>
<tr>
<td>FIRST-UG 426</td>
<td>What is Science Fiction?</td>
<td>Grimstad</td>
<td>Mon, Wed</td>
<td>3:30-4:45</td>
<td>p. 30</td>
</tr>
<tr>
<td>FIRST-UG 429</td>
<td>Fictions on the Record</td>
<td>Howell</td>
<td>Mon, Wed</td>
<td>12:30-1:45</td>
<td>p. 30</td>
</tr>
<tr>
<td>FIRST-UG 430</td>
<td>Welcome to the Desert of the Real</td>
<td>Werner</td>
<td>Tue, Thu</td>
<td>4:55-6:10</td>
<td>p. 30</td>
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</table>
### FIRST-YEAR WRITING SEMINARS (CONT.)

<table>
<thead>
<tr>
<th>Course Code</th>
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<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>FIRST-UG 432</td>
<td>Pilgrimage, Road Stories and Travel Narratives</td>
<td>Lee</td>
<td>Mon, Wed</td>
<td>2:00-3:15</td>
<td>p. 31</td>
</tr>
<tr>
<td>FIRST-UG 433</td>
<td>Science/Fiction</td>
<td>Greenspan</td>
<td>Mon, Wed</td>
<td>9:30-10:45</td>
<td>p. 31</td>
</tr>
<tr>
<td>FIRST-UG 434</td>
<td>Literary Transformations from Ovid to the Present</td>
<td>Squitieri</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>p. 31</td>
</tr>
<tr>
<td>FIRST-UG 435</td>
<td>Money and Literature, Capital Fictions</td>
<td>Osipova</td>
<td>Mon, Wed</td>
<td>4:55-6:10</td>
<td>p. 32</td>
</tr>
<tr>
<td>FIRST-UG 436</td>
<td>Langston Hughes’s Travels and Translations</td>
<td>Cooksey</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>p. 32</td>
</tr>
</tbody>
</table>

### TRANSFER STUDENT RESEARCH SEMINARS

OPEN TO GALLATIN TRANSFER STUDENTS ONLY

Permission required. To register, please contact Gallatin’s Transfer Student Class Advisers (gallatin.transfers@nyu.edu).

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>FIRST-UG 802</td>
<td>Coming Home: Identity and Place</td>
<td>Lemberg</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>p. 33</td>
</tr>
<tr>
<td>FIRST-UG 807</td>
<td>Popular Religion and Popular Culture</td>
<td>Erickson</td>
<td>Tue, Thu</td>
<td>9:30-10:45</td>
<td>p. 33</td>
</tr>
<tr>
<td>FIRST-UG 814</td>
<td>La Mode: Fashioning Modernity</td>
<td>Gelman</td>
<td>Mon, Wed</td>
<td>12:30-1:45</td>
<td>p. 33</td>
</tr>
</tbody>
</table>

### INTERDISCIPLINARY SEMINARS

SOPHOMORES ONLY

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<tr>
<th>Course Code</th>
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<th>Time</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>IDSEM-UG 1122</td>
<td>Discourses of Love: Antiquity to the Renaissance</td>
<td>Mirabella</td>
<td>Tue, Thu</td>
<td>3:30-4:45</td>
<td>p. 34</td>
</tr>
<tr>
<td>IDSEM-UG 1730</td>
<td>Art in Critical Theory</td>
<td>Mokgosi</td>
<td>Thu</td>
<td>3:30-6:10</td>
<td>p. 34</td>
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SOPHOMORES AND JUNIORS ONLY

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
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<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>IDSEM-UG 1527</td>
<td>Finance for Social Theorists</td>
<td>Raj Singh</td>
<td>Mon</td>
<td>7:45-10:15</td>
<td>p. 34</td>
</tr>
</tbody>
</table>

The list of instructors include Rebecca Amato, Sinan Antoon, Kwami Coleman, Sybil Cooksey, Marie Cruz Soto, Kim DaCosta, Lisa Daily, Anne DeWitt, Kristoffer Diaz, Michael Dinwiddie, Valerie Forman, Hannah Garman, Kristin Horton, AB Haber, Rosanne Kennedy, Eugenia Kisin, Ritty Lukose, Meleko Mokgosi, Vasuki Nesiah, Myisha Priest, Frank Roberts, George Shulman, and Alejandro Velasco.

SOPHOMORES, JUNIORS, AND SENIORS ONLY

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<tr>
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<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>IDSEM-UG 1061</td>
<td>Literary Forms and the Craft of Criticism</td>
<td>Friedman</td>
<td>Wed</td>
<td>12:30-3:15</td>
<td>p. 35</td>
</tr>
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</table>

JUNIORS AND SENIORS ONLY

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<tbody>
<tr>
<td>IDSEM-UG 1981</td>
<td>Television: Form &amp; Content of Fictional Narratives</td>
<td>Hornick</td>
<td>Wed</td>
<td>2:00-4:45</td>
<td>p. 36</td>
</tr>
<tr>
<td>IDSEM-UG 1982</td>
<td>Fascism &amp; Populism: History, Politics &amp; Rhetoric</td>
<td>Shulman</td>
<td>Tue</td>
<td>6:20-9:00</td>
<td>p. 36</td>
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OPEN TO ALL, 14-WEEK, FOUR-UNIT SEMINARS

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<tr>
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<tbody>
<tr>
<td>IDSEM-UG 1144</td>
<td>Free Speech and Democracy</td>
<td>Thaler</td>
<td>Wed</td>
<td>6:20-9:00</td>
<td>p. 37</td>
</tr>
<tr>
<td>IDSEM-UG 1156</td>
<td>The Darwinian Revolution</td>
<td>Cittadino</td>
<td>Mon, Wed</td>
<td>11:00-12:15</td>
<td>p. 37</td>
</tr>
<tr>
<td>IDSEM-UG 1215</td>
<td>Narrative Investigations I</td>
<td>Pies</td>
<td>Tue, Thu</td>
<td>11:00-12:15</td>
<td>p. 37</td>
</tr>
<tr>
<td>IDSEM-UG 1268</td>
<td>Cultural Politics of Childhood</td>
<td>McCreery</td>
<td>Wed</td>
<td>3:30-6:10</td>
<td>p. 37</td>
</tr>
<tr>
<td>IDSEM-UG 1277</td>
<td>Alchemy and the Transformation of Self</td>
<td>Robbins</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>p. 38</td>
</tr>
<tr>
<td>IDSEM-UG 1311</td>
<td>Mad Science/Mad Pride</td>
<td>Lewis</td>
<td>Thu</td>
<td>6:20-9:00</td>
<td>p. 38</td>
</tr>
<tr>
<td>IDSEM-UG 1351</td>
<td>Passion and Poetics in Early Japan</td>
<td>Cornyetz</td>
<td>Mon, Wed</td>
<td>4:55-6:10</td>
<td>p. 38</td>
</tr>
<tr>
<td>IDSEM-UG 1357</td>
<td>The Qur’an</td>
<td>Antoon</td>
<td>Tue</td>
<td>6:20-9:00</td>
<td>p. 38</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Instructor</td>
<td>Days</td>
<td>Time</td>
<td>Location</td>
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</tr>
<tr>
<td>IDSEM-UG 1372</td>
<td>African Diasporic Art &amp; Spirituality in the Americas</td>
<td>Dawson</td>
<td>Mon</td>
<td>3:30-6:10</td>
<td>p. 39</td>
</tr>
<tr>
<td>IDSEM-UG 1381</td>
<td>Creative Democracy: The Pragmatist Tradition</td>
<td>Caspary</td>
<td>Wed</td>
<td>3:30-6:10</td>
<td>p. 39</td>
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<tr>
<td>IDSEM-UG 1425</td>
<td>The Philosophic Dialogue</td>
<td>Pies</td>
<td>Tue, Thu</td>
<td>3:30-4:45</td>
<td>p. 39</td>
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<tr>
<td>IDSEM-UG 1504</td>
<td>Guilty Subjects</td>
<td>Murphy</td>
<td>Mon, Wed</td>
<td>9:30-10:45</td>
<td>p. 40</td>
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<tr>
<td>IDSEM-UG 1523</td>
<td>Feminism, Empire and Postcoloniality</td>
<td>Cruz Soto</td>
<td>Tue, Thu</td>
<td>9:30-10:45</td>
<td>p. 40</td>
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<tr>
<td>IDSEM-UG 1562</td>
<td>Reading the Faces of Ancient Cultures</td>
<td>Franks</td>
<td>Mon, Wed</td>
<td>9:30-10:45</td>
<td>p. 40</td>
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<tr>
<td>IDSEM-UG 1577</td>
<td>The Ethnographic Imagination</td>
<td>Lukose</td>
<td>Tue</td>
<td>9:30-12:15</td>
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<td>IDSEM-UG 1586</td>
<td>Consumerism in Comparative Perspective</td>
<td>DaCosta</td>
<td>Wed</td>
<td>11:00-1:45</td>
<td>p. 41</td>
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<tr>
<td>IDSEM-UG 1596</td>
<td>Domesticating the Wild in Children’s Literature</td>
<td>Priest</td>
<td>Wed</td>
<td>3:30-6:10</td>
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<tr>
<td>IDSEM-UG 1609</td>
<td>Dante's World</td>
<td>Rutigliano</td>
<td>Wed</td>
<td>3:30-6:10</td>
<td>p. 41</td>
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<tr>
<td>IDSEM-UG 1618</td>
<td>Media and Fashion</td>
<td>Luckett</td>
<td>Fri</td>
<td>11:00-1:45</td>
<td>p. 42</td>
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<tr>
<td>IDSEM-UG 1628</td>
<td>Think Big: Global Issues and Ecological Solutions Sect 002 for Environmental Studies majors.</td>
<td>Joachim</td>
<td>Tue</td>
<td>3:30-6:10</td>
<td>p. 42</td>
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<tr>
<td>IDSEM-UG 1651</td>
<td>From Memory to Myth: The Mighty Charlemagne Same as HIST-UA 275 002.</td>
<td>Romig</td>
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<td>IDSEM-UG 1675</td>
<td>Popular Dance and American Cultural Identity</td>
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<td>IDSEM-UG 1700</td>
<td>Becoming “Global,” Forging “Modernity”</td>
<td>Forman</td>
<td>Tue</td>
<td>3:30-6:10</td>
<td>p. 43</td>
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<tr>
<td>IDSEM-UG 1711</td>
<td>Politics, Writing &amp; Nobel Prize in Latin America</td>
<td>Mehta</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>p. 43</td>
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<tr>
<td>IDSEM-UG 1714</td>
<td>What is Critique? Same as COLIT-UA 955 001.</td>
<td>Huber</td>
<td>Tue</td>
<td>3:30-6:10</td>
<td>p. 43</td>
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<tr>
<td>IDSEM-UG 1739</td>
<td>Kinship and Community</td>
<td>King</td>
<td>Mon, Wed</td>
<td>4:55-6:10</td>
<td>p. 44</td>
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<tr>
<td>IDSEM-UG 1740</td>
<td>Bridging Culture and Nature Section 2 for Environmental Studies majors only.</td>
<td>Tolisano</td>
<td>Tue</td>
<td>6:20-9:00</td>
<td>p. 44</td>
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<tr>
<td>IDSEM-UG 1750</td>
<td>Good Design: Objects, Bodies, Buildings, Cities Formerly titled “Good Design: Scale.”</td>
<td>Harpman</td>
<td>Tue, Thu</td>
<td>9:30-10:45</td>
<td>p. 44</td>
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<tr>
<td>IDSEM-UG 1752</td>
<td>This Mediated Life</td>
<td>Cornell</td>
<td>Fri</td>
<td>2:00-4:45</td>
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<td>IDSEM-UG 1767</td>
<td>Crime in the USA</td>
<td>Chiteji</td>
<td>Mon, Wed</td>
<td>12:30-1:45</td>
<td>p. 45</td>
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<tr>
<td>IDSEM-UG 1795</td>
<td>Art and Ethics</td>
<td>Trogan</td>
<td>Thu</td>
<td>6:20-9:00</td>
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<tr>
<td>IDSEM-UG 1801</td>
<td>Minds and Bodies: A History of Neuroscience</td>
<td>Matz</td>
<td>Thu</td>
<td>6:20-9:00</td>
<td>p. 45</td>
</tr>
<tr>
<td>IDSEM-UG 1802</td>
<td>Hearing Difference</td>
<td>Coleman</td>
<td>Mon, Wed</td>
<td>2:00-3:15</td>
<td>p. 46</td>
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<tr>
<td>IDSEM-UG 1819</td>
<td>What is Post-structuralism?</td>
<td>Murphy</td>
<td>Mon, Wed</td>
<td>12:30-1:45</td>
<td>p. 46</td>
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<td>IDSEM-UG 1821</td>
<td>Democracy and Difference</td>
<td>Kennedy</td>
<td>Wed</td>
<td>12:30-3:15</td>
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<td>IDSEM-UG 1827</td>
<td>Justice, Tragedy and Philosophy</td>
<td>Han</td>
<td>Fri</td>
<td>3:30-6:10</td>
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<tr>
<td>IDSEM-UG 1839</td>
<td>Freud</td>
<td>Meltzer</td>
<td>Thu</td>
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<tr>
<td>IDSEM-UG 1856</td>
<td>The Politics, Ethics and Aesthetics of Photography</td>
<td>Huber</td>
<td>Mon</td>
<td>3:30-6:10</td>
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<tr>
<td>IDSEM-UG 1859</td>
<td>Modern Poetry and the Senses</td>
<td>Goldfarb</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>p. 47</td>
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<tr>
<td>IDSEM-UG 1880</td>
<td>Cities and Citizenship: Readings in Global Urbanism</td>
<td>Fredericks</td>
<td>Mon</td>
<td>12:30-3:15</td>
<td>p. 48</td>
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<tr>
<td>IDSEM-UG 1883</td>
<td>Aesthetic Justice</td>
<td>Kisin</td>
<td>Thu</td>
<td>2:00-4:45</td>
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<tr>
<td>IDSEM-UG 1884</td>
<td>Accessorizing the Renaissance Europe</td>
<td>Mirabellla</td>
<td>Tue, Thu</td>
<td>11:00-12:15</td>
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<td>Course Code</td>
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<td>Instructor</td>
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<td>IDSEM-UG 1886</td>
<td>Imagining Justice</td>
<td>Priest</td>
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<td>IDSEM-UG 1888</td>
<td>Deconstructing the Wall</td>
<td>Brooks</td>
<td>Mon, Wed</td>
<td>11:00-12:15</td>
<td>p. 49</td>
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<tr>
<td>IDSEM-UG 1889</td>
<td>Body Art, Body Horror</td>
<td>Shirkey</td>
<td>Mon</td>
<td>3:30-6:10</td>
<td>p. 49</td>
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<tr>
<td>IDSEM-UG 1901</td>
<td>Social Theory and Curatorial Practice</td>
<td>Kisin</td>
<td>Wed</td>
<td>3:30-6:10</td>
<td>p. 49</td>
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<td>This course may be combined with a 2-unit,</td>
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<td>competitive internship (information forthcoming)</td>
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<td>IDSEM-UG 1908</td>
<td>Race and Criminal Law</td>
<td>Thompson</td>
<td>Tue</td>
<td>2:00-4:45</td>
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<tr>
<td>IDSEM-UG 1925</td>
<td>Food and Nature in Cities</td>
<td>Remes</td>
<td>Thu</td>
<td>2:00-4:45</td>
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<td>Section 002 for Environmental Studies majors only.</td>
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<td>IDSEM-UG 1929</td>
<td>Kings and Kingship in the Ancient Near East</td>
<td>Franks</td>
<td>Mon, Wed</td>
<td>12:30-1:45</td>
<td>p. 50</td>
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<tr>
<td>IDSEM-UG 1933</td>
<td>Postcolonial Theory and Visual Culture</td>
<td>Berthe</td>
<td>Mon, Wed</td>
<td>11:00-12:15</td>
<td>p. 50</td>
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<tr>
<td>IDSEM-UG 1937</td>
<td>Underground Alien Outsider Queer</td>
<td>Cooksey</td>
<td>Wed</td>
<td>3:30-6:10</td>
<td>p. 51</td>
</tr>
<tr>
<td>IDSEM-UG 1954</td>
<td>Plagues, Epidemics, Terror: A Literary History</td>
<td>Fortin</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>p. 51</td>
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<tr>
<td>IDSEM-UG 1957</td>
<td>Spaces of Early Modern Science</td>
<td>Andrews</td>
<td>Fri</td>
<td>2:00-4:45</td>
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<tr>
<td>IDSEM-UG 1961</td>
<td>The Western History of Madness</td>
<td>Ophir</td>
<td>Fri</td>
<td>12:30-3:15</td>
<td>p. 51</td>
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<tr>
<td>IDSEM-UG 1965</td>
<td>Can the Past Be Repaired?</td>
<td>Carranza</td>
<td>Fri</td>
<td>3:30-6:10</td>
<td>p. 52</td>
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<tr>
<td>IDSEM-UG 1966</td>
<td>Race and Photography</td>
<td>Walsh</td>
<td>Tue</td>
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<td>IDSEM-UG 1967</td>
<td>Risky Business: Law, Economics &amp; Society</td>
<td>Ratzan</td>
<td>Tue, Thu</td>
<td>9:30-10:45</td>
<td>p. 52</td>
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<td>IDSEM-UG 1968</td>
<td>Science on Trial</td>
<td>Cittadino</td>
<td>Tue, Thu</td>
<td>9:30-10:45</td>
<td>p. 53</td>
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<tr>
<td>IDSEM-UG 1969</td>
<td>Trade, Technology, Tanzania and the Swahili Coast</td>
<td>Chiteji</td>
<td>Tue, Thu</td>
<td>4:55-6:10</td>
<td>p. 53</td>
</tr>
<tr>
<td>IDSEM-UG 1972</td>
<td>The Pleasures &amp; Perils of Contemporary Exhibitions</td>
<td>Miller</td>
<td>Wed</td>
<td>3:30-6:10</td>
<td>p. 53</td>
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<td>This course may be combined with a 2-unit,</td>
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<td>competitive internship (information forthcoming)</td>
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<td>arranged by Gallatin.</td>
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<tr>
<td>IDSEM-UG 1974</td>
<td>Women's and Feminist Literature</td>
<td>Heydari</td>
<td>Fri</td>
<td>12:30-3:15</td>
<td>p. 54</td>
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<tr>
<td>IDSEM-UG 1975</td>
<td>Ugly Feelings: Affect Theory</td>
<td>Traps</td>
<td>Mon, Wed</td>
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<td>p. 54</td>
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<tr>
<td>IDSEM-UG 1976</td>
<td>Society and State in the Ottoman Empire</td>
<td>Darakcioglu</td>
<td>Fri</td>
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<td>p. 54</td>
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<tr>
<td>IDSEM-UG 1977</td>
<td>Of Violence and the U.S. Empire</td>
<td>Cruz Soto</td>
<td>Tue, Thu</td>
<td>11:00-12:15</td>
<td>p. 55</td>
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<tr>
<td>IDSEM-UG 1983</td>
<td>Feminist Writing as Social Activism</td>
<td>Kandasamy</td>
<td>Thu</td>
<td>3:30-6:10</td>
<td>p. 55</td>
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**SEVEN-WEEK SEMINARS / FIRST SEVEN WEEKS**

<table>
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<tr>
<th>Course Code</th>
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<th>Days</th>
<th>Time</th>
<th>Location</th>
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<tr>
<td>IDSEM-UG 1932</td>
<td>A Walker in the City</td>
<td>Theeman</td>
<td>Mon, Wed</td>
<td>9:30-10:45</td>
<td>p. 56</td>
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<td>2 units. First Class: Sept. 5; Last Class: Oct. 22.</td>
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<tr>
<td>IDSEM-UG 1971</td>
<td>Causes Beyond Borders</td>
<td>Nesiah</td>
<td>Wed</td>
<td>3:30-6:10</td>
<td>p. 56</td>
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<tr>
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<td>2 units. First Class: Sept. 5; Last Class: Oct. 17.</td>
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<tr>
<td>IDSEM-UG 1978</td>
<td>Television and Participatory Fan Culture</td>
<td>Erickson</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>p. 57</td>
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<tr>
<td></td>
<td>2 units. First Class: Sept. 4; Last Class: Oct. 23.</td>
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**SEVEN-WEEK SEMINARS / LAST SEVEN WEEKS**

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<tbody>
<tr>
<td>IDSEM-UG 1972</td>
<td>The Legacy of Harry Potter</td>
<td>Erickson</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>p. 57</td>
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**PRACTICUMS**

<table>
<thead>
<tr>
<th>Course Code</th>
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<th>Days</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>PRACT-UG 1301</td>
<td>Practicum in Fashion Business</td>
<td>Brooks &amp; Luckett</td>
<td>Mon</td>
<td>11:00-1:45</td>
<td>p. 58</td>
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<tr>
<td></td>
<td>Permission required. Application deadline: Friday, March 23, 2018: 5:00pm.</td>
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<tr>
<td>PRACT-UG 1350</td>
<td>Advanced Practicum in Fashion Business</td>
<td>Brooks &amp; Friedman</td>
<td>Wed</td>
<td>9:30-12:15</td>
<td>p. 58</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Permission required. Application deadline is Friday, March 23, 2018, 5:00pm. Prerequisite PRACT-UG 1301 or a demonstrable understanding of the fashion business through evidence of related coursework and internship and/or work experience.</td>
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## Fall 2018 Course Schedule

### Practicums (Cont.)

<table>
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<tr>
<td>PRACT-UG 1460</td>
<td>Writing and Watching</td>
<td>Leonard</td>
<td>Wed</td>
<td>9:30-12:15</td>
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<tr>
<td>PRACT-UG 1480</td>
<td>Practical Utopias</td>
<td>Read</td>
<td>Mon, Wed</td>
<td>2:00-3:15</td>
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Formerly titled "Insistence and Possibility: New and Alternate Economy Projects in 21st-Century New York."

### Online Course

<table>
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<tbody>
<tr>
<td>PRACT-UG 1701</td>
<td>Digital Identity, Digital Brand: Curating the Self</td>
<td>Likos</td>
<td>t.b.a.</td>
<td></td>
<td>59</td>
</tr>
</tbody>
</table>

2 units. This online course will take place over the 14-week semester. The workload will be commensurate with a 2-unit course. Communications will take place via NYU Classes and NYU Web Publishing (WordPress). The syllabus will clearly outline assignments. The instructor will contact students during the first week of classes with specific instructions.

### Advanced Writing Courses

<table>
<thead>
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<tbody>
<tr>
<td>WRTNG-UG 1015</td>
<td>The Practice of Writing</td>
<td>Hightower</td>
<td>Fri</td>
<td>12:30-3:15</td>
<td>60</td>
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<tr>
<td>WRTNG-UG 1039</td>
<td>Writing About Popular Music</td>
<td>Petrusich</td>
<td>Thu</td>
<td>6:20-9:00</td>
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<tr>
<td>WRTNG-UG 1044</td>
<td>Criticism’s Possible Futures</td>
<td>Ratliff</td>
<td>Thu</td>
<td>3:30-6:10</td>
<td>60</td>
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<tr>
<td>WRTNG-UG 1070</td>
<td>Writing About Film</td>
<td>Bram</td>
<td>Fri</td>
<td>12:30-3:15</td>
<td>60</td>
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<tr>
<td>WRTNG-UG 1080</td>
<td>Writing About Dance</td>
<td>Malnig</td>
<td>Tue</td>
<td>3:30-6:10</td>
<td>60</td>
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<tr>
<td>WRTNG-UG 1110</td>
<td>Food Across Genres</td>
<td>Franklin</td>
<td>Thu</td>
<td>3:30-6:10</td>
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<tr>
<td>WRTNG-UG 1230</td>
<td>Writing Cross-Culturally</td>
<td>Agabian</td>
<td>Mon</td>
<td>3:30-6:10</td>
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<tr>
<td>WRTNG-UG 1260</td>
<td>Writing the Fantastic</td>
<td>Gladstone</td>
<td>Wed</td>
<td>12:30-3:15</td>
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<tr>
<td>WRTNG-UG 1295</td>
<td>Creative Nonfiction: From Idea to Essay</td>
<td>Bolick</td>
<td>Fri</td>
<td>11:00-1:45</td>
<td>62</td>
</tr>
<tr>
<td>WRTNG-UG 1312</td>
<td>The Autobiographical Essay</td>
<td>Corbett</td>
<td>Fri</td>
<td>2:00-4:45</td>
<td>62</td>
</tr>
<tr>
<td>WRTNG-UG 1314</td>
<td>Outsider in the City: Writing Your New York Story</td>
<td>Nair</td>
<td>Fri</td>
<td>2:00-4:45</td>
<td>62</td>
</tr>
<tr>
<td>WRTNG-UG 1364</td>
<td>The Versatile Storyteller: Writing Young Adult Fict.</td>
<td>Horan</td>
<td>Tue, Thu</td>
<td>9:30-10:45</td>
<td>62</td>
</tr>
<tr>
<td>WRTNG-UG 1460</td>
<td>Adult Literacy and Social Change</td>
<td>Ramdeholl</td>
<td>Tue</td>
<td>6:20-9:00</td>
<td>63</td>
</tr>
<tr>
<td>WRTNG-UG 1506</td>
<td>Writing about Television Drama</td>
<td>Austerlitz</td>
<td>Wed</td>
<td>3:30-6:10</td>
<td>63</td>
</tr>
<tr>
<td>WRTNG-UG 1508</td>
<td>Writing for Late Night Television</td>
<td>Gilles</td>
<td>Mon</td>
<td>3:30-6:10</td>
<td>63</td>
</tr>
<tr>
<td>WRTNG-UG 1537</td>
<td>Crafting Short Fiction from the Sentence Up</td>
<td>Rinehart</td>
<td>Wed</td>
<td>6:20-9:00</td>
<td>63</td>
</tr>
</tbody>
</table>

The following courses—WRTNG-UG 1550, WRTNG-UG 1555, WRTNG-UG 1560, and WRTNG-UG 1564—may be taken two times:

<table>
<thead>
<tr>
<th>Code</th>
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<th>Instructor</th>
<th>Days</th>
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</tr>
</thead>
<tbody>
<tr>
<td>WRTNG-UG 1540</td>
<td>Reading and Writing the Short Story</td>
<td>Zoref</td>
<td>Mon</td>
<td>3:30-6:10</td>
<td>64</td>
</tr>
<tr>
<td>WRTNG-UG 1550</td>
<td>Fiction Writing</td>
<td>Spain</td>
<td>Mon</td>
<td>6:20-9:00</td>
<td>64</td>
</tr>
<tr>
<td>WRTNG-UG 1560</td>
<td>The Art and Craft of Poetry</td>
<td>Fragos</td>
<td>Wed</td>
<td>6:20-9:00</td>
<td>64</td>
</tr>
</tbody>
</table>

### Arts Workshops

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
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</tr>
</thead>
<tbody>
<tr>
<td>ARTS-UG 1014</td>
<td>Something to Sing About: Acting in Musical Theatre</td>
<td>Steinfeld</td>
<td>Mon</td>
<td>12:30-3:15</td>
<td>65</td>
</tr>
</tbody>
</table>

Same as DRLIT-UA 297 001.

<table>
<thead>
<tr>
<th>Code</th>
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<th>Days</th>
<th>Time</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS-UG 1032</td>
<td>Directing for the Twenty-first Century</td>
<td>Horton</td>
<td>Tue</td>
<td>3:30-6:10</td>
<td>65</td>
</tr>
</tbody>
</table>

Same as DRLIT-UA 508 001.

<table>
<thead>
<tr>
<th>Code</th>
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<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS-UG 1037</td>
<td>The Open Voice</td>
<td>Austrian &amp; Piper</td>
<td>Tue, Thu</td>
<td>2:00-3:15</td>
<td>65</td>
</tr>
</tbody>
</table>

This is a physical course and a performance course; students need not have any previous experience with yoga or performance but must be willing and able to be physically active and participate.

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS-UG 1054</td>
<td>The Middle East on Stage</td>
<td>Buck</td>
<td>Mon</td>
<td>3:30-6:10</td>
<td>65</td>
</tr>
<tr>
<td>ARTS-UG 1065</td>
<td>Performing Comedy</td>
<td>Gregory</td>
<td>Wed</td>
<td>3:30-6:10</td>
<td>66</td>
</tr>
</tbody>
</table>

Permission of the instructor required (mag19@nyu.edu).

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Page</th>
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<tbody>
<tr>
<td>ARTS-UG 1080</td>
<td>Site-Specific Performance</td>
<td>Bowers</td>
<td>Thu</td>
<td>9:30-12:15</td>
<td>66</td>
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</table>
## ARTS WORKSHOPS (CONT.)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS-UG 1105</td>
<td>Awareness in Action: Listening to the Body</td>
<td>Powell</td>
<td>Tue</td>
<td>6:20-9:00</td>
<td>p. 66</td>
</tr>
<tr>
<td>ARTS-UG 1110</td>
<td>The Art of Play</td>
<td>Hodermarska</td>
<td>Thu</td>
<td>9:30-12:15</td>
<td>p. 67</td>
</tr>
<tr>
<td>ARTS-UG 1207</td>
<td>Post-Modern Dance: Turning Dance Upside Down</td>
<td>Satin</td>
<td>Wed</td>
<td>11:00-1:45</td>
<td>p. 67</td>
</tr>
<tr>
<td>ARTS-UG 1220</td>
<td>Choreography: A Field Guide for Dance</td>
<td>Posin</td>
<td>Thu</td>
<td>3:30-6:10</td>
<td>p. 67</td>
</tr>
<tr>
<td>ARTS-UG 1305</td>
<td>Contemporary Music Performance I</td>
<td>Castellano</td>
<td>Wed</td>
<td>6:20-9:00</td>
<td>p. 67</td>
</tr>
<tr>
<td>ARTS-UG 1325</td>
<td>Songwriting</td>
<td>Rayner</td>
<td>Tue</td>
<td>3:30-6:10</td>
<td>p. 68</td>
</tr>
<tr>
<td>ARTS-UG 1340</td>
<td>Beyond Syntax: Exploring Words and Music</td>
<td>Nathanson</td>
<td>Mon</td>
<td>12:30-3:15</td>
<td>p. 68</td>
</tr>
<tr>
<td>ARTS-UG 1408</td>
<td>Drawing: Body and Narrative</td>
<td>Mokgosi</td>
<td>Wed</td>
<td>3:30-6:10</td>
<td>p. 68</td>
</tr>
<tr>
<td>ARTS-UG 1420</td>
<td>Rites of Passage into Contemporary Art Practice</td>
<td>Ruhe</td>
<td>Thu</td>
<td>3:30-6:10</td>
<td>p. 68</td>
</tr>
<tr>
<td>ARTS-UG 1445</td>
<td>Walls of Power: Public Art</td>
<td>Culver</td>
<td>Tue</td>
<td>6:20-9:00</td>
<td>p. 68</td>
</tr>
<tr>
<td>ARTS-UG 1470</td>
<td>The Public Square</td>
<td>Wyatt</td>
<td>Mon</td>
<td>9:30-12:15</td>
<td>p. 69</td>
</tr>
<tr>
<td>ARTS-UG 1494</td>
<td>Sound and the City</td>
<td>Katchadourian</td>
<td>Fri</td>
<td>2:00-4:45</td>
<td>p. 72</td>
</tr>
<tr>
<td>ARTS-UG 1495</td>
<td>Humor in Visual Art</td>
<td>Katchadourian</td>
<td>Tue</td>
<td>3:30-6:10</td>
<td>p. 73</td>
</tr>
<tr>
<td>ARTS-UG 1600</td>
<td>From Script to Screen: Making the Short Film</td>
<td>Miller</td>
<td>Tue</td>
<td>6:20-9:00</td>
<td>p. 70</td>
</tr>
<tr>
<td>ARTS-UG 1621</td>
<td>Architectural Design and Drawing</td>
<td>Goodman</td>
<td>Wed</td>
<td>6:20-9:00</td>
<td>p. 71</td>
</tr>
<tr>
<td>ARTS-UG 1635</td>
<td>Digital Art and New Media</td>
<td>Allen</td>
<td>Fri</td>
<td>2:00-4:45</td>
<td>p. 71</td>
</tr>
<tr>
<td>ARTS-UG 1647</td>
<td>Making Virtual Sense: 3D Graphics Studio</td>
<td>Skelton</td>
<td>Tue</td>
<td>3:30-6:10</td>
<td>p. 71</td>
</tr>
<tr>
<td>ARTS-UG 1649</td>
<td>The Gameplay’s the Thing: Story and Game Design</td>
<td>Bishop</td>
<td>Mon</td>
<td>6:20-9:00</td>
<td>p. 72</td>
</tr>
<tr>
<td>ARTS-UG 1655</td>
<td>Innovations in Art Publications</td>
<td>Friedman</td>
<td>Mon</td>
<td>2:00-4:45</td>
<td>p. 72</td>
</tr>
</tbody>
</table>

### SEVEN-WEEK WORKSHOPS / FIRST SEVEN WEEKS

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTS-UG 1275</td>
<td>A Body in Places</td>
<td>Otake</td>
<td>Wed</td>
<td>6:20-9:00</td>
<td>p. 72</td>
</tr>
<tr>
<td>ARTS-UG 1494</td>
<td>Sound and the City</td>
<td>Katchadourian</td>
<td>Fri</td>
<td>2:00-4:45</td>
<td>p. 72</td>
</tr>
<tr>
<td>ARTS-UG 1495</td>
<td>Humor in Visual Art</td>
<td>Katchadourian</td>
<td>Tue</td>
<td>3:30-6:10</td>
<td>p. 73</td>
</tr>
<tr>
<td>ARTS-UG 1601</td>
<td>The Language of Darkness</td>
<td>Cristiani</td>
<td>Tue, Thu</td>
<td>6:20-9:00</td>
<td>p. 73</td>
</tr>
</tbody>
</table>

4-units. First Class: Sept. 5; Last class: Oct. 19. Please note that several of the Friday afternoon class sessions will meet off campus over the course of the semester. Students should not schedule any classes immediately before or after class on Fridays to allow ample time to travel to off-site locations.
**INDIVIDUALIZED PROJECTS**

**INDIV-UG 1701**
*Private Lesson*
t.b.a.  p. 74

*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).*

**INDIV-UG 1801**
*Internship*
t.b.a.  p. 74

*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.*

**INDIV-UG 1901**
*Independent Study*
t.b.a.  p. 74

*Independent Study 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.*

**INDIV-UG 1905**
*Senior Project*
t.b.a.  p. 74

*Senior Project 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.*

**INDIV-UG 1925**
*Tutorial*
t.b.a.  p. 75

*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.*

**COLLOQUIUM**

**COLLQ-UG 1**
*Colloquium*
t.b.a.  p. 75

*Adviser approval required. Upon approval, students will be given the class number and permission number for their adviser’s section of the course. Students who received adviser approval on the Plan of Study will receive permission numbers by the 3rd week of June. All other students must contact studentservices.gallatin@nyu.edu for registration assistance.*

**GRADUATE ELECTIVES**

**ELEC-GG 2510**
*Critic vs. Cliché*  Ratliff  Tue 6:20-9:00  p. 76

*Open to advanced undergraduates with permission of the instructor (bpr212@nyu.edu).*

**ELEC-GG 2546**
*Storytelling in the Digital Age*  Vapnyar  Wed 6:20-9:00  p. 76

*Open to advanced undergraduates with permission of the instructor (Vapnyar@hotmail.com).*

**ELEC-GG 2663**
*Human Rights Through Documentaries*  Slesin  Wed 6:20-9:00  p. 76

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

**ELEC-GG 2735**
*Law, Memory, (In)Justice*  Nesiah  Mon 6:20-9:00  p. 77

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

**ELEC-GG 2775**
*Bodies at Work: Gender and Labor*  Wang  Thu 6:20-9:00  p. 77

*Open to advanced undergraduates with permission of the instructor (exw1@nyu.edu).*
## FALL 2018 GLOBAL COURSES

### TRAVEL COURSE

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>TRAVL-UG 1200</td>
<td>The Art of Travel Hutkins t.b.a.</td>
<td>Permission of the instructor required (<a href="mailto:ssh1@nyu.edu">mailto:ssh1@nyu.edu</a>). Please note there are enrollment restrictions at some NYU Global sites. Students should contact an NYU Global study away advisor for more information about these restrictions.</td>
<td></td>
</tr>
</tbody>
</table>

### NYU GLOBAL SITES

#### ACCRA
- INDIV-UG 9050 Internship Seminar and Fieldwork

#### BERLIN
- IDSEM-UG 9100 Berlin’s Modern History and Culture: A European Perspective
- SASEM-UG 9102 Topics in German Cinema
- INDIV-UG 9100 Internship Seminar and Fieldwork

#### BUENOS AIRES
- IDSEM-UG 9151 Exhibitions: A History, A Theory, An Exploration
- SASEM-UG 9150 Tango and Mass Culture
- SASEM-UG 9151 Myths, Icons, and Invented Traditions: A Cultural History of Latin America
- WRTNG-UG 9150 Creative Writing: Argentina, Travel Writing at the End of the World
- INDIV-UG 9150 Internship Seminar and Fieldwork
- INDIV-UG 9151 Great World Texts

#### FLORENCE
- IDSEM-UG 9200 History of Italian Fashion
- SASEM-UG 9202 Topics in 20th Century Literature: The Two World Wars in Literature
- PRACT-UG 9200 Global Fashion Industry: Italy

#### LONDON
- IDSEM-UG 9250 Immigration
- IDSEM-UG 9252 History of British Fashion
- IDSEM-UG 9254 Fashion, Culture and the Body
- SASEM-UG 9250 Seeing London’s Architecture
- PRACT-UG 9250 Global Fashion Industry: Britain
- INDIV-UG 9250 Internship Seminar and Fieldwork

#### MADRID
- INDIV-UG 9300 Internship Seminar and Fieldwork

#### PARIS
- IDSEM-UG 9351 Cultures & Contexts: Multiculturalism in France
- INDIV-UG 9350 Internship Seminar and Fieldwork

#### PRAGUE
- SASEM-UG 9400 Modern Dissent in Central Europe: The Art of Defeat
- SASEM-UG 9401 Kafka and His Contexts
- SASEM-UG 9403 Central European Film
- INDIV-UG 9400 Internship Seminar and Fieldwork

#### SYDNEY
- WRTNG-UG 9501 Creative Writing
- INDIV-UG 9501 Internship Seminar and Fieldwork

#### TEL AVIV
- SASEM-UG 9550 Ancient Israel: History and Archaeology
- INDIV-UG 9550 Internship Seminar and Fieldwork

#### WASHINGTON, D.C.
- INDIV-UG 9600 Internship Seminar and Fieldwork
Migration and American Culture
FIRST-UG 24 4 UN Mon, Wed 9:30-10:45, F12:30-3:15 Dinwiddie

Please note: the extended meeting time on Friday accommodates travel to and from NYC sites.

This course will examine the immigrant and migrant narratives of varied racial and ethnic groups in the United States. What changes in identity and in political, social and economic status did they experience? What were the newcomers’ expectations of their environment, and what reality did they encounter? Our study will look at coping mechanisms, the forging of intra-tribal identity, the sociology of survival, and the concept of ‘otherness.’ We will visit notable sites including The Hispanic Society of America, the National Museum of the American Indian, Henry Street Settlement House, the Tenement Museum, the African Burial Ground, the Eldridge Street Synagogue, El Museo del Barrio, the Islamic Cultural Center of New York, the Schomburg Center for Research in Black Culture, The Museum of Chinese in America, and the Lewis H. Latimer House. Readings may include such texts as How the Other Half Lives by Jacob Riis, The Warmth of Other Sons by Isabel Wilkerson, The Lucky Ones by Mae Ngai, Down These Mean Streets by Piri Thomas, and Imagined Communities by Benedict Anderson. Films include Clint Eastwood’s Gran Torino and the documentary Family Name by Mackie Alston.

The Self and the Call of the Other
FIRST-UG 49 4 UN Mon, Wed 12:30-1:45 Judith Greenberg

Ovid’s story of Echo and Narcissus from Metamorphoses portrays the dangers of refusing to heed the call of the Other. Absorbed by his own image, Narcissus ignores the nymph Echo, who relies upon his words to speak. His solipsism leads to their deaths. This class takes Ovid’s story as a model for investigating how the self is shaped in relation to the other, a question considered by psychologists, writers, philosophers, filmmakers and literary critics. We will read psychological discussions of the development of the self or ego (Freud, Winnicott, Benjamin), literary portrayals of the self in relation to others (Woolf’s Mrs. Dalloway, Joyce’s “The Dead,” Duras’ The Ravishing of Lol V. Stein), and philosophical essays (Blanchot, Levinas). We will examine the breakdown in the connection between the self and the other due to trauma, reading essays in trauma studies (Caruth and Brison), and the ways in which colonialism and empire shape conceptions of self and other, reading novels (Forster, A Passage To India) and theory (Said, Spivak). We will also ask what problems

The Thingliness of Things
FIRST-UG 51 4 UN Mon, Wed 12:30-1:45 Eve Meltzer

This course engages a seemingly simple question: What is an object? Relatedly, what is a thing? As a means of illuminating these questions, we will consult everyday objects, theories of various object forms (from our very first loved objects, to commodities, fetishes, even lost things) and literary and artistic representations. One of our challenges will be to learn to read objects both by having them at hand, and by understanding how economic, psychic, and social values shape their visual and material properties. In this process, we will engage the popular view that objects tell us something, first and foremost, about the people who create and use them. We will also encounter the taboo proposition that objects may have an intentionality of their own, and that humans do not dictate the meaning of all things. Readings may include Winnicott, “Transitional Objects and Transitional Phenomena”; Marx, “Commodities”; Hebdige, Subculture: The Meaning of Style; Baudrillard, “The Ideological Genesis of Need”; Proust, Remembrance of Things Past.

Holy Grails
FIRST-UG 70 4 UN Mon, Wed 12:30-1:45 Andrew Romig

The Quest for the Holy Grail has captured the modern Western imagination, inspiring bestselling fiction, scholarly and conspiratorial study, and no fewer than fourteen feature films since the silent era. In this course, students will discover the ways in which our twenty-first-century fascination with the legendary Cup is only the most recent incarnation of a long obsession in popular Western culture—one that reaches back in time to at least the twelfth century, and possibly earlier still. The Holy Grail will serve as a case study for learning about the Middle Ages and medievalism in our world today. We will study the flourishing of the Grail legend in twelfth- and thirteenth-century courtly society, but we will think about other “Grails” as well: quests for the unknown, the unseen, and the unconquered; fascination with conspiracy; fear of cultural and religious difference; and above all, the hope that human beings invest in symbols, not just of the divine, but also of transcendent kindness, compassion, and sacrifice. Readings will include the Perceval romances of Chrétien de Troyes and Wolfram von Eschenbach, Robert de Boron’s Merlin, and Thomas Malory’s Le Morte d’Arthur. We will examine our modern associations of the Grail legend with Crusade, the Knights Templar, the Papacy, and Christian
Political Theatre
FIRST-UG 71 4 UN Tue, Thu 2:00-3:15 Valerie Forman
What makes theatre political? What hopes for changing the world does theatre dramatize? What does the study of theatre teach us about politics? How does the theatre become a productive site for representing, and even enacting, political change? This course explores these questions by reading plays from different historical periods and from different parts of the world. The primary objective of this course is to introduce students to plays that not only address a range of political issues (for example, about race, gender, sexuality, class, violence, the governing of subjects, and the production of good citizens) but also attempt to enact change and engage the community. We will thus be reading innovative plays alongside theorists who investigate and imagine the political potential of theatre and performance. By attending plays and participating in experimental theatrical exercises ourselves, we will be able both to think about what makes theatre political and to experience its effects through our own creative actions. We will make at least one trip to the theatre together, and students will be encouraged to explore alternative theatrical sites in NYC. Likely playwrights we will study include: Ngugi wa Thiong’o & Ngugi wa Mirii, Anna Deveare Smith, Caryl Churchill, Clifford Odets, and Sara Kane.

The Arabian Nights
FIRST-UG 75 4 UN Mon, Wed 11:00-12:15 Sinan Antoon
The Arabian Nights (The Thousand and One Nights) is one of the most fascinating "world" texts. Since its translation and publication in European languages it has captivated the imagination of countless writers and artists such as Poe, Joyce, Borges, Mahfouz, and Rushdie. It continues to play a disproportionate role in constructing and perpetuating an essentialized and imaginary East, populated by violent and hypersexual beings. The narratives of the Nights and the cultural archive they have spawned have had a fascinating influence on literary and artistic production, popular culture and political imagination. The course introduces students to this important world masterpiece and the debates surrounding it. We will start out by briefly tracing the genealogy of this collectively authored and anonymous text, its collection and versions and the cultural context of its translation and popularization in the west. We will then explore the literary structure and narrative strategies and dynamics of the Nights, read some of its most famous cycles and discuss how they have been read from a variety of perspectives, focusing primarily on gender and sexuality, power and politics, and otherness and boundaries. In the last part of the course we will read some of the modern literary works inspired by the Nights (Borges, Mahfouz, and Rushdie) and will end by watching and exploring how the Nights fared in adaptations in popular culture, especially in the US.

The Game of Go and the Art of War in Early China
FIRST-UG 77 4 UN Mon, Wed 9:30-10:45 Ethan Harkness
In this course, we will combine academic study with an experiential approach to the topic of strategy as an element of both structured play and warfare in early China. To set the stage, we will begin by thinking about the larger meaning of play as a universal human activity and contextualizing several examples of popular games from the Chinese tradition with background reading on related philosophical and cosmological beliefs. At the same time, we will learn the fundamentals of the ancient Chinese game of Go (weiqi), a favorite pastime of scholars and generals since the Han dynasty. Students will be introduced to on-line resources that allow them to play the game in real time with opponents from around the world, and they will also visit local New York City Go clubs. Using knowledge of Go strategy, students will then grapple with classical Chinese philosophy on the art of war by writers such as Sunzi and Sun Bin as well as selected works of Mozi, Guanzi, and Xunzi. Finally, we will conclude with modern echoes of the longstanding relationship between Go and warfare in literature such as Kawabata’s The Master of Go and Shan Sa’s The Girl Who Played Go.

Double, Double
FIRST-UG 89 4 UN Tue, Thu 6:20-7:35 Eugene Vydrin
What happens when we look out into the world and find our own face staring back? An encounter with a double is an intimation of immortality, of the body’s survival beyond its limits, which reminds the self of its own demise. A double is the outward projection of internal division, a copy that displaces the original, continuity that tears the fabric of rationality. This class will explore the ambivalence of the double by examining its repeated appearances in literature, photography and film, psychoanalysis and critical theory. Freud’s concept of the uncanny explains the double as our confrontation with what we failed to keep hidden from ourselves, the return of
the repressed. But doubling is also a form of magic, a practice of making resemblances that live a borrowed life, and a way of knowing the world: an “embodied knowing” by imitating, knowledge as mimicry rather than mastery. In Lacan’s theory of the mirror stage, mimicry is how we form our ego: we imitate our own reflection, longing for an image of bodily coherence that we can never match. In photography and film, doubling defines the very nature of the medium, which simultaneously copies the world and causes it to disappear. We will consider the camera itself as a double, a mechanical eye that positions the viewer’s gaze and projects it onto the film. Students will write several analytic essays exploring these views of the double through close readings of texts on the syllabus. Readings may include essays by Rank, Freud, Kohman, Benjamin, Taussig, Lacan, Mulvey, and Silverman; fiction by Borges, Poe, Conrad, Hoffmann, Shelley, Wilde, and Woolf; photography and films by Arbus, Hitchcock, and Mulvey.

**From Mishima to Murakami: Postwar Japanese Fiction and Film**

**FIRST-UG 99  4 UN Mon, Wed 2:00-3:15  Nina Cornyetz**

This course aims to familiarize students with a range of post World War II Japanese prose fiction and cinema. We will pursue close readings of our varied texts to discuss the concerns of 1950s-2000s literary and filmic texts, and how those concerns are articulated. Our inquiry will straddle immediate postwar laments over a disappearing traditional culture to the celebration of globalism and consumerism, and the increasingly multicultural nature of Japanese culture. Our survey will include texts by feminist women, outcasts, and Korean-Japanese. One of our goals will be to recognize the diversity of Japanese postwar fiction, and to complicate American provincial notions of what constitutes “Japaneseness.” Alongside the fiction we will read relevant sources on narratology and film theory. Our books will include Kawabata’s *Snow Country*, Mishima’s *Temple of the Golden Pavilion*, Murakami’s *Hard-Boiled Wonderland*, and Enchi’s *Masks*. The films will include Morita’s “Family Game,” Mizoguchi’s “Sisters of the Gion” and Sai’s “Blood and Bones.”

**Literature and the Environment**

**FIRST-UG 104  4 UN Tue, Thu 9:30-10:45  Anne DeWitt**

*Please note: this course may include a few field trips during class time, and/or on Fridays. Students are advised not to schedule any classes immediately before this class or on Friday afternoon.*

Critic Raymond Williams once proposed that the word “nature” might be the most complicated in the English lan-

**Urban Music, Urban Spaces**

**FIRST-UG 105  4 UN Mon, Wed 11:00-12:15  Kwami Coleman**

This course will introduce and acclimate students to the globalized music cosmopole that is New York City. As urban dwellers, we are constitutive parts of a vast and complex cultural ecosystem—and the global microcosm that is our city, New York City, reverberates with music that expresses the fullness and diversity of the lives of its inhabitants. Our way of understanding music making in this context, as well as the industry and cultural imperatives behind this music making, is through the city’s various music institutions. We will explore a cultural history of the city that highlights waves of migration, the establishment and destabilization of industry, institution building, ethnic enclaves, cultural diffusion, stylistic evolution, and locality. What are the music cultures that surround us, near NYU and beyond? How might musical performance and patronage give us insight into the role of arts and creative expression in the city and in the lives of its inhabitants? What can we learn about the relationship between music, the arts, and the social world? Students will be able to experience what they learn in class out in the city itself; they will be required to attend eight musical performances (picked by the instructor) in different parts of the city, each different in style and cultural context than the other.
Technologies of Meaning: (Un)Making the Digital World

FIRST-UG 108  4 UN Mon, Wed 9:30-10:45  Jenny Kijowski

For inhabitants of the modern world, digital media’s intervention into our lives is nearly complete. Many have celebrated the expansion of digital technologies as a means to dismantle hegemonic power structures, expanding the sites of knowledge production to traditionally marginalized communities and empowering people across grassroots networks. But what does it mean to live in a world so completely mediated by unknown and invisible agents of information? How does this technology construct, illuminate, and obfuscate meaning and identity? Is seeing the code behind the simulacra an act of subversion? In this class, theory and fiction serve as a framework for analyzing online journalism (including the fake news phenomenon and trending tweets), digital art, social media and activism, and augmented reality and games. Alongside this analysis, we will participate in the act of technological meaning making, producing mini digital prototypes and developing the basic skills necessary to become critical authors within this world. Students will have the opportunity to compose digital stories, create data visualizations, curate digital archives, and build interactive AR projects. No prior skills or digital know-how is necessary, just a willingness to try new things. Readings will include Marshall McLuhan, N. Katherine Hayles, Donna Haraway, Radhika Gajjala, Italo Calvino, Jean Baudrillard, and Franco Moretti.

The Concept of Race in Society and History

FIRST-UG 109  4 UN Tue, Thu 11:00-12:15  Kimberly DaCosta

This course offers a comparative social and historical analysis of race. Using a wide range of empirical and theoretical materials, we problematize what is too often considered settled: what constitutes race. We challenge the prevailing assumption that race is a biological fact and investigate race as a social construct—one that has changed over time, and varies across societies. A major goal of the course is to understand the mechanisms through which racial domination is (re)produced. We ask questions like: How do systems of racial classification stem from and facilitate patterns of prejudice, discrimination, and segregation? How do those patterns relate to racial violence and even genocide? Why do some societies sanction interracial sex and/or marriage and not others? We read selections from sociology, anthropology, history and literature on ethnoracial division in the US, Western Europe, Asia, Africa and Latin America. Readings may include works by Stephen Gould, George Fredrickson, Virginia Dominguez, Carl Degler, James Baldwin, Barbara Fields, Pierre Bourdieu, Loic Wacquant, Ann Stoler, Zygmunt Bauman, Dorothy Roberts and Colson Whitehead.

Wisdom for Life: Cultivating Self, Philosophy, and Society

FIRST-UG 110  4 UN Tue, Thu 3:30-4:45  Bradley Lewis

Why wisdom, why now? We live in a time of tremendous challenges: climate change, financial inequality, global risk and conflict, rising mental illness and life style disease, and declining happiness and well-being. These challenges, beyond the many hardships they create, can also be triggers for change. They signal, or can be seen to signal, the need for personal, social, and political movement in the direction of greater human wisdom. This course takes this possibility seriously to explore the very idea of wisdom. Our method will be interdisciplinary as we explore insights from medical, philosophical, religious, scientific, and aesthetic traditions to develop visions for human life in harmony with an idea of wisdom? Texts we explore include contemporary wisdom science, the Hebrew Bible, the Pali Canon, Plato’s writings on the death of Socrates, the Bhagavad Gita, Hamlet, and the poetry of Mary Oliver.

Reading Closely, Reading Historically

FIRST-UG 111  4 UN Mon, Wed 9:30-10:45  Gregory Vargo

What does it mean to read closely? How does a work of literature change as you learn more about its historical context or the history of its own production? This is a class on reading and perspective meant to cultivate our skills as students of literature or other kinds of texts. In the first half of the semester, we will approach lyric poems, short stories and novels (Woolf’s Mrs. Dalloway, Shelley’s Frankenstein, and the Arabian Nights), as worlds unto themselves, taking seriously the texts’ internal logic while probing their peculiarities, ambiguities, and paradoxes. We will attend to how poetry fuses intellectual, emotional and aesthetic concerns while developing a shared vocabulary in order to better understand and describe the ways poets utilize wordplay, figurative expression (such as metaphor, synesthesia, and synecdoche), and sonic devices (like rhyme and rhythm) as they transform ordinary language into art. For fiction, we will consider how stories are narrated, their arrangement of time and space, their experiments with point of view, and the ways in which they instantiate character. In the second half of the semester, our perspective will broaden as we look at two case studies. We will set Charlotte Brontë’s 1847 novel Jane Eyre against the backdrop of nineteenth-century ideas about women’s work, the cult of the home and domest-
ticity, the early feminist movement, and roiling debates about the British empire, all issues which intersect Brontë’s strange novel, which is at once a coming-of-age story, a spiritual memoir, and a Gothic romance. Similarly, we will explore how issues of race, diaspora, and urban life shape Langston Hughes’s 1949 poetry volume One-Way Ticket. In the process, we will consider how literary forms themselves are marked by genre (a different kind of history) as they play with and against longstanding conventions.

Thinking Poetically
FIRST-UG 112  4 UN Tue, Thu 11:00-12:15 Lisa Goldfarb

“It is difficult/to get the news from poems,” William Carlos Williams writes in his poem, “Asphodel: That Greeny Flower,” “yet men die miserably every day/ for lack/ of what is found there.” Similarly, W.H. Auden, in his elegy for W.B. Yeats, may proclaim that poetry “makes nothing happen,” but he quickly asserts that “it survives/ in the valley of its saying.” Williams and Auden are two modern poets grappling with the questions that poets and scholars across disciplines have long debated about the place and purposes of poetry. In this course, we will study the domain of lyric poetry and poetics and the kinds of thinking that happen in poems. We may begin with some classical texts that seek to articulate the poetic realm, and then turn to studying poetic forms and conventions. What do we mean when we say that a text is poetic? What is the relation between form and meaning in poems? Why do poets choose the forms they do, and how might these forms and structures express feelings and ideas difficult (or impossible) to express otherwise? Most importantly, what kinds of knowledge does lyric poetry entail? Readings will include a wide range of poems written in English and poems in translation, as well as secondary materials that extend the conversations into the relation between poetry and the other arts, poetry and philosophy, and poetry and politics.

(Un)relatable
FIRST-UG 113  4 UN Mon, Wed 3:30-4:45 Andrea Gadberry

Since the mid-twentieth century, the old word “relatable,” which once signified that which can be “told or narrated,” took on a new dimension, or so the Oxford English Dictionary tells us. It began to be used to deem a person, situation, or work of art “that…with which one can identify or empathize.” “Relatability,” in turn, could then indicate the degree to which a work of art or a circumstance could be approached or, more simply, liked. This semester, we will take a harder look at the political, philosophical, and rhetorical circumstances that determine what counts as “relatable” or not. However ordinary the term might seem, the assessment of what or who is “relatable” has prompted fierce criticism: it has been denounced as “empty,” “a critique killer,” and “self-involved.” To understand why and how this term might court controversy, we will examine texts across disciplinary, national, and historical fields that help us form a genealogy of sympathy and its kin: empathy, pity, the more recent “relatable.” We will ask how moral philosophy has handled the question of fellow-feeling; how psychoanalysis understands the operations of identification and narcissism; how alternative genealogies of sympathy in Stoic, neoplatonic Islamic, and early modern European philosophies of “natural sympathies” might change how we understand the operation of “relation”; how (and when and why) literary form might undermine “relatability”; and how the determination of the relatable emerges as a question of politics.

American Paranoia: Community and the Fear of "Others"
FIRST-UG 114  4 UN Mon, Wed 11:00-12:15 Glenn Kurtz

Devils, Communists, aliens, terrorists: Lurking just out of sight—or perhaps, maddeningly, already inside us—a ruthless enemy is plotting our downfall. From the Puritan’s “Angry God,” to the Salem witch trials, the specter of slavery (and a slave revolt), the Red scares of the 1920s and 1950s, to threats of terrorist cells, biological and computer viruses, secret cabals and the “deep state,” American national identity has often been defined in opposition to a perceived threat by an all-powerful, yet invisible enemy. Who are they? What do they want, how do we recognize them, how do we stop them? And who, in this conflict, are we? Reading texts from Cotton Mather, Frederick Douglass, Charlotte Perkins Gilman, Walt Whitman, and Gish Jen, among others, and viewing films and TV, for example, Invasion of the Body Snatchers, The X-Files, and Homeland, this class analyzes the national psyche as it confronts (or imagines) moral corruption, spiritual possession, political subversion, subliminal brainwashing, physical abduction, and the fear of fear itself.
Aesthetics on Trial
FIRST-UG 319 4 UN Tue, Thu 2:00-3:15 Christopher Trogan

While cultures often like to see themselves reflected in the arts, groundbreaking art is frequently accompanied by controversy. In literature, Nabokov was faced with charges of obscenity. In photography, Mapplethorpe challenged the role of the visual arts as innocent representation. In film, Riefenstahl blurred the line between art and propaganda by directing for Hitler while Pasolini directed what still remains one of the most shocking films in cinematic history. Through critical writing focused on specific case studies we will investigate such key questions as: Could there be a great work of art that is morally flawed? What is the relationship, if any, between aesthetic and moral values? What, after all, are aesthetic and moral values? Three shorter essays and a longer literary-critical paper are required. Texts may include selections from Plato, David Hume, Vladimir Nabokov, as well as contemporary writers such as Arthur Danto, Berys Gaut, Kendall Walton, and Michael Tanner.

Writers on Writing
FIRST-UG 343 4 UN Mon, Wed 3:30-4:45 June Foley

"Language is like 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," said Gustave Flaubert in his relentless quest for "le mot juste." In this course, students will learn to write the academic essay while reading and analyzing essays, letters, interviews, videos, poetry, and fiction about writers and writing. Why do writers write? Where do they get their inspiration? Their preparation? Where do they find their models and mentors? What are their various methods? Why do writers not write? What are the responsibilities of the writer? Can writing be dangerous? Can success have its perils? Some possible answers (and further questions) may come from George Orwell, Joan Didion, Toni Morrison, Rainer Maria Rilke, Gustave Flaubert, Haruki Murakami, Edwidge Danticat, Ngugi wa Thiong'o, Yiyun Li, Jhumpa Lahiri, James Joyce, Zadie Smith, David Foster Wallace, George Saunders, Lorrie Moore, and Alice Munro. We may attend a reading and a writer or editor may visit.

Wilderness and Civilization
FIRST-UG 357 4 UN Mon, Wed 11:00-12:15 Andrew Libby

In this seminar we will study a sampling of texts from various fields that deal with the tension between wilderness and civilization and the identities it enables. We will consider how the concept of wilderness sometimes doubles for that of nature in shaping a dynamic identity we call "civilized." Our studies will draw on insights from biology, ecology, anthropology, postcolonial studies, political theory, and literature. We will also engage in experiential learning to ground our studies in practice. We will attempt to respond to such questions as: If wilderness is nature without humans, why are we so irresistibly drawn to it? What function does wilderness serve in our civilized lives? How has it become necessary to our imaginative, spiritual, and political lives? What does an investigation of "wilderness," "nature," and "civilization" allow us to express about the world we inhabit? What are the limits of these concepts—what possibilities do they disallow? We will examine these concepts in terms of how they work to create identity for humans, what ways of life they offer, what they obscure. And we’ll look closely at related concepts that structure our sense of ourselves, sometimes without our being wholly conscious of it: What does it mean to be natural, or live a natural lifestyle? Should social organizations follow nature, be “organic,” or go in a different direction? How natural is sex? gender? class? race and ethnicity? How does what we consider “natural” and “unnatural” affect the lifestyle options available to us? Our goal in this seminar is to think through these and related issues and to develop language that enables us to imagine viable alternative futures.

Collage: From Art to Life and Back
FIRST-UG 361 4 UN Mon, Wed 2:00-3:15 Eugene Vydrin

This writing seminar will explore the implications of making the new from the ready-made, of constructing one’s own from what was—and remains—somebody else’s. Collage aims at reintegrating art and life, so we will examine collage works that comment on existing society, critique its values and forms of representation and demand their revision. By selecting heterogeneous elements from remote areas of culture, high and low, and juxtaposing them on a single plane, collage disrupts conventional associations and traditional narratives, collapses oppositions, scrambles classifications, and levels hierarchies. What new meanings do the fragments and quotations acquire from these radical juxtapositions, and how does their assemblage contest the mythologies of the culture from which they were taken? The class will consist of several case studies in visual and verbal collage placed
in relation to a set of political and aesthetic ideas, which we will derive from a series of theoretical texts. Theorists may include Roland Barthes, Viktor Shклovsky, John Berger, Marjorie Perloff, Rosalind Krauss, Dawn Ades, Peter Bürger, and Dick Hebdige. Collaborations may include visual artworks by Pablo Picasso, Fernand Léger, Hannah Höch, Romare Bearden, and Robert Rauschenberg, as well as poetry by T. S. Eliot, Langston Hughes, and Susan Howe.

Frankenstein and Revisions
FIRST-UG 395 4 UN Tue, Thu 11:00-12:15 Anne DeWitt
Mary Shelley’s *Frankenstein* is not only one of the earliest and most famous works of science fiction, it’s also a story that has been retold many times over. This course focuses on Shelley’s novel and on the novels and films it has inspired: we may consider H. G. Wells’s novel *The Island of Doctor Moreau* and James Whale’s films *Frankenstein* and *The Bride of Frankenstein*. How do later authors and filmmakers retell Shelley’s story? What appeals to them in her novel? What elements of *Frankenstein* do they retain, what do they alter, and why? Exploring these questions, we will examine how authors from Shelley onwards use the *Frankenstein* story to engage with contemporary scientific developments; these may include Darwin’s theories of human descent, twentieth-century ideas about eugenics, and recent concepts in artificial intelligence. Our thematic focus on revision parallels the writing practices we will develop in the course: just as a novel or film may creatively rewrite and respond to an earlier story or scientific idea, so is the academic paper a kind of creative rewriting of and response to another text; just as radical revision enables the novelist or filmmaker to create an original work, so does revising and rewriting one’s own drafts enable the student writer to make an original argument. The course’s assignments aim to help students develop a productive writing practice through short exercises as well as drafts and revisions of three formal papers.

Abundance: Thinking, Writing, and Creating In The Age of Plenty
FIRST-UG 403 4 UN Mon, Wed 9:30-10:45 Trevor L. Jockims
Every three minutes Americans take more photographs than the entire 19th century produced. We have some 100,000 words of text pass through our eyes and ears each day (that’s ¼ of *War and Peace*). We live with an abundance of information, choices, opportunities, products, texts, and images. Even the city we live in is bursting at the seams. But what is abundance and how do we navigate it ethically, socially, and artistically? This course investigates the history and changing shape of ideas about abundance, from sonnet writing in the Renaissance to twitter feeds today, from Augmented Reality poems and the Digital Humanities to consumerism, overcrowding, and artistic repurposing. Writers we will consider include Kenneth Goldsmith, David Foster Wallace, Karl Ove Knausgaard, Marjorie Perloff, and Walter Benjamin. Photography projects will include Penelope Umbrico’s *Flickr Sunsets*, Brandon Stanton’s *Humans of New York*, and Walker Evans’s *Many Were Called*; Music by Glenn Gould, Sonic Youth, and Jay-Z; Films by Richard Linklater, Sarah Polly, and Bela Tarr. As we examine these materials we will also consider the changing shape of the traditional college essay and how to navigate abundance in our own writing. Students will write three short papers and a final critical essay.

Musical Subcultures
FIRST-UG 413 4 UN Tue, Thu 4:55-6:10 Amanda Petrusich
The American musical landscape is now comprised of many self-contained factions, subcultures that exist and thrive independent of mainstream culture and operate according to their own ideologies and rules. In this first-year writing seminar, we’ll consider the best ways for music journalists to define and reveal these communities on the page. What exactly defines a subculture, musical or otherwise? What happens when certain sounds are co-opted by the mainstream? As writers, how do we look past preexisting archetypes and our own presumptions regarding certain movements and their fans? Do we keep an objective distance or fully submit ourselves to the experience, participating as we document? Students will explore, study, infiltrate, and report on several musical subcultures—web-based or otherwise—of their choosing, submitting four 1,500-2,000 word essays. Readings will include Chuck Klosterman, Joan Didion, John Jeremiah Sullivan, Sara Marcus, Laina Dawes, Kent Russell, and more.

Disability Arts & Culture
FIRST-UG 419 4 UN Mon, Wed 2:00-3:15 Kevin Gotkin
The last few decades have seen the emergence of disability as a game-changing social analytic. By foregrounding the generative possibilities of non-normative forms, disability studies has offered profound insight into long-held conceptions of time, embodiment, environment, and difference. Activists and academics alike have drawn upon disability art and culture in order to expand the category and to realize material improvement in the lives of people with disabili-
ties. In this course, we will understand writing as a form of access and we will use many forms of disability art (visual, aural, performative, digital) to develop key modes of textual expression (personal, descriptive, analytical, critical). Over the course of the semester, students will construct rigorous, complicated ideas about disability through a series of essays that will serve as the training ground for critical writing skills. We will consider the work of Judith Scott, Sins Invalid, Kinetic Light, Park McArthur, the Deaf Poets Society, as well as many theoretical and scholarly texts.

**The Politics of Home: Gender, Race, Class and Kinship**

**FIRST-UG 420  4 UN Tue, Thu 9:30-10:45  Rosanne Kennedy**

The premise of this seminar is that the “home” is not prepolitical or apolitical, in opposition to the public domain, but inextricably linked to the political. Indeed meanings of home saturate—sometimes explicitly, sometimes obliquely—our public discourse and debates. Gender, race, class, and sexuality are publically policed and reproduced with reference to normative familial relations and (private) property. Yet domestic spaces and intimate lives can often serve as spaces of relief, refuge, and even political opposition. The home, depending on where one finds oneself situated, can mean wildly different things: prison or refuge, the banal or the aspirational. In this course we will read critiques and adulations of the domestic in multiple genres (theoretical, literary, popular) alongside contemporary activist projects and artworks that willfully put the domestic on public display through the use of traditional women’s work (knitting, embroidery, sewing). We will ask how different domestic spaces and intimate relations are imagined in opposition (or conjunction) with dominant models. Readings will include Charlotte Gilman Perkins, Betty Friedan, Toni Morrison, bell hooks, Kathleen Stewart, Ann Cvetkovich, David Eng, Juana Maria Rodriguez, and Foucault and artworks by Annette Messager, Marianne Stewart, Ann Cvetkovich, David Eng, Juana Maria Rodriguez, and Foucault and artworks by Annette Messager, Marianne Jørgensen, and the Gees Bend Quilters.

**The History of Orientalism and the Politics of Its Legacy**

**FIRST-UG 422  4 UN Mon, Wed 12:30-1:45  Melissa Turoff**

Europe’s fascination with the, East, or “Orient,” has a complicated and often contradictory history. From the time of Alexander the Great to Marco Polo to Napoleon and Lawrence of Arabia, European scholars, linguists, writers, artists, and explorers have depicted the “Orient” as sometimes sophisticated, exotic, mysterious, barbaric, dangerous, or debauched. In doing so, they constructed both a disciplinary field called “Orientalism” as well as a powerful narrative of civilization that pitted “East” against “West.” Using a flexible historical approach, this seminar will explore intellectual and cultural encounters between Europe and the “Orient” from Antiquity to the present. Our main text and guide in this course will be Edward Said’s seminal 1978 book Orientalism. We will also read selections from the field broadly defined as “postcolonialism, which called for a more complex understanding of how gender, class, power, race, and nationalism shaped the construction and reproduction of knowledge. How do imperialism and knowledge production intersect? Can they be disentangled? Do Orientalist constructs still shape our own understandings of “East” and “West,” and our own production of knowledge, still to this day? In answering these questions, we will engage various texts, including primary sources, non-fiction, literature, and theory. Through these readings, class discussions, and weekly writing exercises leading to formal essays, we will explore and write about complex issues of identity, race, exile, multiculturalism, and religious fundamentalism. Readings may also include William Jones, J. S. Mill, Karl Marx, Friedrich Nietzsche, Rudi Kipling, E. M. Forster, Franz Fanon, Timothy Mitchell, Dipesh Chakrabarty, Gayatri Spivak and Nadia Abu El-Haj.

**Bedtime Writing: The Literature of Sleep**

**FIRST-UG 423  4 UN Mon, Wed 2:00-3:15  Adrian Versteegh**

“[I]n dreaming, / The clouds methought would open and show riches / Ready to drop upon me, that, when I waked, / I cried to dream again” (The Tempest III.ii.147-150). As the supposed one-third of life we spend unconscious continues to shrink, Caliban’s lament feels more familiar than ever. But current obsessions with the health and productivity consequences of our collective sleep debt obscure a much longer tradition of cultural engagement with sleep, one that not only makes space for slumber as more than mere refueling, but also posits a special relationship between writers and sleep. This course aims to recover that secret affinity and plunder its “riches” by studying literary representations of sleep. Expect encounters with sleepwalkers, insomniacs, oneironauts, and other creatures of the night as we ask how sleep—or lack of it—factors in to literary practices. Readings will include fiction (Dickens, Collins, Chekhov, Carver), poetry (Spenser, Coleridge, Tennyson, Thomson), history (Burgess, Dorhn-van Rossum, Ekirch, Moss), philosophy (Schwenger, Torcke, Wortham), psychology (Freud), the sociopolitics of sleep (Derickson, Williams, Wolf-Meyer), and contemporary memoirs of sleeplessness (Butler, Greene).
Work, Freedom and Social Change

FIRST-UG 424  4 UN  Tue, Thu 11:00-12:15  Jacob Remes
How have workers created social and political change in the United States? What counts as work? What can workers do today to maintain and build power? This course explores these three thematic questions through an exploration of the history of workers and their organizations in American history after emancipation. We will explore the history and meaning of class and work and the relationship of work to the state through reading, discussion, and film. We will pay special attention to the ways in which these understandings of class are shaped by gender. Readings include David von Drehle, Bethany Moreton, Selma James, and Wendy Brown.

What is Science Fiction?

FIRST-UG 426  4 UN  Mon, Wed 3:30-4:45  Paul Grimstad
What is the relation between literary art and natural science? Is fiction a form of knowledge, and if so how is it different from the sort of knowledge arrived at in the sciences? What is the role of the thought experiment in scientific inquiry? Are artworks thought experiments? The course will explore such questions through a focus on science-fiction as a genre, broadly construed. In addition to reflection on what is meant by "genre," we will consider how science and the scientist are represented in works of fiction, the literature and philosophy of artificial intelligence, and the idea of time travel. Students write 3-4 essays making claims and using evidence from works on the syllabus, with emphasis on writing clear prose in support of an original argument. Authors and filmmakers may include H.G. Wells, Philip K. Dick, Ursula Le Guin, William Gibson, Edgar Allan Poe, Arthur C. Clarke, Isaac Asimov, Lucretius, Sigmund Freud, Stanely Kubrick, Jorge Luis Borges, Samuel Delaney, Charles Darwin, Albert Einstein, Italo Calvino, Nathaniel Hawthorne, Alan Turing, Jonathan Lethem, Ridley Scott and George Lucas. Throughout the semester we will also consult Verlyn Klinkenborg’s Several Short Sentences About Writing as a style guide, with the aim of writing graceful, persuasive essays.

Fictions on the Record: Journalism, Literature, and Their Claims to Truth

FIRST-UG 429  4 UN  Mon, Wed 12:30-1:45  Daniel Howell
Literature tends to be seen as a space for dynamic aesthetic experimentation and critical thought. But journalistic texts are rarely granted the same transcendence. How, then, can journalism be read as literature? This seminar examines the relationship between journalism and literature in the Americas, Europe, and the Middle East. Coursework is centered on the following questions: what claims to truth are at work in narrative fiction versus journalistic storytelling? Are certain kinds of fictional and nonfictional accounts better positioned than others to take up political, aesthetic, and philosophical concerns? How have literature and journalism historically interacted with, and reacted to, each other? For the final paper, students will produce a critical analysis of a nonfiction text, incorporating scholarly sources. Shorter writing assignments will encourage students to experiment with the narrative styles we encounter, and to reflect critically on how their own writing constructs its particular claims to truth. Readings may include excerpts from the work of: Joan Didion, Ellen Willis, John McPhee, Gabriel García Márquez, Joe Sacco, Elias Khoury, Roland Barthes, Walter Benjamin, Rodolfo Walsh, Truman Capote, Oliver Sacks, Francisco Goldman, Elena Poniatowska, and Óscar Martínez.

Welcome to the Desert of the Real: Text, Image, Film

FIRST-UG 430  4 UN  Tue, Thu 4:55-6:10  Sonia Werner
At a moment when popular culture is obsessed with reality television and new technology permits “real time” access to current events, this course examines the concept of reality in philosophy, literature, and film. What is the relationship between language and reality? How do different genres and media represent the world around us? How do visual and linguistic representations mediate our understanding of the “true” and the “real?” We will begin the course by examining key philosophical works by Plato and Karl Marx. We will then discuss how writers associated with disparate aesthetic movements such as realism, surrealism, and magical realism claimed to present and define reality. We will probe deeply into the category of everyday life to explore questions relating to race, gender, and the experience of modern life. Lastly, we will consider the force of the photographic image and assess its relationship to evidence, truth, and reality. Here, our primary texts will include works of photography and commercial advertisements. This is a writing intensive seminar that will help you discover your critical voice as an academic writer. Students will explore all aspects of the writing process through semi-weekly assignments designed to facilitate engagement with course readings and develop critical writing skills.
Pilgrimage, Road Stories and Travel Narratives from the Past to the Present

FIRST-UG 432  4 UN Mon, Wed 2:00–3:15  Michelle Lee

Travel writing is a fascinating and diverse genre that has proliferated from antiquity to the twenty-first century. It appeals to many people for a variety of reasons: it introduces us to new people and places; it often features vivid and appealing prose; it offers insight into the way people make sense of their real-life experiences; and it inspires us to daydream about our own travels. In this course, we will study travel writing by discussing each text’s authorial personae, context, narrative structure as well as intended audiences, and evaluate the writing through the lens of some potent critiques of travel writing and tourism. Sources of study include European Romantic travel writing by canonical writers such as Gerard Nerval and Gustave Flaubert, Jamaica Kincaid’s A Small Place, travel photography by Maxime Du Camp and excerpts from Chimamanda Ngozi Adichie’s novel Americanah. Throughout the course, we will consider the following questions: Who is telling these road stories? Why? At what type of audience are these stories directed? How can we tell? What are we meant to learn about the people, places, and journeys they describe? How do these texts invite us to make sense of the world? How do the authors shape meaning through their use of language? What anxieties, desires, and visions of selfhood do they project?

Science/Fiction

FIRST-UG 433  4 UN Mon, Wed 9:30–10:45  Lauren Greenspan

In this writing seminar, we will study the role of boundaries between truth and fiction in the presentation of science to popular audiences today. The course will revolve around two main themes. First, we will examine scientific inaccuracy for the sake of entertainment—how works of science fiction and sensationalist online news sites manipulate scientific facts to leave a more spectacular impression. Second, we will look at the portrayal of physics to the general public in works of popular science—how writers balance the intricacies of expounding advanced and often mathematically based subject matter with the simplicity and clarity necessary for general comprehension. Together, we will investigate whether missing information can sometimes serve as a better educational tool than the full story. How much information is necessary for understanding? Must we always sacrifice accuracy in the name of accessibility? And what is at stake when we do? By reading, analyzing, and discussing a range of sources with different goals and audiences, we will learn how to express technical ideas selectively, succinctly, and engagingly in writing.

Literary Transformations from Ovid to the Present

FIRST-UG 434  4 UN Tue, Thu 2:00–3:15  Christina Squitieri

From the first century CE when the Roman poet Ovid wrote his Metamorphoses, writers have been fascinated with the idea of transformation. From the most mythic creation stories to gender transformation and fluidity to the way authors “transform” an experience into literature, “transformation” has proven to be an enduring and flexible theme across the literary world. Beginning with selections from Ovid, this course will chart transformation across poetry, prose, and drama. Readings may include Ovid’s Metamorphoses, the anonymous Sir Gawain and the Green Knight, John Lyly’s pastoral drama Gallathea, Robert Louis Stevenson’s The Strange Case of Dr. Jekyll and Mr. Hyde, Virginia Woolf’s Orlando, sections from T.S. Eliot’s The Waste Land, and Anne Carson’s Autobiography of Red, as well as some theories on the construction of identity and its malleability. What does it mean to become someone or something else, especially when “becoming” that person is beyond your control? What writing techniques do authors use to express the way transformation effects relationships, character growth, and the world around them? How are previous stories “transformed” through rewriting, and how does the writing process “transform” history? As a course devoted to writing and the writing process, this class will explore these texts by thinking critically about how and for what purpose authors use “transformation” in their writing while focusing on transforming our own writing along the way.

Money and Literature, Capital Fictions

FIRST-UG 435  4 UN Mon, Wed 4:55–6:10  Anastasiya Osipova

Cash or credit, money is a substance that flows, often invisible and ghost-like, behind our most concrete relations. Yet, how do we represent money? What structures of imagination and cultural memory get mobilized whenever we think about currency? Often the desire to describe money, to visualize this opaque medium, gives rise to fantastic, grotesque, and surreal forms. This course will explore the theme of money—and with it, of debt, counterfeit currency, gambling, lottery, austerity, commodity fetishism, as well as relationship between the circulation of capital, desire, and gender—in literature and film. Our exploration of fictions that sustain and critique capitalist advancement will begin with the study of the nineteenth-century realist prose, arguably the literature of capitalist modernity. The works of the nineteenth-century realists like Balzac, Dostoyevsky, and Tolstoy are preoccupied with money as something that
underlies all social relations. Karl Marx, another nineteenth-century figure, is the most famous critic of capitalism and its fictions, which imprison real bodies. The course will also draw on materials from the twentieth and twenty-first centuries: from the cinematic adaptations of Friedrich Dürrenmatt by a Senegalese film director Djibril Diop Mambéty to contemporary Greek literature of austerity. The authors and filmmakers we will deal with in this course include Honoré de Balzac, Karl Marx, Walter Benjamin, Fyodor Dostoevsky, Leo Tolstoy, Herman Melville, Charlotte Perkins Gilman, Edith Wharton, Christina Stead, Robert Bresson, Djibril Diop Mambeti, Friedrich Dürrenmatt, Rainer Werner Fassbinder, David Graebner, Christos Ikonomou, and others.

**Langston Hughes’s Travels and Translations**

*FIRST-UG 436  4 UN Tue, Thu 2:00-3:15  Sybil Cooksey*

Although Langston Hughes’s poetry, prose and plays are widely celebrated, his translations have garnered less—and less favorable—attention. Hughes’s work as a translator was at times subject to pointed critiques by his contemporaries and eclipsed by translations deemed better or more definitive. The fate of these works perhaps underscores the assertion, set forth in the introduction to a collection of Hughes’s translations, that Hughes’s “concept of translation was not as developed as his need to practice the activity.” In this course we will nuance the above assertion and explore Hughes’s contributions to both the concept and practice of translation by reading his French, Spanish and Russian translations in conjunction with his autobiography, *I Wonder as I Wander* (1956), in which he details his travels in the 1930s. This dual focus on travels and translations aims to link Hughes’s tendency to wander (from to Cuba, Haiti, the Soviet Union, Paris, Spain and East Asia) and to wonder (about the social, political, spiritual and musical connections between the different peoples he encounters) to his need to translate, and thus share, the work of authors he admired along the way. Primary readings for this course—Nicolás Guillén’s *Cuba Libre* (1948), Jacques Roumain’s *Gouverneurs de la Rosée* (1945) and *Masters of the Dew* (1947), and Federico Garcia Lorca’s *Romancero Gitano* (1928) and *Gypsy Ballads* (1951), plus poems by Louis Aragon, Leon-Gontran Damas and Vladimir Mayakovsky—deepen our awareness that Hughes chose to translate authors with whom he cultivated lifelong friendships or felt deep kinship based on their shared aesthetic sensibilities, political commitments, and passion for popular musics such as jazz, flamenco and son.
TRANSFER STUDENTS ONLY

Permission required. To register, please contact Gallatin’s Transfer Student Class Advisers (gallatin.transfers@nyu.edu).

Coming Home: Identity and Place
FIRST-UG 802 4 UN Tue, Thu 2:00-3:15 Jennifer Lemberg

Historian Eric Hobsbawm famously referred to the last century as “the age of extremes,” an era of violence marked by “the destruction of the past.” Responding to this perceived break with history, many contemporary narratives seek to recover lost pasts by employing tropes of homecoming and return in order to bridge temporal and geographical gaps. Stories of coming home document the urgency with which we attempt to remember the past in the aftermath of trauma and invest specific places, or “sites of memory,” with the power of recall. Our class will investigate the linkages between identity and place as they are imagined in the aftermath of historical trauma in film, literature, and theory as well as practices including reparations and genealogy. The ways in which contemporary narratives treat the theme of coming home across boundaries of time and space and the role this idea plays in the construction of ethnic, racial, and national identities will serve as the impetus for frequent exploratory writing, formal essays, and a research paper. Readings will include selections from trauma theory, memory studies, fiction, and memoir by Svetlana Boym, Andreas Huyssen, Nadine Fresco, Phil Klay, Toni Morrison, Louise Erdrich, and Jonathan Safran Foer, among others.

Popular Religion and Popular Culture in North America
FIRST-UG 807 4 UN Tue, Thu 9:30-10:45 Gregory Erickson

American religion, historian Nathan Hatch writes, has “less to do with the specifics of polity and governance and more with the incarnation of the church into popular culture.” Although Hatch was writing about the 19th century, this complex relationship between the popular and the liturgical continues to shape and define America today. In this course, we study and write about ways in which film, television, advertising, music, sports, politics, and the news media present, negotiate, and affect religious issues, and, conversely, how religion changes popular culture. We “read” primary texts of popular religion and popular culture, such as television shows, exercise classes, music videos, baseball and video games, as well as theoretical works by Peter Williams, Kate McCarthy, Eric Mazur, Susan Mizruchi, and Richard Santana. Students are encouraged to explore topics of their own interests, and assignments include reaction papers, various essay forms, and a final research projects.

La Mode: Fashioning Modernity
FIRST-UG 814 4 UN Mon, Wed 12:30-1:45 Charles Gelman

How has fashion contributed to shaping the social, visual, and libidinal environment in which we live and the ways in which we live in it? To what extent do changing fashions not only reflect but also factor in the formation and transformation of cultures? Students in this course will develop their understanding of and capacity to engage in interdisciplinary research through the study of a tradition of writing on fashion that dates back to the early nineteenth century, and that encompasses journalism, aesthetics, sociology, psychoanalysis, political economy, and philosophy. Over the course of the semester students will be introduced to a wide range of authors, texts, intellectual traditions, and theoretical approaches to the study of fashion, as well as to contemporary issues bearing on the clothed body in both Western and non-Western contexts. In addition to encouraging students to think critically about the place and function of fashion in modern life, the course assignments aim help them to develop the ability to address complex questions with both clarity and substance, to craft well-constructed and compelling arguments, and to recognize and assess the different methods employed and types of claim advanced by scholars working in various disciplines. Readings will include texts by Honoré de Balzac, Roland Barthes, Pierre Bourdieu, Judith Butler, Caroline Evans, Kennedy Fraser, Anne Hollander, Joan Wallach Scott, and Thorstein Veblen, among others.
SOPHOMORES ONLY

Discourses of Love: Antiquity to the Renaissance
IDSEM-UG 1122 4 UN Tue, Thu 3:30-4:45 Bella Mirabella
FULFILLS: HUMANITIES, PREMODERN, EARLY MODERN
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 will endeavor to discourse on the meaning of this profound emotion. However, in order to understand the place of love within the lives of humans in the west, we need to look at love in its historic, cultural, social, and political contexts from Sappho and Plato to Shakespeare, while also considering non-Western influences. We want to consider Love’s 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 could include Plato’s Symposium, the poetry of Sappho, the stories of Marie de France, selections from Dante, the Italian comic play, The Deceived, as well as plays of Shakespeare.

Art in Critical Theory
IDSEM-UG 1730 4 UN Thu 3:30-6:10 Meleko Mokgosi
FULFILLS: HUMANITIES
What is “critical theory”, and how did it gain profound and conspicuous traction in the art world? What does theory have to do with the experience of visual art? Does it change how we look at and respond to Art? Theory and critique are not only expected from so-called “serious artists”, both are also being produced and consumed at rapid rates by students, established artists, historians, critics, etc. This course will begin with a brief look at the foundations of critical theory, and move onto the primary aim of studying the development of critical theory in the field of art. Emphasis will be placed on addressing what it means to be “critical” and how critical theory has been used in the writings and artworks by artists such as Yvonne Rainer, Hans Haake, Mary Kelly, Thomas Lawson, Dan Graham, and Andrea Fraser. These artists have integrated writing/theorizing with creating artworks, and continue to do so with persistence and rigor. In addition to investigating the emergence and impact of critical theory in the field of Art, students will be challenged to make theory into action: to theorize.

SOPHOMORES AND JUNIORS ONLY

Finance for Social Theorists
IDSEM-UG 1527 4 UN Mon 7:45-10:15 Peter Rajsingh
FULFILLS: SOCIAL SCIENCE
Open to Gallatin students only. Seniors require permission of the instructor (pr9@nyu.edu).
Financial literacy is often a gap in a liberal arts education. However, finance and economics are not subjects comfortably ignored. For instance, the effects of the financial crisis continue to be felt today and have a significant bearing upon us all. This seminar aims to provide students with conceptual, interpretive and analytical tools to understand finance. The approach is interdisciplinary and interpretive, drawing upon political theory, economics, psychology, basic statistics, financial theory and accounting. For example, we use the subprime crisis to explore core concepts associated with credit, banking, business ethics, monetary policy and macro economics. We reference key ideas from classic texts and also take up contemporary debates in finance. The aim is to help students become more literate and numerate as economic and social agents. Readings are drawn from key works in finance and economics as well as contemporary articles and commentaries. There is also a group entrepreneurial project.
Critical Race Theory and Your Education


2 units. This 14-week course is uniquely structured so that each session is co-taught by different Gallatin faculty. The list of instructors include Rebecca Amato, Sinan Antoon, Kwami Coleman, Sybil Cooksey, Marie Cruz Soto, Kim DaCosta, Lisa Daily, Anne DeWitt, Kristoffer Diaz, Michael Dinwiddie, Valerie Forman, Hannah Gurman, Kristin Horton, AB Huber, Rosanne Kennedy, Eugenia Kisim, Ritty Lukose, Meleko Mokgosi, Vasuki Nesiah, Myisha Priest, Frank Roberts, George Shulman, and Alejandro Velasco.

This class will foreground race, racism and racial structures to interrogate and trouble dominant intellectual traditions. Co-taught by over 20 Gallatin faculty, each week we will attend to how different fields of study construct knowledge; we will try to better understand how we may unpack the racial grammar, sometimes visible often latent, that shapes and constricts disciplinary knowledge, and how particular assumptions and perspectives get authorized and amplified within the university’s walls. How might we situate different ways of knowing in relation to historical and contemporary maps of power and privilege, local and/or global? How might the dominant intellectual traditions in your area of concentration be challenged by foregrounding legacies of colonialism and/or slavery? How would feminist, queer, Marxist critique help us probe these questions further? And what will you have to unlearn in asking these questions? What new lines of inquiry, responsibility and solidarity might be open for you? The class will expose students to a rich body of literature that vividly challenges the racial unconscious of a broad variety of disciplines (anthropology, law, philosophy, history, literature, music etc.), and of the university experience itself. We will draw on texts that directly challenge the dominant traditions, as well as texts that have been shaped by subordinated traditions. Readings include scholars such as W.E.B. DuBois, James Baldwin, Edward Said, Derrick Bell, Achille Mbembe, Lisa Lowe, Fred Moten, Traci Lynn Voyles and Rod Ferguson.

Literary Forms and the Craft of Criticism

IDSEM-UG 1061  4 UN  Wed 12:30-3:15  Sharon Friedman

FULFILLS: HUMANITIES

This seminar focuses on the study of literature and literary criticism. Through close reading of a range of literary forms, including short stories, novels, plays, and narrative essays, we identify the conventions, continuities, and innovations that characterize genres (including blurred genres and hybrid texts) and that invite various strategies of reading. In addition to the formal analysis of each work, we will consider theoretical approaches to literature—for example, new historicism, postcolonial studies, feminist and gender analysis, and psychoanalytic criticism—that draw on questions and concepts from other disciplines. Attention will be given to the transaction between the reader and the text. The aims of the course are to encourage students to make meaning of literary works in varied contexts and to hone their skills in written interpretation. Authors may include Poe, Melville, Chekhov, Hawthorne, Bellow, Beckett, Baldwin, Woolf, Morrison, Conrad, Gordimer, Achebe, Kincaid, Borges, and Erdrich.
Television: Form and Content of Fictional Narratives

IDSEM-UG 1981 4 UN Wed 2:00-4:45 Karen Hornick
FULFILLS: HUMANITIES

This class will approach television’s visual storytelling as a unique form of narrative. Much academic study of television has focused on its social impact and ideological content, and in this seminar we will engage that work. Television can’t be fully comprehended, however, without considering how the stories of television are told. Our working hypothesis is that form organizes the meanings and generates the emotions that audiences take away from stories, and so it’s worthwhile to consider television as text. What genres are emerging today, and how are they connected, if at all, to classic network forms such as the sitcom and the cop show? How have dramatic, film, and literary forms shaped television storytelling, and how do we measure the impact of technological innovation and the commercial conventions unique to television? Assigned readings include writers on the problem of narrative form and content such as Aristotle, Stanley Cavell, and Roland Barthes, as well as writers on television, including Theodor Adorno, Jason Mittell, Linda Williams, John Sconce, Jane Feuer, Emily Nussbaum, Clive James, and various internet recappers. We will focus on examples of American network genres such as the situation comedy, nighttime soap, and police shows and new “cable classics” (probably episodes of The Sopranos, The Wire, and Mad Men, and Game of Thrones).

Fascism and Populism: History, Politics, & Rhetoric

IDSEM-UG 1982 4 UN Tue 6:20-9:00 George Shulman
FULFILLS: SOCIAL SCIENCE

The central idea of this course is to look at two important movements and events—populism in 19th century U.S. and fascism in 20th century Europe—and then to trace how those events are used as tropes in political debates and media commentary about racial nationalism and political authoritarianism across the world, though we focus on Trump in the U.S. Our central concern is to trace political mobilization in the name of representing and saving “the people.” Our task is to assess what “fascism” and “populism” were historically, and what “fascist” and “populist,” as adjectives, signify in discussions about racial nationalism and hostility to elites now. In both regards, central questions in political theory guide us in analyzing each movement, and its after-lives and appropriations: First, how do we think about the relationship between capitalist crisis, mass mobilization, and (democratic) politics? Second, what is the relation between racial formation, nation-defining, and democratic politics? Third, how does narrative or genre (e.g. what Richard Hofstadter called “the paranoid style”) intersect with political mobilization? Fourth, what is inherited and what is new in white nationalism now and in protests against it? Having studied populism and fascism, we can assess recent media and scholarly claims that the “alt right” or white nationalism are “populist” or “fascist.” Our goal is not to fix a taxonomy but to assess consequential “speech-acts.” For how we “name” (conceptualize and narrate) political events determines how we engage them, and thereby, what they end up meaning for the future we are making by that engagement. We also want to consider if the democratic meanings of populism can be salvaged or whether democratic possibilities require a radically different language. Authors may include: Richard Hofstadter, Lawrence Goodwyn, Michael Rogin, Karl Polanyi, Hannah Arendt, Klaus Theweleit, William Connolly, Virginia Woolf, Sinclair Lewis, Phillip Roth. Readings include commentary about white nationalism and resistance in contemporary politics.
**Free Speech and Democracy**
**IDSEM-UG 1144 4 UN Wed 6:20-9:00** Paul Thaler

**FULFILLS: SOCIAL SCIENCE**
This course may be combined with a 2-unit, competitive internship (information forthcoming) arranged by Gallatin.

The tension between free expression and social control has shadowed the Great American Conversation since the birth of this country. The constitutional ideal that our government “shall make no law” abridging free speech has given way, in fact, to laws that limit discussion, ostensibly for the public good. Likewise, new media technologies advance our ability to access and exchange ideas and information, but raise new questions as to the limits of such dialogue. This course, then, addresses the delicate balance between free speech and democracy, guided by seminal readings from Milton, Locke, Meikeljohn, among others, as well as important Supreme Court decisions that have critically shaped First Amendment rights in regard to hate speech, pornography, corporate control of mass media, the student press and the rights of journalists. The course also takes a case-study approach to issues related to free speech in wartime and political crisis, a tension made evident in recent debates over privacy rights and national security. With this foundation, we ask: Are there any forms of free speech that should be restricted? If so, which? And, who should decide?

**The Darwinian Revolution**
**IDSEM-UG 1156 4 UN Mon, Wed 11:00-12:15** Gene Cittadino

**FULFILLS: SCIENCE**
Section 2 for Environmental Studies majors only.

Darwin’s theory of evolution by natural selection may be the single most influential, and controversial, scientific theory ever proposed. This course will examine the origin, nature, and consequences of Darwin’s theory, with an emphasis on interrelationships among the intellectual, social, and cultural 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; past and present religious resistance to the theory; applications and perceived misapplications, such as Social Darwinism, eugenics, and sociobiology; and the influence of Darwinian thought on modern science, literature and the arts. In addition to Darwin’s *Origin of Species*, *Voyage of the Beagle*, and *Descent of Man*, readings may include selections from Malthus, Spencer, and Huxley, and recent works by Richard Dawkins, E.O. Wilson, Stephen Gould, Marlene Zuk, Sarah Hrdy, and Mark Pagel, among others. A background in the sciences is not assumed, but a willingness to engage with the scientific concepts and explanations is expected.

**Narrative Investigations I**
**IDSEM-UG 1215 4 UN Tue, Thu 11:00-12:15** Stacy Pies

**FULFILLS: HUMANITIES, EARLY MODERN**

How does narrative create a sense of identity and give value to our lives? What are the ethical implications of looking at knowledge as a construction of narrative? The concept of narrative is currently used across disciplines to describe how people, texts, and institutions create meaning. This course will explore the idea that stories organize our thinking and our lives. We will begin with Plato’s ideas on tragedy and Aristotle’s *Poetics*, which later narrative explorations emulate and challenge. Our reading of Cervantes’s *Don Quixote*, Diderot’s *Jacques the Fatalist*, and modern fictions will investigate the ways fictional texts radically reinvent literary forms and question social conventions. The works of critics such as Bakhtin, Chatman, and Schafer will reveal how narrative has been adopted as both a theoretical model and a methodology within a variety of fields. Students will carry out projects that explore narrative trends within their particular areas of interest.

**Cultural Politics of Childhood**
**IDSEM-UG 1268 4 UN Wed 3:30-6:10** Patrick McCreery

**FULFILLS: SOCIAL SCIENCE**
This course may be combined with a 2-unit, competitive internship (information forthcoming) arranged by Gallatin.

This interdisciplinary seminar explores children and childhood in the United States from two vantage points—those of public policy makers and of parents. In what ways does public policy shape children’s lives? What historical trends influence the ways that people parent? What happens when parents disagree with laws or conventions regarding how to parent? The first half of the course examines common conceptualizations of the child figure historically and today. While all children possess some universal characteristics that transcend time, place and personal circumstance, we can also understand the contemporary child figure to be a social construction, with “childhood” as we know it emerging as a coherent life stage only in the past few centuries. Public policy—laws about healthcare, education and labor, in particular—have both shaped and responded to these conceptualizations of childhood. The second half of the course examines children as members of families. Just as we can understand the symbolic child figure as a social construction,
so we will see that race, class, gender and sexual orientation are key factors influencing the lived experiences of actual children and their parents. Additionally, we will examine how the proscribed “best methods” of child-rearing seem to change continuously—parents who consult various “experts” often receive contradictory advice. Works we may engage include Guggenheim’s What’s Wrong with Children’s Rights?, Lareau’s Unequal Childhoods, Postman’s Disappearance of Childhood, and the photography of Sally Mann. By the end of the course, we should have deeper understandings of childhood as a social construction, of the debates surrounding some of the issues that society currently deems relevant to children, and of differing child-rearing practices that parents employ.

**Alchemy and the Transformation of Self**

IDSEM-UG 1277 4 UN Tue, Thu 2:00-3:15 Lee Robbins  
**FULFILLS: HUMANITIES**

The focus of this course is the history of the human being’s need to turn what is painful about the human condition into something beautiful. We explore the etymology of the word ‘transformation’ and ask ourselves why humans have invoked the ecstasies and agonies of the process to explore the breadth and depth of the human psyche as it moves toward greater degrees of consciousness of self and world. We answer these questions by tracing the ancient science of alchemical transformation from its roots in the Stone Age, through the Eastern spiritual practices of China and India, into the embalming practices of ancient Egypt and the astrological symbol system of the Greeks, culminating in the work of C.G. Jung who discovered the ancient art of alchemy as the philosophical antecedent and language to his own transformational psychology, and so introducing the ancient art into the post modern world. The course culminates in The Alchemy Project where students will have the opportunity to experience transformation in their own lives. Readings include: Eliade’s The Forge and the Crucible; Edward Edinger’s Anatomy of the Psyche; Stan Marlan’s Black Sun; Edinger’s Mystery of the Coniunctio; selections from The Alchemy Reader and Splendor Solis; and readings from the Buddha, Freud, Jung and Hillman.

**Mad Science/Mad Pride**

IDSEM-UG 1311 4 UN Thu 6:20-9:00 Bradley Lewis  
**FULFILLS: SCIENCE**

Despite extensive numbers of people diagnosed with mental illness, there remains considerable debate and controversy surrounding these diagnoses. This class uses narrative theory to map out the terrain of these conflicts and to explore competing approaches to madness from professionals (mad scientists) and activist (mad priders). We start with an overview of narrative theory as relevant to issues of mental difference and suffering. Key narrative topics we discuss include plot, metaphor, character, and point of view. With narrative theory as our guide, the many approaches we consider include biopsychiatry, psychoanalysis, cognitive therapy, family therapy, feminist therapy, spiritual approaches, creative approaches, and disability studies approaches. We conclude with a consideration of the mad pride idea that sometimes madness is best seen as a “dangerous gift.”

**Passion and Poetics in Early Japan**

IDSEM-UG 1351 4 UN Mon, Wed 4:55-6:10 Nina Cornyetz  
**FULFILLS: HUMANITIES, PREMODERN, EARLY MODERN, GLOBAL**

It can be argued that until the 1880s one thing was almost entirely absent in Japanese literary and performing arts: the notion of an interiorized subject. In fact, the ancient Japanese arts are examples of extreme “exteriority” that privilege form, word play 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 will explore ancient and premodern Japanese poetics and prose, performing and visual arts, from the very first writings through the nineteenth century, in relation to sociocultural history and belief systems such as Buddhism and Shintoism. Texts will include: selections of poetry, emaki (picture scrolls), noh and puppet plays, selections from The Tale of Genji, The Pillow Book, and the earliest forms of manga.

**The Qur’an**

IDSEM-UG 1357 4 UN Tue 6:20-9:00 Sinan Antoon  
**FULFILLS: HUMANITIES, PREMODERN, GLOBAL**

The political upheavals and events of recent years have focused much attention on “Islam” and its cultures and texts, especially the Qur’an. Most of the attention and interest in the Qur’an, however, has been reductive and superficial, amounting to no more than de-contextualized misreadings of certain verses in most cases. This seminar will serve as an introduction to the Qur’an as scripture, but also as a generative and polyphonic cultural text. We will start with a brief look at the legacy of Qur’anic studies within the larger paradigm of Orientalist scholarship and “Western” approaches to all things Islamic. We will, then, address the historical and cultural background and context of the Qur’an’s genesis as an oral revelation, its intimate affinities with Biblical and Near Eastern narratives, and its transformation into a written and
canonized text after the death of Muhammad. We will then examine the Qur’an’s structure as a “book” and read selections from its most famous chapters and explore how they were deployed in various discourses as Islam became the official religion of a civilization and an empire. Readings and discussions will focus on the themes of prophecy, gender and sexuality, violence and peace. The seminar neither assumes nor requires any prior knowledge of Islamic studies or Arabic.

**African Diasporic Art and Spirituality in the Americas: Honey is my Knife**

IDSEM-UG 1372  UN Mon 3:30-6:10  Dan Dawson

**FULFILLS: HUMANITIES, PREMODERN, EARLY MODERN, GLOBAL**

This seminar will investigate the cultural contributions of Africans in the formation of the contemporary Americas. There will be a particular focus on the African religious traditions that have continued and developed in spite of hostile social and political pressures. Because of their important roles in the continuations of African aesthetics, the areas of visual art, music and dance will be emphasized in the exploration of the topic. This seminar will also discuss two important African ethnic groups: the Yoruba of Southwestern Nigeria, and the Bakongo of Central Africa. It will highlight the American religious traditions of these cultures, e.g., Candomblé Nago/Ketu, Santeria/Lucumi, Shango, Xangô, etc., for the Yoruba, and Palo Mayombe, Umbanda, Macumba, Kumina, African-American Christianity, etc., for the Bakongo and other Central Africans. In the course discussions, the Americas are to include Brazil, Cuba, the Dominican Republic, Haiti, Jamaica, the United States and numerous other appropriate locations. There will also be a focus on visual artists like Charles Abramson, Jose Bedia, Juan Boza, Lourdes Lopez, Manuel Mendive, etc., whose works are grounded in African based religions. In addition, we will explore how African religious philosophy has impacted on every-day life in the Americas, for example in the areas of international athletics, procedures of greeting and degreeting, culinary practices, etc.

**Creative Democracy: The Pragmatist Tradition**

IDSEM-UG 1381  4 UN Wed 3:30-6:10  Bill Caspary

**FULFILLS: SOCIAL SCIENCE**

From Emerson, through William James, to John Dewey, and beyond, Pragmatism has been a uniquely American contribution to political theory and philosophy. The pragmatists are concerned with action in the world, to address “the problems of men and women.” They construct a philosophy for understanding and guiding that action. That philosophy values imaginative vision and exploratory experimentation. It looks forward to the new rather than dwelling on explaining, justifying, or condemning what exists. Pragmatism, like classical political theory, is concerned with politics as a way of achieving a good society, in which people can lead good lives. It does not view politics narrowly in terms only of elections and governments. Reading pragmatism as philosophy, in the first half of the course we will consider ethics, theory of knowledge, theory of science and social science, and put these in the service of democratic theory. Through the lens of the “Dewey-Lippmann controversy” we will consider the capacity of citizens for informed responsible participation. In the second half of the course we will consider democratic experiments: economic democracy, civic journalism, progressive education, participatory action research, and conflict resolution. Possible readings include Emerson’s “The American Scholar”; James’s “Moral Equivalent of War”; Dewey’s *The Public and Its Problems*, “Creative Democracy,” and “The Economic Basis of the New Society”; Walter Lippmann’s *Public Opinion*; Jay Rosen’s *What Are Journalists For*; William & Katherine Whyte’s, *Making Mondragon*; and so on.

**The Philosophic Dialogue**

IDSEM-UG 1425  4 UN Tue, Thu 3:30-4:45  Stacy Pies

**FULFILLS: HUMANITIES, PREMODERN**

In this course, we will read philosophical dialogues and their modern successors—a novel and a play—about art and rhetoric. Ancient to modern writers have been fascinated with the power of art, and for each, ideas about art are connected to those about language and society. Our reading of *Ion* and *Gorgias* will look at Plato’s ideas on art, rhetoric (oratory), and power before his *Republic. Phaedrus*, written later, develops Plato’s ideas about the relation of the intellect, the emotions, and the appetites. Diderot’s *Rameau’s Nephew* revisits some of Plato’s themes from the perspective of the eighteenth century and the changing world of the Enlightenment. Finally, we will explore dialogue form in the twentieth century through Virginia Woolf’s novel *Between the Acts* and Tom Stoppard’s play *Arcadia*. Among the questions we will consider together are the following: How are ideas born from conversation (and from our conversations)? What is the importance of human relationship in intellectual inquiry? Readings may include works by Plato, Diderot, Stoppard, and Woolf.
**Guilty Subjects: Guilt in Literature, Law and Psychoanalysis**

**IDSEM-UG 1504 4 UN Mon, Wed 9:30-10:45** Sara Murphy

**FULFILLS: HUMANITIES**

This seminar will explore 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 law seems reliant mainly upon a formal attribution of guilt in order to determine who gets punished and to what degree, we might also suggest it relies upon “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. Is the prominence of guilt in modern Western culture a vestige of a now-lost religious world? Is it, as Nietzsche suggests, an effect of “the most profound change man ever experienced when he finally found himself enclosed within the wall of society and of peace?” Freud seems to concur when he argues that guilt must be understood as a kind of internal self-division where aggressivity is turned against the self. Is guilt a pointless self-punishment, meant to discipline us? Or does it continue to have an important relation to the ethical? Readings may include Freud, Nietzsche, Foucault, Slavoj Zizek, Toni Morrison, Ursula LeGuin, W.G. Sebald, and some case law, among others.

**Feminism, Empire and Postcoloniality**

**IDSEM-UG 1523 4 UN Tue, Thu 9:30-10:45** Marie Cruz Soto

**FULFILLS: HUMANITIES, GLOBAL**

This course may be combined with a 2-unit, competitive internship (information forthcoming) arranged by Gallatin.

Jamaica Kincaid once said, “I now consider anger as a badge of honor. [It is] the first step to claiming yourself.” Anger, rather than Betty Friedan’s “problem that has no name,” has haunted the life of many women whose negotiations of the meaning of gender, race and sexuality are marked by the violence of colonial-imperial encounters. Accordingly, this course examines the following questions: How have colonial-imperial encounters shaped the imagination of gender, race and sexuality? How have women built feminist solidarities amidst, or perhaps based on, the shared experience of violence and anger? In turn, how has the imagination of gender, race and sexuality redefined the histories of colonies and empires? To pursue these questions, course readings include literary and other scholarly texts engaging feminist and postcolonial theory. Readings range from Kincaid’s *The Autobiography of My Mother* and Rigoberta Menchú’s *I, Rigoberta Menchu: An Indian Woman in Guatemala* to other texts by scholars like Uma Narayan, Patricia Mohammed, Vandana Shiva, Gayatri Chakravorty Spivak and Ann Stoler.

**Reading the Faces of Ancient Cultures**

**IDSEM-UG 1562 4 UN Mon, Wed 9:30-10:45** Hallie Franks

**FULFILLS: HUMANITIES, PREMODERN**

In this class, we will investigate the form, development, and role of images of people in pre-modern societies. Using visual and literary sources, we will focus on how we define a portrait and will confront the variety of problems that the representation of human subjects in the ancient world entails. How essential are the concepts of “likeness” and “realism” to the definition of a portrait, and to its function? How do faces and bodies communicate meaning visually, and how do we access this visual language? Who controls the image, and who is the audience? What is the correlation between the image and the individual? How do we think about these possibilities from our perspective in the modern world? We will address these questions and others, concentrating on the use of portraiture in shaping personal, political, and cultural identities. Our texts may include monuments from Akkad, Egypt, the Nok culture, Greece, Rome, and China. We will make use of objects in the Metropolitan Museum of Art.

**The Ethnographic Imagination**

**IDSEM-UG 1577 4 UN Tue 9:30-12:15** Ritty Lukose

**FULFILLS: SOCIAL SCIENCE, GLOBAL**

Ethnography has been narrowly construed as the research methodology that defines the discipline of cultural anthropology, but this course explores ethnography more broadly as both a mode of inquiry and a genre of writing through which we grapple with the experience of Self and Other at the intersection of overlapping cultural worlds. We begin by linking modern ethnographic writing to early travel narratives, to missionary accounts, and to colonial reports serving evolving imperial formations. We then examine the consolidation of an “ethnographic” perspective in the emerging discipline of anthropology, as well as more recent critiques of this genre. Our own method is reading classic and contemporary ethnographic works. These reveal ongoing tensions between the scientific and the literary; between abstract “theory” and ethnographic “practice;” and between the claim to truth-telling and the power and limits linked to the positioning of the author. In response to these tensions we also trace the textual experimentation that mixes ethnography, poetry, memoir, and travel writing, fiction, and film. Our goal is to develop a self-reflective ethnographic
Domesticating the Wild in Children’s Literature

The Ur-text of literatures for children is the encounter between a child and a Wild Thing. From *Little Red Ridinghood* to *Peter and the Wolf* to *Charlotte’s Web*, the border between the child and the wild is a rite of passage marking the transformation of the child into an adult, and is the site of a child’s most fundamental education about how to be human. Works of children’s literature agree that literature can be used to explicitly structure the relationship between children and the wild, and construct subjectivities by nurturing a deeper awareness of what that relationship should be. Yet, what, exactly, is the wild in children’s literature? Representations of the wild reflect adult ideas about children—do they have a privileged relationship to nature, and innate understanding of the connection between humans and the world around them? Or are they wild things themselves, in need of taming? How do they shape the thirteenth-century Florentine society that ultimately served as a stepping stone for the humanist movement that paved the way for the Italian Renaissance. But Dante’s *Divine Comedy* is not just a text of and for its own time. It has left readers fascinated and shuddering for over 700 years because its poetical and literary tropes enable them to confront their experience of the human condition and transform what and how they desire. During the class, therefore, students will conduct research projects on more historical and more enduring aspects of Dante’s Commedia. As well, field trips to museums, cinematic recreations, documentaries, music and other visual and auditory aids will be used to enrich our sense of the text’s meaning and context. Readings include: *The Divine Comedy*, *The Confessions*, *The Consolation of Philosophy*, *The Aeneid*, and *The Book of the Zohar*. 

Consumerism in Comparative Perspective

Consumerism—the linking of happiness, freedom, and economic prosperity with the purchase and consumption of goods—has long been taken for granted as constitutive of the “good life” in Western societies. Increasingly, global economic shifts have made it possible for some developing countries to engage in patterns of consumption similar to those in the West, such that one quarter of humanity now belongs to the “global consumer class.” At the same time, however, nearly three billion people struggle to survive on less than $2 a day. This course takes an international and interdisciplinary approach to examine consumption in different societies, and we do so by asking several central questions: What are the key determinants of patterns of consumption, and how are they changed or reshaped over time? In turn, how do patterns of consumption shape class formation, racial inequality, identity, aesthetic sensibility, and international boundaries? How do practices of consumption inform the ways in which people understand their values and individuality, imagine success and failure, or conceive happiness? By reading widely in sociology, anthropology, and history we will develop a framework for analyzing the ethical, environmental and social justice implications of consumerism. Readings include case studies from the US, China, India, Europe and Africa Some likely authors include: Keynes, Marx, Marcuse, Benjamin, Mary Douglas, Bill McKibben; Arlie Hochschild, Lizabeth Cohen.

Dante’s World

This course will explore the social, political, intellectual and religious evolution of the late medieval dantesque world, by focusing on Dante’s *Divine Comedy*. A close reading of *The Divine Comedy* will serve as a forum to discuss and analyze Dante’s writings and those important works that helped to shape the thirteenth-century Florentine society that ultimately served as a stepping stone for the humanist movement that paved the way for the Italian Renaissance. But Dante’s *Divine Comedy* is not just a text of and for its own time. It has left readers fascinated and shuddering for over 700 years because its poetical and literary tropes enable them to confront their experience of the human condition and transform what and how they desire. During the class, therefore, students will conduct research projects on more historical and more enduring aspects of Dante’s Commedia. As well, field trips to museums, cinematic recreations, documentaries, music and other visual and auditory aids will be used to enrich our sense of the text’s meaning and context. Readings include: *The Divine Comedy*, *The Confessions*, *The Consolation of Philosophy*, *The Aeneid*, and *The Book of the Zohar*. 

imagination, open to the possibilities and difficulties in cross-cultural understanding, as we consider the complexities in encounter and contact, looking and describing, representing and translating. Possible texts include travel writings from the period of early European expansion, *Conquest of America* by Todorov, *Argonauts of the Western Pacific* by Malinowski, *Coming of Age in Samoa* by Margaret Mead, Zora Neale Hurston’s *Of Mules and Men*, *Writing Culture: The Poetics and Politics of Ethnography* by Clifford and Marcus, *Vita: Life in a Zone of Social Abandonment* by J. Biehl, *In an Antique Land* by Amitav Ghosh, and the films of Trin Minh Ha.
Media and Fashion
IDSEM-UG 1618 4 UN Fri 11:00-1:45 Moya Luckett
FULFILLS: HUMANITIES
This course may be combined with a 2-unit, competitive internship (information forthcoming) arranged by Gallatin.

This course will examine the roles fashion plays in film, television and digital media and their cultural and economic significance. As a signifying system in its own right, fashion contributes to the semiotics of popular forms. It can also operate as a means of authentication (especially in period films and TV) or reveal a variety of ways in which media plays with space and time, purposeful or not. Besides evoking specific temporalities and narrative tone, fashion plays an important role in the construction of gender, both in terms of representation and address. This course will examine the history of the intersection of the fashion and media industries from the free distribution of film-related dress patterns in movie theaters of the 1910s to the current trend for make-over TV, networks like the Style network, the increasing proliferation of fashion blogs and the construction of specifically feminine video games. How does fashion’s specific configuration of consumerism, signification and visual pleasure lend itself to the articulation of modern/postmodern cultures and their presentation of the self? Texts will include Stella Bruzzi and Pamela Church Gibson, Fashion Cultures: Theories, Explanations and Analysis; selections from Roland Barthes, The Fashion System; Elizabeth Wilson, Adorned in Dreams: Fashion and Modernity; assorted articles and selected clips from films and television shows including Marie Antoinette, What Not To Wear, The New York Hat, Fashions of 1934, Now, Voyager and Sex and the City.

Think Big: Global Issues and Ecological Solutions
IDSEM-UG 1628 4 UN Tue 3:30-6:10 Mitchell Joachim
FULFILLS: SOCIAL SCIENCE
Sect 002 for Environmental Studies majors.

What are the most stimulating solutions to global climate change? If we were given an imaginary “client” with an unlimited budget and colossal power, what should we design? The resounding formula for green thinking is broadly interpreted in three meta-themes; apocalyptic, technological, and traditional. Each category promises solutions and/or interpretations of our current environmental calamity. We explore critical philosophical, artistic, and scientific positions in each meta-theme that help elucidate this dilemma. Students read, evaluate, and synthesize projects and texts from great minds such as William Cronon, Bill McKibben, Bruce Mau, Mike Davis, Marshall McLuhan, Bjorn Lomborg, David Orr, Paul Virilio, Naomi Klein, Laurence Buell, and others. The final project is the production of a mock Madison Avenue advertising campaign that promotes urban “sustainability.”

From Memory to Myth: The Mighty Charlemagne
IDSEM-UG 1651 4 UN Mon, Wed 3:30-4:45 Andrew Romig
FULFILLS: HUMANITIES, PREMODERN
Same as HIST-UA 275 002.

In this course students will explore historical memory, mythmaking, and the myriad ways in which human beings construct and reconstruct the past to address present hopes, dreams, and fears. Our case study will be the Frankish Emperor Charlemagne (d. 814), who in life helped to lay the foundations of modern European society, and in death would continue to represent an imagined pan-European unity that predated factionalism, regionalism, and nationalism. The seminar will begin in the ninth century with Charlemagne in memory before moving briskly forward in time to study Charlemagne in legend and myth. Along the way, we will discuss themes and problems of particular relevance, including the birth of “Europe,” the advent of “the state,” Christianity and Crusade, the rise of vernacular literature, and early colonialism. In addition to theoretical works on memory, myth, and history-writing, texts for discussion will include a vibrant mix of canonical and lesser-known gems: Einhard’s Life of Charlemagne, The Song of Roland, and Ariosto’s Orlando Furioso; but also the Astronomer’s Life of Louis the Pious, The Voyage of Charlemagne to Jerusalem and Constantinople, and the anonymous Charlemagne play from the London of Shakespeare and Marlowe.

Popular Dance and American Cultural Identity
IDSEM-UG 1675 4 UN Thu 3:30-6:10 Julie Mainig
FULFILLS: HUMANITIES
This course may be combined with a 2-unit, competitive internship (information forthcoming) arranged by Gallatin.

The course will examine forms of what are known as “social” or popular dance as expressions of cultural or group identity from approximately the 18th century to the present. These dances, from the secular tradition of American social dance, include those performed in ballrooms, cabarets, nightclubs, cabarets, discotheques, and the street. The seminar will explore various social and popular dance styles developed as a result of the rich fusions of West African, African American, Euro-American, and Latin American forms of dance within the U.S., Canada, and the Caribbean. Topics may include the colonial era and the dances of George Washington; ragtime
couple dance and the New Woman; the lindy-hop and the of crossing racial boundaries; and teen dances and youth rebellion of the 1950s. In all cases, we will explore social and popular dance forms as experiences of movement that both respond and give shape to social, cultural, and political issues of the day. In addition to extensive viewing of dance, readings will include Mauss, “Techniques of the Body”; Katz, “The Egalitarian Waltz”; Hunter, “The Blues Aesthetic and Black Vernacular Dance”; Santé, Low Life: Lures and Snares of Old New York; Tomko, Dancing Class: Gender, Ethnicity, and Social Divides in American Dance; Peiss, Cheap Amusements: Working Women and Leisure in Turn of the Century New York; Malone, Steppin’ on the Blues: The Visible Rhythms of African American Dance; Dinerstein, Swinging the Machine: Modernity, Technology, and African American Culture Between the World Wars; and Rose, Black Noise.

**Becoming "Global," Forging "Modernity"**

**IDSEM-UG 1700  4 UN Tue 3:30-6:10  Valerie Forman**

**FULFILLS: HUMANITIES, EARLY MODERN**

Over and over, we are told that the world we live in is becoming increasingly global. All its parts are connected to one another, and goods, people, culture, and information can move from one place to another, seemingly without barriers. Yet how new is this phenomenon? Scholars have pointed to the middle of the sixteenth century as the moment when the economy became global, and the age of exploration and colonization began to connect many parts of the world to each other in a complex network that included cooperation, piracy, and slavery. This course will explore the emergence of a global consciousness in the early modern period. Our primary questions include: to what extent did people in this century begin to imagine and experience the world globally (that is, as an entity whose regions were interdependent rather than separate)? Does the change in understanding of the world vary by region, by class, ethnicity, gender, or religion? How did globalization influence cultural developments? What influence did global encounters have on European identities—for example on ideas about, and experiences of, gender, sexuality, class religion, and citizenship? Was the global economy seen as cooperative or competitive? To answer these questions, we will consider how the attempts to create, and the struggle to understand, this global world produced new narratives and forms of interdisciplinary thinking. In order to see how the issues surrounding globalization as we understand them today have a long and complex history, we will also study works that put the past in present in conversation with each other. We will investigate a wide variety of primary works, such as travel narratives, plays, poems, early forms of ethnography, films, engravings, and globes, as well as secondary works by literary scholars, anthropologists, and historians of labor, the economy, and science. While the focus is on the “European” and emerging “American” perspective, we will also read several works that challenge the Eurocentric view of globalization that was emerging and still dominates much of contemporary discourse of globalization.

**Politics, Writing and the Nobel Prize in Latin America**

**IDSEM-UG 1711  4 UN Tue, Thu 2:00-3:15  Linn Cary Mehta**

**FULFILLS: HUMANITIES, GLOBAL**

Over the last one hundred years, seven Latin American authors have won the Nobel Prize: Gabriela Mistral (1945); Miguel Angel Asturias (1967); Pablo Neruda (1971); Gabriel García Márquez (1982); Octavio Paz (1990); Rigoberto Menchú (Peace Prize, 1992); Mario Vargas Llosa (2010). Together, they give us a chance to consider some of the major literary and political movements in Latin America leading up to the present. Through novels and autobiography, Asturias and Menchú explore very different aspects of the indigenous struggle in Guatemala; the poetry of Mistral and Neruda reveals the successive influences of surrealism, communism, and feminism, up to the eve of the Pinochet coup in Chile; the novels of García Márquez in Colombia and Vargas Llosa in Peru embody tensions between realism and magical realism; and Paz, in Mexico, in his poetry and essays, represents a country that has been a literary cornerstone of Latin America. We will look at these authors in the context of the history, politics, and anthropology of their respective countries, and conclude by considering a few authors who did not get the prize but were equally deserving, such as Jorge Luis Borges and Roberto Bolaño.

**What is Critique?**

**IDSEM-UG 1714  4 UN Tue 3:30-6:10  A.B. Huber**

**FULFILLS: HUMANITIES**

**Same as COLIT-UA 955 001.**

The philosopher and theorist Michel Foucault argued that critique is a powerful form of insubordination and a crucial “instrument for those who fight, resist, and who no longer want what is.” But how might critical philosophy, which trades in ideas, help us combat material and pervasive forms of injustice? What is theory’s relationship to praxis and to politics, and what kind of theory or practice is critique? The seminar begins with a consideration of the uneasy place of critique in the western philosophical tradition. We will read Kant, Marx, Foucault, Asad, Mahmood and Moten among
others, in order to establish a sense of how critique emerges as a mode of radical questioning, an art of unsettling self-evident answers and interfering with established relations of power. We will consider what the practice of critique entails, and what it means to suggest, as these authors do, that critique interrogates the historically specific relationships between power, truth and the subject. Together we will ask after the conditions of what can and cannot be thought or said, and how these conditions tend to shape our formation as political subjects. We will close the seminar with a reading of Achille Mbembe’s recently translated Critique of Black Reason.

**Kinship and Community: Ancient Texts and Modern Theories**

**IDSEM-UG 1739 4 UN Mon, Wed 4:55-6:10**  
Bruce King  

**FULFILLS: HUMANITIES, PREMODERN**

What is the relation of the family to larger structures of community and of state? Do kinship bonds provide a model for those of community or must they be superseded in the interest of a more enlightened state? To what degree do contemporary aspirations for gender equality entail a radical renovation of our understanding of the family? We consider these questions through a close reading of ancient texts, from the Greek and Judeo-Christian traditions, which we read in conjunction with some contemporary thinkers on kinship and the state. Primary readings include: Aeschylus, Oresteia; Homer, Hymn to Demeter; Sophocles, Oedipus Tyrannus and Antigone; Euripides, Ion; Plato, Republic; Aristophanes, Ecclesiazusae; Longus, Daphnis and Chloe; Genesis and Exodus, Paul, Romans and Galatians; Martyrdom of Perpetua; Kushner, Angels in America; and Nelson, The Argonauts. Theoretical texts include: Freud, Totem and Taboo and Moses and Monotheism; as well as selections from Engels, Lévi-Strauss, G. Rubin, P. Clastres, A. Rich, and J. Butler.

**Bridging Culture and Nature: An Introduction to Conservation Science**

**IDSEM-UG 1740 4 UN Tue 6:20-9:00**  
Jim Tolisano  

**FULFILLS: SCIENCE**  
**Section 2 for Environmental Studies majors only.**

This course is designed for those who wish to deepen our relationship to nature and then learn how to apply this understanding to the challenging work of conservation biology. The art and science of conservation biology brings together leading thinking from biology, economics, anthropology, psychology, literature, art, and communications to conserve the diversity of life found on our planet. The fieldwork of the physical and biological sciences provides the foundation from which our work as conservation biologists proceeds. However, the applied work of the social sciences, education, business, humanities and arts then serve as the tools we need to manage ourselves and create a relationship with nature that is mutually supportive. In this class we will discover how biologists, business leaders, financial institutions, entrepreneurs, social scientists, and artists all play an integral role in creating and delivering practical conservation solutions. We will begin with an exploration of our own relationship to the natural world. We then examine what biological diversity is, the principal threats to biological systems, and specific actions that are being taken to reverse these threats and protect life on earth. We also explore the premise that “managing” the ecology of the planet really requires us to manage ourselves, and the human cultures we have created. Students will be required to research and share their lessons learned around a selected conservation biology topic, and complete a practical project that demonstrates how each of us can make a difference in strengthening our relationship to nature. At the course conclusion students from all disciplines should see a role for themselves in the conservation work that is an essential focus for this century. Course research will include Sodhi and Erlich’s Conservation Biology for All, Gary Snyder’s The Practice of the Wild, and selected readings from a wide variety of peer reviewed science journals and popular publications.

**Good Design: Objects, Bodies, Buildings, Cities**

**IDSEM-UG 1750 4 UN Tue, Thu 9:30-10:45**  
Louise Harpman  

**FULFILLS: HUMANITIES**  
Formerly titled, "Good Design: Scale."

Good Design takes as its premise that visual literacy is a vital yet under-examined area of academic discourse. Although we engage the designed environment every day, non-specialists have few ways to make sense of the myriad decisions that come together to form things and places. Through a combination of reading, drawing, writing, and model-making, this course asks students to examine the complex intersections between analyzing existing designs and creating new work. One central question is whether design principles that operate at a small scale, say the scale of a hand-held object, are also appropriate at a larger scale, like the scale of human habitation. The course uses scale as a lens through which to engage this question, as readings and projects consider the design of something you can hold (such as a tool), the design of something that can hold the body (such as clothing or furniture), and something that can be inhabited (such
This Mediated Life: An Introduction to the Study of Mass Media

IDSEM-UG 1752 4 UN Fri 2:00-4:45 Julian Cornell
FULFILLS: HUMANITIES

This interdisciplinary seminar will provide an intensive introduction to the study of mass media. Utilizing wide ranging critical and theoretical methodologies, the course will consider how media alternately reflects and forms our sense of politics, economics, race, gender, sexuality and citizenship. The course will be concerned with questions such as: What function does mass media serve for society? How does a media saturated cultural environment shape our identity? How do mass media forms delineate and naturalize prevailing ideologies and ways of being in the world? Can media provide a means to challenge cultural and political hegemony? Readings will be drawn from Berger’s Media Analysis Techniques and Jenkins’ Convergence Culture, as well as the anthologies The Media Studies Reader and Gender, Race and Class in the Media. The course will also include excerpts from the films The Dark Knight Rises, The Matrix, The Truman Show, Network, and Idiocracy, television shows 60 Minutes, Family Guy, The Simpsons, South Park and The X-Files, as well as a selection of other media forms, including blogs, podcasts, radio programs, graphic novels, newspapers, magazines, music videos, television commercials, social media sites and video games.

Crime in the USA

IDSEM-UG 1767 4 UN Mon, Wed 12:30-1:45 Ngina Chiteji
FULFILLS: SOCIAL SCIENCE

The United States has the highest incarceration rate in the world. This course examines the US criminal justice system, including (i) the causes and consequences of the rising incarceration rates that the nation has witnessed over the past 30 years, and the role of politics in driving society’s appetite for locking people up; (ii) the labor market effects of having a prison record, along with the “spill-over” effects that incarceration has on ex-offenders’ communities and families; and (iii) the costs borne at the state and federal levels of government. The course explores its subject matter from an interdisciplinary perspective, connecting ideas from economics, political science, sociology, and law. It will combine conceptual and statistical approaches to analysis. Possible texts include Bruce Western, Punishment and Inequality in America; Garland, David, Punishment and Modern Society; Mary Pattillo, David Weiman and Bruce Western, eds., Imprisoning America: The Social Effects of Mass Incarceration; and Norval Morris and David Rothman, The Oxford History of the Prison.

Art and Ethics

IDSEM-UG 1795 4 UN Thu 6:20-9:00 Christopher Trogan
FULFILLS: HUMANITIES

The relationship between art and ethics has been a significant philosophical problem since antiquity and one that continues to engage us. While some argue that art is autonomous from ethics, others insist that ethics is a necessary component of art and of one’s aesthetic judgment of the work. This course explores the various positions that have been taken in this debate and raises several key questions: Can art be morally enlightening and, if so, how? If a work of art is morally better, does that make it better as art? Is morally deficient art to be shunned, or even censored? Do subjects of artworks have rights as to how they are represented? Do artists have duties as artists and duties as human beings, and if so, to whom? How much tension is there between the demands of art and the demands of life? These questions will be examined through the lens of painting (Rembrandt, Picasso), cinema (Pasolini, Reed, Griffith), photography (Mann, Mapplethorpe) and literature (Nabokov) with readings drawn from Hume, Plato, Tolstoy, Wilde, Nussbaum, Danto, as well as other contemporary philosophers, artists, and critics.

Minds and Bodies: A History of Neuroscience

IDSEM-UG 1801 4 UN Thu 6:20-9:00 Brendan Matz
FULFILLS: SCIENCE

This course examines the history of the sciences of the mind and brain from the end of the eighteenth century to the present. Ranging from mesmerism and phrenology to physiology, genetics, and neuroscience, it will consider the development over time of knowledge about the brain and its relationship to the body. The course will also analyze the ways in which this knowledge has been applied in medicine, law, economics, government policy, and religion. Some of the topics we will look at include the following: mind-body dualism, neuron theory, psychoanalysis and biology, brain imaging, the molecular and plastic brain, and psychotropic drugs.
The course takes a primarily historical approach to this topic, but work from other academic disciplines that engage with related questions will also be addressed. The last third of the course will focus on recent history and contemporary issues surrounding the "century of the brain." One of our challenges will be to examine what history and science and technology studies more broadly might contribute to ongoing conversations about minds and bodies. Texts we will consider include Ann Fabian’s *The Skull Collectors* and Ray Kurzweil’s *How to Create a Mind*.

**Hearing Difference: The Commercial Music Industry and the American Racial Imaginary**

IDSEM-UG 1802 4 UN Mon, Wed 2:00-3:15 Kwami Coleman

FULFILLS: HUMANITIES

This course may be combined with a 2-unit, competitive internship (information forthcoming) arranged by Gallatin.

In 1903, at the dawn of the commercial music industry, sociologist W. E. B. DuBois famously proclaimed that the foremost problem in twentieth century American society is "the problem of the color line." Du Bois’s prescience sets the stage for this course’s exploration of racial identity in recorded, commercially available music. We will examine how racial performance has intermingled with music consumption in the United States since blackface minstrelsy in the 1830s. Our goal is to understand how deeply embedded race—both ascribed and claimed—is in American music culture, reverberating throughout the last century in debates on artists’ authenticity, propriety, and popularity. This course is organized chronologically; each week is devoted to a particular era and its corresponding musical genres leading up to the present. With the rising importance of visual media since the mid-20th century, a historically informed understanding of the confluences of race and ethnicity in American music culture through music media and technologies will offer an enhanced understanding of the past and our contemporary, internet-driven musical landscape.

**What is Post-structuralism?**

IDSEM-UG 1819 4 UN Mon, Wed 12:30-1:45 Sara Murphy

FULFILLS: HUMANITIES

Like so many terms using the "post-" prefix, post-structuralism is hard to define: do we mean to indicate an aftermath, a continuity, a break, a repetition? In this course, we’ll investigate some of the thinkers associated with post-structuralism and discover, perhaps, that all of these designators apply. Post-structuralism emerged in the late 1960s and early 1970s and is associated with writers as diverse and complicated as Jacques Derrida, Michel Foucault, Gilles Deleuze and Felix Guattari, and Julia Kristeva. We might say that post-structuralism is what happens when structuralist thought collides with aspects of the "Continental" tradition in philosophy. If the central claim of structuralism is that all systems of meaning are structured along the lines of language, post-structuralist thought interrogates that claim. But rather than rejecting it outright, post-structuralist thinkers attend to the ways in which systems of meaning tend to instability, contingency, opening up gaps and silences, leaving echoes and traces. In the first part of this course, we’ll focus on some of the nineteenth- and twentieth-century philosophers who influenced the post-structuralist turn: Nietzsche, Freud, Heidegger, Blanchot. In the second part of the course, we’ll read some works of major post-structuralist thinkers. Finally, in the third part of the course, we’ll spend some time looking at the impact of this general tendency in thought and the way in which it has influenced contemporary writers in political theory, gender studies and media studies.

**Democracy and Difference**

IDSEM-UG 1821 4 UN Wed 12:30-3:15 Rosanne Kennedy

FULFILLS: SOCIAL SCIENCE

This seminar focuses on what political theorists call "democratic theory," which addresses the defining institutions, cultural meaning, inherent difficulties, and contemporary crisis of specifically "democratic" forms of political life. We begin by reviewing classical and contemporary formulations of what democracy is, for what can be called liberal, deliberative, communitarian, and agonistic approaches entail very definitions of democracy, contrasting senses of its dangers and possibilities, as well as divergent visions of citizenship and public life, political culture and modernity. Then we consider these approaches in relation to the issue of *difference*: how do they explain and address the persistence of racialized and gendered forms of inequality in regimes committed to formal and legal equality? Why are formally democratic societies typically characterized by intense struggle over issues of identity and difference, not only race, gender, and sexuality, but also immigration? Our seminar concludes by exploring the relation between democratic regimes and empire, state violence, and national security: how does "democracy" become the name for a regime engaged in permanent war, torture, surveillance of citizens, and suspension of civil liberties?
### Justice, Tragedy and Philosophy: Politics in Ancient Greece

**IDSEM-UG 1827 4 UN Fri 3:30-6:10**  
**Irene Han**  
**FULFILLS: HUMANITIES, PREMODERN**

This course is an introduction to the tragedy and philosophy of ancient Athens. We are especially interested in exploring concepts of guilt, justice, and the good, as these are developed in diverging ways by tragedians and philosophers. What role does free will play in politics? What does the invention of philosophy tell us about changing attitudes toward politics? Can justice be decided by a political body or must humans conform to an eternal standard? What is the correct way to educate the young? Is the good attainable and what is its relationship to happiness and pleasure? Is democracy possible or must we be ruled by the virtuous and the wise? What place does divinity and revelation have in politics? Does philosophy have a unique vantage point to discuss political questions? These issues will be considered by reading the following works: Aeschylus’ *Oresteia*, Sophocles’ *Three Theban Plays*, Aristotle’s *Nicomachean Ethics*, and Plato’s *Republic*.

### The Politics, Ethics and Aesthetics of Photography

**IDSEM-UG 1856 4 UN Mon 3:30-6:10**  
**A.B. Huber**  
**FULFILLS: HUMANITIES**

The seminar begins with a critical history of photography, and a consideration of the technology’s advent as something of a misfit art, before focusing on its increasing use as an instrument of visual evidence. We turn then to a series of case histories, from the early use of photography as a forensic tool at 19th century crime scenes, to the counter-forensic visual reconstructions of contemporary drone strikes in Pakistan, or recent police violence against unarmed civilians of color in the US. In each instance we ask how photography shapes what becomes visible or legible as violence, and what kinds of suffering—and what modes of resistance—move different spectators affectively, ethically, and politically. The seminar will rely on key theoretical works on photography as well as more recent critical interventions that help us reckon the use of surveillance and its neoliberal logics (Cole, Farocki, Steyerl, Weizman). How might the ubiquity of cameras inure or blind us to photography’s work? The seminar seeks to help students better understand the complex linkages between perception and understanding, and how photographs, as the modern visual form par excellence, shape our sense of the political world and our place in it.

### Modern Poetry and the Senses

**IDSEM-UG 1859 4 UN Tue, Thu 2:00-3:15**  
**Lisa Goldfarb**  
**FULFILLS: HUMANITIES**

In a letter that he wrote to his Cuban correspondent, José Rodríguez Feo, Wallace Stevens referred to Marcel Proust as a poet. “It seems like a revelation,” Stevens wrote of Proust, “but it is quite possible to say that that is exactly what he was and perhaps all that he was.” Proust’s masterpiece, *In Search of Lost Time*, is often considered for the way it challenged and enlarged the form of the 20th-century novel, as well as for the author’s meticulous exploration of the workings of time, history, memory, psychology, and the senses. Yet, it is more unusual to study Proust as a poet, or for his impact on modern poetry. In this course, therefore, we begin our study of the presentation and importance of the senses in modern poetry with Proust (via portions of *In Search of Lost Time*). Proust will then serve as prelude to our examination of the various ways that modern poets respond to, follow, and reach beyond him in their use and portrayal of the senses (and, by extension, time and memory). Contextual materials may include, among other texts, Bergson’s "Introduction to Metaphysics" and Susan Stewart’s *Modern Poetry and
Cities and Citizenship: Readings in Global Urbanism

Cities have long been viewed as the crucible of citizenship. But over the last few decades, the rapid urbanization of the global South has recalibrated Western derived models of cities and citizenship. This course draws on interdisciplinary readings from urban studies, geography, anthropology, and history to grapple with this global “urban revolution.” Rejecting the language of crisis, chaos, and exception that is so often used to characterize cities in the global South, it will provide theoretically informed perspectives on social, cultural, and political life in rapidly urbanizing places throughout the postcolonial world. Attention will be paid to histories and legacies of colonialism alongside novel forms of governance and claims to the city. Though focused primarily on cities in the global South, the class is intended to probe how these cities reconfigure conventional understandings of being a citizen in the city (anywhere), and will also examine the global South within the ‘North’. Topics may include the rights to the city, infrastructure and planning, gentrification, political ecologies, technologies of rule, informality and slum upgrading, and urban social movements. Selected authors may include Ananya Roy, James Holston, Mamadou Diouf, Nikhil Anand, and AbdouMaliq Simone.

Accessorizing the Renaissance: Manners, Taste, and Fashion in Early Modern Europe

Many of the ideas that we in the West have about manners, appropriate behavior, good taste, style, and fashion originate in the Italian Renaissance, particularly with visual artists who portrayed the clothing practices of the time, and with writers who focused on the ideas of self-fashioning in the construction of a personal and public identity and the necessity of good manners and fine clothing in fostering the relationship one has with the social community. These ideas became crucially important throughout Europe, influenced in part by their trade within the Mediterranean Basin and the Middle East, and form the basis of contemporary attitudes on style, manners, and fashion. This class will explore these key ideas through the perspective of their impact on gender, status, power, identity, and the position of the other. We will read primary texts from the Renaissance about self-fashioning, good manners, and dress in Europe and non-European countries, literary texts that give us dramatic representations of decorous behavior and style as well as visual representations of attire from the period. Readings may be drawn from texts such as Baldesare Castiglione’s Courtier, Giovanni della Casa’s, Galateo, Christine de Pizan’s The Treasure of the City of Ladies, and Shakespeare’s Twelfth Night and Othello.

Imagining Justice

Cultural work is political imagining. This course asks just where the picture of a just world comes from. The common link between recent political movements like Occupy, Black Lives Matter, contemporary radical feminisms and queer politics is the claim that justice is not for everyone. Through events, actions and statements, movements urge us to see who is left out of the collective imagination of a just world.
The creative work of our culture, as much as much as any political document or decree, teaches us what justice is and whom it is for. This means that it is crucial for us to examine how novels, film, exhibitions, memorials and events represent histories of political change and the achievement of justice. Our time is ripe for this exploration, since in the last few years we have been inundated with work in many genres that represent the anniversaries of the Civil Rights Movement, the Women’s Rights Movement, LGBTQ movements and more. Who do these narratives teach us that justice is for, and what happens to those who fall out of their view? We will investigate a range of texts, considering how they uphold or limit forms of justice and also how they intervene against those limits. A range of primary and secondary texts might include Morrison’s Beloved, Walker’s Meridian, Baldwin’s The Fire Next Time, Coates’s Between the World and Me, and the recent films Selma and 12 Years a Slave.

Deconstructing the Wall: A Critical Examination of Current Issues in Education

IDSEM-UG 1888 4 UN Mon, Wed 11:00-12:15 Benjamin Brooks
FULFILLS: SOCIAL SCIENCE

This course will explore foundational philosophies of education and theories of learning to develop a vocabulary by which we can examine current controversies and debates about education in both K-12 and higher education. We will begin with core texts addressing the purpose of education in a democratic society, then analyze education sociologically, through questions like: Does education reproduce class divisions or enable social mobility? And more broadly, does education simply reproduce dominant social norms or does it enable social change? We will then engage modern texts drawing heavily from critical pedagogists, to examine contemporary issues in education, including the corporatization of schooling, the charter school movement, the relationship between poverty and educational access, the recently passed Every Student Succeeds Act and the new Secretary of Education, high-stakes testing, freedom of expression and diversity on college campuses, and the concept of school safety in its many forms. In turn, students will be able reflect on and critically engage their own educations and academic choices, while seeing the legal and political elements involved in determining the goals of education, what students are required to learn, and how the resources for learning are defined and distributed. Readings for this course may include Dewey, Freire, hooks, Kozol, and Spring, as well as work by Adler, Darling-Hammonds, Giroux, Greene, Hirsch, Noddings, Sartre, and Tatum.

Body Art, Body Horror

IDSEM-UG 1889 4 UN Mon 3:30-6:10 Joshua Shirkey
FULFILLS: HUMANITIES

Western history traditionally held that the human figure was the original and ultimate subject of art. Typically that body was idealized; officially art’s greatest achievement was transforming lived flesh into something beautiful, flawless, and transcendent. Why, then, has art so often returned to bodies that are carnal, ugly, disgusting, or horrific? This course considers artistic modes (grotesque, abject, obscene) and subjects (excretion, mortality, perversion, deformity) that make up this alternative aesthetic history. Starting from a shared interest in the body by artists and filmmakers in the 1970s and 1980s, our thematic survey extends from prehistory to the present, while focusing on marginalized artistic periods such as the medieval and baroque. What meanings have been attributed to body horror and how have they changed? What purposes has horror served, especially in disenfranchising women; sexual, racial, and ethnic minorities; the disabled and physically different? Readings draw on philosophy, sociology, anthropology, sociology, psychoanalysis, and literature as well as art history and cinema studies. These theories will help us to understand contemporary artworks (by artists such as Robert Gober, Paul McCarthy, Kiki Smith, Kara Walker) and films (by Tod Browning, David Cronenberg, Stuart Gordon, Ridley Scott, and others).

Social Theory and Curatorial Practice

IDSEM-UG 1901 4 UN Wed 3:30-6:10 Eugenia Kisin
FULFILLS: SOCIAL SCIENCE

This course may be combined with a 2-unit, competitive internship (information forthcoming) arranged by Gallatin. In contemporary art and media worlds, it seems as if everyone who makes choices about what to present to the public is called a curator. But what exactly is the work of curating? How do curators refine their capacities for judgment, storytelling, and display? How are these forms of expertise learned, and in what ways do they intersect with other forms of cultural production? Balancing critical and applied perspectives, this course investigates curatorial work as a site of cultural practice, a sphere of action and knowledge—above all, the “eye” or sense of critical taste—that is learned and performed in multiple contexts of display. Connecting curation to its etymological roots in “cure” and “care,” this course will also consider curating as a remedial practice that has changed over time in relation to globalized networks of the art market, professionalization, and the phenomenon of
celebrity curators. Students will investigate curatorial intent and outcomes based on exhibition catalogs, reviews, and other forms of documentation. Students will also explore contemporary practices of curating within and beyond the space of the gallery through their own curatorial projects. Throughout the class, we will read theoretical texts by curators, social theorists, and artists, including Claire Bishop, Pierre Bourdieu, Andrea Fraser, Candice Hopkins, and Hans Ulrich Obrist.

Race and Criminal Law
IDSEM-UG 1908 4 UN Tue 2:00-4:45 Anthony Thompson

This course will examine the relationship between race and criminal law in the United States. Through the use of legal cases, law review articles and contemporary analyses and critiques, the course will expose students to the ways that race has shaped the criminal law and its administration. The goal of the course is to explore both the historical and contemporary treatment of race in the United States by the courts, policy-makers and to examine the construction of race as a concept and identity in the law. Students will gain a basic understanding of legal decision-making at the various discretionary points in the criminal process and how race informs the exercise of discretion.

Food and Nature in Cities
IDSEM-UG 1925 4 UN Thu 2:00-4:45 Jacob Remes

FULFILLS: SOCIAL SCIENCE
Section 002 for Environmental Studies majors only.

What is the proper place of nature and agriculture in cities? How do cities shape nature, and vice versa? Where do—and where should—city-dwellers get their food? “Concrete jungles” (as opposed to “real” ones) often seem to be purely human-built, unnatural places where things are made and consumed, not grown. But the place of nature in cities, and our relationship to it, has long been contested. When we look at food in relationship to urban centers, we end up seeing far beyond the questions of what we eat and where we get it. The proper place of nature in cities is at the heart of many contemporary debates over urban policy, including food and agriculture, land use, disaster policy, and immunization. In this class, we will think historically and critically about these debates both in the past and in contemporary cities, focusing on North America, especially New York. Readings will include William Cronon, Ted Steinberg, Catherine McNeur, Katherine Leonard Turner, and others.

Postcolonial Theory and Visual Culture
IDSEM-UG 1933 4 UN Mon, Wed 11:00-12:15 Jamie Berthe

FULFILLS: HUMANITIES, GLOBAL

Relations of looking were a constitutive part of the power dynamic that defined the colonial project and they continue to shape (and re-shape) the postcolonial landscape in very important ways. This course brings together key texts in postcolonial studies and visual culture, while putting these readings in conversation with visual artifacts, particularly French and Francophone film. Among other things, the course will address the imbrications of post/colonial histories, practices of representation, and visual economies; it will use theoretical, historical, and cinematic texts to examine concepts like identity, postcolonialism, intertextuality, and cultural memory. Students will be encouraged to think about how cinematic images can be seen to intersect with, codify, challenge, and/or interrupt political and post/colonial ideologies. Authors will include Suzanne and Aimé Césaire, Frantz Fanon, and Stuart Hall, to name a few. Filmmakers will include Ousmane Sembène, Jean Rouch, Isaac Julien, Amanda Strong, and Josza Anjembe, among others. It is expected that students will watch films (every week) outside of class.
Underground Alien Outsider Queer: Black Culture at the Margins

IDSEM-UG 1937 4 UN Wed 3:30-6:10 Sybil Cooksey
FULFILLS: HUMANITIES

Underground Alien Outsider Queer: Black Culture at the Margins is a seminar in which we will consider the long association of each of the title adjectives with the experience of social marginality, political insecurity and existential anxiety. Our aim is to explore whether and how non-belonging inspires (and requires) alternative, transformative, creative, even subversive, approaches to subjectivity and society.

Drawing from black studies, cultural studies, performance studies and sexuality studies, the seminar is aggressively interdisciplinary—be prepared to critically engage history, literature, philosophy, art, music and film texts—and rather eclectic. We will wind our way through topics as varied as fugitive slave laws and avant-garde jazz, black existentialism and afrofuturism, Afropunk, Pariah and The Brother from Another Planet as we analyze works by Bruce Nugent, Richard Wright, Ralph Ellison, Thelonious Monk, James Baldwin, Amiri Baraka, Sun Ra, Samuel R Delany, Octavia Butler and Audre Lorde. Our readings, writings and discussions will provide us with occasions to think about new and unexpected ways—underground alien outsider queer ways—of appreciating and studying black culture.

Plagues, Epidemics, Terror: A Literary History

IDSEM-UG 1954 4 UN Tue 2:00-3:15 Simon Fortin
FULFILLS: HUMANITIES, PREMODERN

This course examines artistic, literary and cultural responses to the cataclysmic events of the Great Plague (The Black Death, 1347-48) and its shaping agency upon early modernity and beyond. To better posit the Great Plague (and its recurrences) as an early confrontation with the hazards of globalization, we immerse ourselves in Renaissance texts to explore the tropes of the invisible enemy, the wrath of God, the psyche of hysteria, the fear of the other, of the intruder, of the undesired. The effects of this catastrophe on the social fabric of the communities it touched were not only pervasive but enduring; so were the psychic wounds it inflicted. Faced with such traumas, intellectuals and artists felt compelled to fully measure the effects of the plague, as well as comprehend its deep philosophical and moral consequences. This initial investigation into early modern reactions to epidemics propels us in the second half of the semester into a study of current responses to infectious diseases, mainly through literary representations of current pandemics: AIDS, Sars, Ebola, and Zika; we also look at hysterical diseases that operate as thought experiments. We will consider a wide set of questions: What kind of art do epidemics provoke into being? How do diseases shape social and state structures? When weighed against individual liberties, what kind of ethical concerns should attend the elaboration of policies such as quarantine, scapegoating, contagion containment? How does disease mediate the relationship between society, the individual, and the family? Why does humor play such a fashioning role in the representation of epidemics?

Spaces of Early Modern Science

IDSEM-UG 1957 4 UN Fri 2:00-4:45 Noam Andrews
FULFILLS: SCIENCE, EARLY MODERN

The broad array of scientific pursuits in the early modern period was inseparable from the development of spaces for the conceptualization, synthesis, and production of knowledge. New technology was tested in courts, nature was replicated in the workshop, and public dissections began to be conducted in universities. How did such spaces delineate new understandings of science through the formalization of practice or the privileging of observation? How did they contribute to the formulation and transmission of scientific knowledge? This course takes as its subject the emergence of these kinds of spaces, considering the library, the laboratory, the botanical garden, the anatomy theater, the observatory, the workshop, the utopian space, and the space of the unknown. Essays by Katharine Park, Lorraine Daston, Antoine Picon, Paula Findlen, Peter Galison, Pamela Smith, Anthony Grafton, Steven Shapin and others will be paired with theoretical texts including Latour, Bachelard, Simmel, Antoine Picon, Paula Findlen, Peter Galison, Pamela Smith, Anthony Grafton, Steven Shapin and others will be paired with theoretical texts including Latour, Bachelard, Simmel, and Lefebvre. Primary sources by Vesalius, Cellini, Johannes Kepler, Thomas More, Samuel Quiccheberg, Tycho Brahe, and Leonhart Fuchs.

The Western History of Madness from the Bible to DSM-V

IDSEM-UG 1961 4 UN Fri 12:30-3:15 Orna Ophir
FULFILLS: HUMANITIES, PREMODERN

Madmen, lunatics or the insane, have seen an extraordinary variety of responses and attitudes coming their way across the centuries. Whether seen as a natural phenomenon or as socially constructed, “madness” was defined and treated, examined and controlled, diagnosed and “cured” according to the spirit of the time. This course will follow the varied social imageries of “madness” throughout Western history, from the Bible to the contemporary and controversial Diagnostic Statistical Manual (DSM) in its most recent 5th edition. Alongside primary texts by Hippocrates, Avicenna,
Philippe Pinel, and Sigmund Freud as well as secondary texts by Michel Foucault, Ian Hacking, Edward Shorter, and Elaine Showalter, among others, students will acquaint themselves with first-person accounts of “madness” and its different forms of treatment. The latter range from the lunatic asylum, through electric-shock treatments and lobotomies to “pills and prisons” or also therapy and psychoanalysis. The course will explore the interaction between the historical and social, scientific and political as well as economic factors that have shaped the views of “madness” and its treatment while paying ample attention to the history of ideas that informed and, often, framed them.

**Can the Past Be Repaired? The Dilemmas of Reparations as Justice**

**IDSEM-UG 1965 4 UN Fri 3:30-6:10** Ruben Carranza  
**FULFILLS: SOCIAL SCIENCE, GLOBAL**  
When a dictator is overthrown, when armed conflict ends, when historical injustices remain unresolved, how do we seek justice? Some call for trials. Others call for truth. For the survivors and families of massive killings and forced disappearances, of rape and torture, and for communities subjected to long-term dispossession of their land, culture and identity, the idea of justice often takes the form of reparations. This course will ask students to reflect on the moral and philosophical issues around reparations and the practical challenges in their implementation. There are challenges involving resources and feasibility. There are dilemmas, real or imagined, over moral responsibility and historical truth. In the global South, these dilemmas have emerged in the on-going transitions from colonialism, war, and dictatorship. Even in the global North, demands for reparations for slavery or for the treatment of indigenous people and persons of color are caught in some of these questions. This course will bring together political science, history, art and culture, law, medicine, forensic investigations and economics, and the experiences of specific countries involving reparations and tackle how questions of justice and memory can or cannot be answered through reparations. Readings may include Carranza, de Greiff, Coates, Rubio-Marin, Magarrell and case studies involving Latin America (Argentina, Chile, Peru), Africa (South Africa, Sierra Leone and Kenya), the Middle East and North Africa (Tunisia, Morocco, Iraq) and Asia (the Philippines, Timor-Leste, Nepal and Cambodia) and the United States and Canada.

**Race and Photography**

**IDSEM-UG 1966 4 UN Tue 12:30-3:15** Lauren Walsh  
**FULFILLS: HUMANITIES**  
This course may be combined with a 2-unit, competitive internship (information forthcoming) arranged by Gallatin.  
This course allows us an opportunity to think about the ways race is framed through the lens of a camera. Our interest in race and photography is primarily American in context, dating from the early twentieth century through the present day, and principally photojournalistic and documentary in form. We explore key moments in American history, as well as seminal photos, as we consider the politics and ethics of representation. Through sociological, historical, and journalistic prisms, we examine, for instance, slave and lynching imagery, documentation and even propaganda around certain ethnic populations in the US, and coverage of the Civil Rights Movement. Ultimately, we progress right to the contemporary moment, with discussion of race and the photographic image in the age of social media. We also consider American coverage of peoples abroad, typically in war-based settings, as we extend our political and social discussions both geographically and conceptually. Throughout we ask, how have photographers reinforced or contested prevailing views of racial identity through the photographic form? And how are viewers influenced by these portrayals of race? Readings include theory and critical essays, as well as literary, journalistic, and historical accounts, and we will be looking at—and learning to read closely—a lot of photography. Authors may include: Frederick Douglass, Marita Sturken, Martin Berger, and Susan Sontag. Students write response papers and longer essays, will take trips to galleries and photo institutes, and can produce a visual project of their own. Guest speakers may include award-winning photographers who have covered race relations in the US or elsewhere.

**Risky Business: Law, Economics, and Society in the Ancient World**

**IDSEM-UG 1967 4 UN Tue, Thu 9:30-10:45** David Ratzan  
**FULFILLS: SOCIAL SCIENCE, PREMODERN**  
How did Aristotle get a mortgage without a credit score? How did the few thousand people in the Roman imperial administration manage to tax the entire Mediterranean world? Most courses on ancient Greece and Rome study their literature, art, and history; but Greco-Roman antiquity represents a formative period not only in the politics and culture of the Mediterranean, but also in its economic and social history: at
its height the Roman Empire encompassed some 2.5 million square miles, organizing more than 70 million people into a single state and, in some sense, a single market—all without modern telecommunications, mechanized transportation, firearms, mass media, professional police forces, or extensive bureaucracies. This course will explore how individuals, organizations, and governments in Greco-Roman antiquity solved a variety of economic and organizational problems in their comparatively low-information, small-government institutional environments. We will study such topics as: measurement and standards; markets, auctions, and prices; money supply and credit; property, conflict, cooperation; contracts, torts, insurance, and liability; agency and corporations; courts and enforcement; reputation and self-help; and regulation and taxation. The course will proceed largely via the case method, analyzing ancient transactions, disputes, and laws that survive in inscriptions and papyri, supplemented by ancient and contemporary theoretical readings in law, society, and economics.

**Science on Trial**

*IDSEM-UG 1968  4 UN Tue, Thu 9:30-10:45  Gene Cittadino*

**FULFILLS: SCIENCE**

This course provides insights into the nature, methods, and contexts of modern science by examining historical and recent episodes in which a scientist or scientific concept, theory, or practice has come under investigation either in a court of law or a formal inquiry. The episodes, which focus on Europe and the U.S., range from the trial of Galileo before the Roman Inquisition in the 17th-century and the investigation into mesmerism in 18th-century Paris, in which Benjamin Franklin served as one of the commissioners, to several trials involving evolution theory, the trial of earth scientists following a devastating earthquake in Italy, and the recent U.S. Supreme Court case over patenting the breast cancer gene. Each episode will bring out a different facet of science and its relationship to the legal matters at hand, and each requires some understanding of the social, cultural, and political context, which will be supplied through readings, informal lectures, and class discussion. Recurring themes include the relationship between scientific and legal reasoning, the place of authority in science and the state, the uses of evidence in science and law, and the role of scientific expert witnesses in courts of law. Sources will include original court transcripts along with secondary literature, such as Maurice Finocchiaro’s *The Galileo Affair*, Tal Golan’s *Laws of Men and Laws of Nature*, and a variety of periodical articles.

**Trade, Technology, Tanzania and the Swahili Coast**

*IDSEM-UG 1969  4 UN Tue, Thu 4:55-6:10  Ngina Chiteji*

**FULFILLS: SOCIAL SCIENCE, PREMODERN, GLOBAL**

How did societies trade in the past, long before the advent of airplanes, GPS, and Google maps? In this course, students will learn some basic economic trade theory while also using Tanzania as a case study for an investigation of trade patterns and other issues related to trade in Pre-modern times. The region of Africa that now forms the nation-state called Tanzania had a rich history long before European colonial powers arrived, including several city-states that accumulated substantial wealth during the 12th through 15th centuries. This course examines the “Swahili Coast,” its trade, and its relationship to places in the Eastern part of the world, such as Persia and India. The course also will place some emphasis on studying the relationships between the Tanzania of today and several present-day Arab states. It draws on academic disciplines such as economics, archaeology, history, linguistics, and the natural sciences as part of its inquiry. Readings may include *The Periplus of the Erythraean Sea*, *1001 Arabian Nights*, *Dhow Cultures of the Indian Ocean*, and Adam Smith’s *The Wealth of Nations*.

**The Pleasures and Perils of Contemporary Exhibitions**

*IDSEM-UG 1973  4 UN Wed 3:30-6:10  Keith Miller*

**FULFILLS: HUMANITIES**

This course may be combined with a 2-unit, competitive internship (information forthcoming) arranged by Gallatin.

There are times when controversies in the art world spill over into public discourse, as they have recently in Dana Schutz’s racially charged use of the image of Emmet Till in her work at the Whitney Biennial and as they did in the 1999 exhibition ‘Sensation,’ which raised questions about the use of city funding and the inclusion of Chris Ofili’s depiction of the Virgin Mary. These high-profile examples raise the question: In a context that values pushing boundaries, how do we think about what defines ‘too far’? This question is tied up in complicated notions of value that include not only the artistic, but also the political, the social, the economic and commercial, the historical, and even the spiritual. In this class, we explore the ways that these issues are embedded within and addressed by contemporary exhibition spaces. In the rarified context of the art world, how do considerations like the artist’s past work, the potential controversies of a piece, or the political climate influence exhibition choices? How does the exhibit space itself—whether the Met or a
pop-up in Brooklyn—impact the ways that art is received? In a forest of potential readings and meanings, how do we, as audience, critic, and consumer, make sense of what we encounter? Through readings and visits to exhibitions, we will work toward a collective and personal language with which to engage the variety of possibilities implied within works and their display. Readings may include Ngai, Jameson, Diderot, Baudelaire, Steyerl, Ranciere.

**Women’s and Feminist Literature in the Contemporary Middle East**

**IDSEM-UG 1974 4 UN Fri 12:30-3:15** Mélanie Heydari

**FULFILLS: HUMANITIES, GLOBAL**

Since the last decades of the twentieth century there has been a dramatic increase in the number of women writers from the Middle East. This course provides a window into this rich and largely neglected branch of world literature. Students will encounter the breadth and creativity of contemporary Middle Eastern women’s writing by reading a range of twentieth- and twenty-first-century novels, short stories, memoirs, and poetry, and by viewing films that are from or about Iran, Syria, Lebanon, Iraq, and Egypt. How do Middle Eastern women authors address women’s oppression—both social and physical—and enunciate issues such as the tension between tradition and modernity, sexuality, identity, and class from a female perspective? What literary traditions and models do they draw on? How different are those texts written in English or French for a global audience, as opposed to those written in Persian or Arabic? What are the effects of reading them in translation? Authors will include Simin Daneshvar, Zoya Pirzad, Marjane Satrapi, Azar Nafisi, Hanan al-Shaykh, Alia Mamdouh and Nawal El Saadawi.

**Ugly Feelings: Affect Theory in Contemporary Art and Literature**

**IDSEM-UG 1975 4 UN Mon, Wed 11:00-12:15** Yevgeniya Traps

**FULFILLS: HUMANITIES**

In *Love’s Knowledge*, the philosopher Martha Nussbaum considers emotions as “social constructs,” transmitted—and potentially dismantled—by the stories we tell. In this interdisciplinary seminar, we will look at the ways in which contemporary art and literature have depicted, disseminated, and disassembled feelings, particularly the sort of complicated, unwieldy, troubling affects one might deem “ugly.” We will begin with Sianne Ngai’s eponymous work on the subject of “ugly feelings,” then go on to consider a variety of such emotions, including anger, fear, shame, humiliation, and happiness (which we will consider as potentially “ugly”). As we investigate how contemporary visual art and literary works tackle negative emotional states, we will pay particular attention to the effects of social and cultural positioning on affect and interrogate the capacity of art to be productive in helping us process our ugly feelings. We will also ask how aesthetic choices impact our understanding of our own ugly feelings and the ugly feelings of others. Readings may include work by Maggie Nelson, Wayne Koestenbaum, David Foster Wallace, Don DeLillo, Sheila Heti, Elena Ferrante, J.M. Coetzee, Sylvia Plath, Claudia Rankine, and Frederick Seidel. We will also consider works by artists like Tracy Emin, Hannah Wilke, Diane Arbus, Francis Bacon, and Kara Walker.

**Society and State in the Ottoman Empire**

**IDSEM-UUG 1976 4 UN Fri 11:00-1:45** Mehmet Darakcioglu

**FULFILLS: HUMANITIES, EARLY MODERN, GLOBAL**

The Ottoman Empire covered vast territories over three continents and for six centuries included a diverse population made up of people who spoke Arabic, Albanian, Armenian, Kurdish, Italian, Ladino, Greek, Romanian, Serbian, and Tatar, who identified as Christians, Muslims, Jews, and Yazidis. Who were the Turkish-speaking Muslims who made up the governing elite of this empire? Where did they come from? How did they negotiate the social, religious, racial, economic, linguistic, and gendered differences among their population? What kinds of sources tell us these things? What has shaped our image of the sultan, and is it accurate? What was this empire like and who were the Ottomans? We cannot hope to cover the whole of Ottoman history or the breadth of the empire in a single semester, but this course will introduce the Ottoman Empire, addressing these questions by looking at different aspects of its history, government, society, and culture. We will read primary sources that reflect Ottoman court life, imperial ceremonies, the empire’s legal and economic governance, and slavery, and that attest to the various experiences of its diverse populations; we will also look at imperial dedications and civic projects.
Of Violence and the U.S. Empire: Militarization, Colonialism and Unruliness
IDSEM-UG 1977  4 UN Tue, Thu 11:00-12:15  Marie Cruz Soto
FULFILLS: SOCIAL SCIENCE, GLOBAL
While the neoliberal ethos of the last decades has mandated the shrinking of governments in their multiple iterations, militaries have come out rather unscathed. In the 2016 fiscal year, for example, about half of the discretionary spending by the U.S. federal government went to the Department of Defense. The figure follows a historical trend suggestive not only of the centrality of the Armed Forces in U.S. nationalist imaginings and capitalist undertakings, but also of the difficulty of civil society in envisioning non-militarized ways of existence. Such difficulty has a history and consequences. Their unveiling necessitates a reckoning with the workings of settler colonialism and the U.S. Empire. This course will focus on the tense and complex ways through which the U.S. has organized itself to produce violence and legitimate its use. It will specifically interrogate what militarization can mean and how it is linked to colonialism. It will further explore unruly calls for a different world in which human relations are not mediated by (raw) violence and in which liberation, security and humanitarianism are not militarized. The course may build upon the work of Catherine Lutz, Chandra Talpade Mohanty, David Vine, Cynthia Enloe, Katherine McCaffrey, Robert Rabin, Suzuyo Takazato and others.

Feminist Writing as Social Activism: Perspectives from the Neocolonial World
IDSEM-UG 1983  4 UN Thu 3:30-6:10  Meena Kandasamy
FULFILLS: HUMANITIES, GLOBAL
Transgressive feminist writing directly engages with grassroots issues in various parts of the neo-colonial world. In this seminar, we will study the multiplicity of ways in which women writers’ bear witness to historical upheavals around them and how they articulate a challenge to oppressive institutions of power through their works. Navigating a variety of genres and texts, students will learn how writing in/about the neocolonial world (sometimes also referred to as “global south” or “third world”) by women of colour is both cultural and political critique. Simultaneously intimate (born out of first-person experience) and radical (shared with the urgency to change the world as it exists), writing by women of the neocolonial world steps outside the normative boundaries of literature and creativity and becomes a revolutionary political force. The instructor will also use, as a springboard to the course, her own genre-bending work that deals with caste, gender and the national question in India. Other readings and discussions will focus on gendered aspects of violence, the immigrant condition, religious and socially-sanctioned oppression, struggle against colonial occupation, LGBTQ rights and critiques of imperialist feminism. Students will study key critical texts (The Bridge Called My Back, Third World Women and the Politics of Feminism) along with writers like Bama, Kamala Das, Assia Djebar, Xiaolu Guo, Valeria Luiselli, Trinh T. Minh-ha, Shailaja Patel, Solmaz Sharif, Salma, Marjane Satrapi, Sivakami among others.
FIRST SEVEN WEEKS

A Walker in the City

IDSEM-UG 1932  2 UN Mon, Wed 9:30-10:45  Meredith Theeman
FULFILLS: SOCIAL SCIENCE
2 units. First Class: Sept. 5; Last Class: Oct. 22.
Walking is an integral part of the urban experience. The course explores the relationship between the city and the urban dweller at the level of the sidewalk. Through the class, we will unpack texts by city wanderers such as Lauren Elkin, Alfred Kazin, Philip Lopate, Rebecca Solnit, Walt Whitman, and Colson Whitehead, while learning about topics such as wayfinding, mental mapping, walkability, place identity, restoration, crowding, noise, stress, and perceived safety through data-driven research studies. Together the class will go on walking tours, reflect on pedestrian experiences, and use ethnographic tools to analyze public parks and plazas. Students will develop and narrate a walking route that incorporates theory and phenomenological experiences.

Causes Beyond Borders: Human Rights Activism and Global Governance

IDSEM-UG 1971  2 UN Wed 3:30-6:10  Vasuki Nesiah
FULFILLS: SOCIAL SCIENCE, GLOBAL
2 units. First Class: Sept. 5; Last Class: Oct. 17.
One of the most distinctive dimensions of contemporary globalization has been the flourishing of transnational activism. Causes, organizations and activist networks have crossed borders alongside capital, goods and labor to reshape the terrain of political engagement. In some cases the campaigners are crossing borders, in other cases local activists are translating their issues into a register that can travel. This class examines the intended and unintended consequences of this turn to transnational activism in relation to the political subjectivities it calls forth, the political horizons it shapes and the global governance regimes it legitimizes. The course will focus on human rights and humanitarian initiatives, including transnational campaigns (such as campaigns to ‘Save girls from Boko Haram’ or ‘End sweatshops in Bangladesh’). In studying the work of international institutions (be it non-governmental organizations such as Amnesty International or multilateral institutions such as the International Criminal Court), we will also look at the new constellations of state-actors, international agencies and civil society that have come together in invoking the language of human rights in the name of agendas such as democracy promotion or ending poverty. Reading important critical interventions of the last decade, the class will collectively analyze how different approaches mobilize and challenge different actors, causes and alternative imaginings of ‘the global’. Readings are likely to draw from Lori Allen, Harry Englund, Nicholas Guilhot, Sydney Tarrow, Clifford Bob, Kathryn Sikkink, Sally Merry, Stephen Hopgood, Daniel Bell, Catherine MacKinnon, Joseph Slaughter, Mahmoud Mamdani, Michael Barnett, Kamari Clark, Monika Kruas, Manuel Castells, Wendy Hesford and Valerie Sperling.
Television and Participatory Fan Culture
IDSEM-UG 1978 2 UN Tue, Thu 2:00-3:15 Gregory Erickson
FULFILLS: HUMANITIES
2 units. First Class: Sept. 4; Last Class: Oct. 23.
Recent studies of television viewing have moved from understanding the experience as a passive one to understanding it as more active and “participatory.” At the same time, the rise of social media, fan conventions and platforms, and new forms of distribution and dissemination have transformed various “fandoms” from marginal often-dismissed subcultures into a creative, influential and mainstream demographic. All of these factors have radically changed the relationship between creator, producer, text, and perceiver and have destabilized our ideas of the role and authority of the author or showrunner, the canonicity and ontology of the text, and the stability of narrative. In this course we will analyze how fans of television shows respond to and influence content, how they interact with and create content across various mediums, and their role in the promotion of programs. We will examine the interactions of fans to television shows and transmedia content from the early fandoms of the original Star Trek to the more recent multifaceted fandoms of Stranger Things and Game of Thrones, as well as debates over gender, race, fan labor, and politics. How do we distinguish between fan, critic, and scholar? How are fandoms integrated into individual and group identity? How does fan culture differentiate between “fanboys” and “fangirls”? What role does fan content—parody, fan fiction, fan art, fan games—play in regards to the original “canonical” content? Readings will include essays by Henry Jenkins, Jonathan Gray, Matthew Hills, Suzanne Scott, Mizuko Ito, and others, as well as essays, stories, and blogs by fans, fan/scholars, and critics.

The Legacy of Harry Potter
IDSEM-UG 1972 2 UN Tue, Thu 2:00-3:15 Gregory Erickson
FULFILLS: HUMANITIES
The Harry Potter books and films are some of the most popular stories of the early twenty first century. Millions of young fans grew up listening to, reading, and viewing the adventures of Harry and his friends, and many of them came of age along with the characters. In more recent years, books, museum shows, amusement parks, popular music, and theater have continued the stories and the popularity among fans of all ages. This course will study the influence the stories have had and continues to have, specifically their impact on the way fans interact with ideas and topics such as mental health, education, post-colonialism, child labor, feminism, race, political resistance, animal rights, fake news, religion, sexuality, and technology. We will analyze reading practices, fan fiction, debates over canonicity and censorship, and rituals of cosplay. How has the character of Hermione impacted ideas of women in higher education? Does “Dumbledore’s Army” offer a useful model of resistance? How do various fan fiction “shipping” strategies subvert the heteronormativity of the novels? Is Hogwarts a progressive or conservative model of education? The class will assume complete familiarity with both the books and the films. Our reading will include short sections of the novels along with secondary sources, documents, pod casts, criticism and fiction produced by fans, scholars, and journalists. We may also experience the Harry Potter-themed “Griffins, Goblets and Gold” tour at the Metropolitan Museum of Art and visit the British Library’s Harry Potter: A History of Magic show at the New York Historical Society.
PRACTICUMS

Practicum in Fashion Business
PRACT-UG 1301  4 UN Mon 11:00-1:45 Brooks & Luckett
Permission required. Application deadline: Friday, March 23, 2018: 5:00pm. For more information and to apply, please click on course title and then link to application.

The fashion industry’s need to balance the conflicting demands of specialization and globalization requires innovative approaches that connect creativity, design and business. This course considers the dialogue surrounding ways the fashion business can meet these demands by linking aesthetic goals to financial plans. The course is designed to provide students interested in the fashion industry with an opportunity to develop their understanding of various approaches to bridging the gap between design and business. The course will combine hands-on group projects and case studies with interdisciplinary readings in business and design history, consumerism, merchandising and the business of fashion. The course will be taught by the Guess Distinguished Visiting Professor in Fashion and Fashion Business, and by a member of the Gallatin faculty. Admission is by permission of the Visiting Professor.

Advanced Practicum in Fashion Business
PRACT-UG 1350  4 UN Wed 9:30-12:15 Brooks & Friedman
Permission required. Application deadline is Friday, March 23, 2018, 5:00pm. Prerequisite PRACT-UG 1301 or a demonstrable understanding of the fashion business through evidence of related coursework and internship and/or work experience. For more information and to apply, please click on course title and then link to application.

The speed with which global changes are reshaping the fashion business demands a deeper appreciation of the many factors that shape the marketplace. The Advanced Practicum in Fashion Business will entail in-depth case study analysis of four major brands in today’s fashion industry. Each study will include the examination of key historical, economic, cultural, social, and artistic events that impacted and influenced the brand’s origins and development, and address issues that impact its current status in the industry—such as design integrity, brand strategy, consumer engagement, and sustainability. Through readings and responses, projects, guest lecturers, cross-course collaborations, on-site visits, and discussions addressing the evolution of the fashion business as well as historical and current notions of beauty, style, and design, the Advanced Practicum in Fashion Business will provide students with an understanding of how brands evolve in conjunction with social and technological change, and what this evolution can tell us about their current status and future potential.
Writing and Watching: New Media in the Age of Surveillance

This course will examine how surveillance affects the communication of ideas in a new media environment. We will begin by considering the public sphere and its contribution to democratic life. We will examine surveillance historically and theoretically, with a focus on the role of emerging technologies. We will work our way up to the early anonymous days of the internet, the rise of social media platforms, and finally the Snowden revelations, the Trump administration and an understanding of the modern surveillance state. We will experiment with simple counter-surveillance techniques like encrypted texts. These tools are increasingly fundamental to the sensible practice of modern journalism and media work. The course will feature occasional guests. Students will finish the course with an understanding of the relationship between modern media, surveillance, and the expression of ideas in the public sphere. Readings may include Michel Foucault, Jürgen Habermas, Astra Taylor, Gabriella Coleman, Zeynep Tufekci, Glenn Greenwald, and Laura Poitras.

Practical Utopias

There are approximately 67 worker-owned cooperatives currently operating in New York City, as well as numerous collective housing projects, intentional communities, community gardens, urban farms, and participatory budgeting initiatives. These represent a fast growing trend in New York, and nationally. What ethical principles or ideological positions do such projects hold in common, if any? What desires, needs and aspirations do they attempt to address? Do they form a challenge to capitalism, do they see themselves as operating outside of it, or both? Upon what kinds of possibility do such projects and initiatives ultimately insist? In this class, students will examine the social, political and historical trajectories of which these projects and initiatives are a part, through weekly reading and writing assignments, group presentations, and vigorous conversation. As community-engaged learners and participant-researchers, students will be asked to engage directly and deeply with a specific ongoing new/alternative economy project in the city, selected from a long and growing list. Students will prepare reports to present to the class as their participation-research unfolds. The culminating project of the course will be a research-based paper, presentation or art project of the students’ design. Collaboration will be encouraged.

ONLINE COURSE

Digital Identity, Digital Brand: Curating the Self

2 units. This online course will take place over the 14-week semester. The workload will be commensurate with a 2-unit course. Communications will take place via NYU Classes and NYU Web Publishing (WordPress). The syllabus will clearly outline assignments. The instructor will contact students during the first week of classes with specific instructions.

In this online course, you will learn how to create a, dynamic, digital portfolio website using WordPress, multimedia tools, and web design skills. Learn how to customize your ePortfolio in order to document your Gallatin-related experiences, including internships, study abroad, and extracurricular activities, synthesizing experiential, performative, and academic learning. You will be encouraged to use this digital space to articulate and share your research interests, and identify thematic correspondence between your various areas of study, building toward a stronger understanding of your concentration. We will explore the current landscape of digital tools, including basic website design platforms, and social media technologies, and we will consider the various use cases for ePortfolios and debate their efficacy. This course will also ask you to consider the social context of digital identity as you engage with your portfolio. Content and Readings for this course may include: Laurel Ptak’s Wages for Facebook; Rob Horning’s “Sharing” Economy and Self-Exploitation; Andrew Smith’s How PowerPoint is killing critical thought; Jenny Kijowski’s & Nick Likos’ ePortfolios and Individualized, Interdisciplinary Learning: A Case Study; Scott Berkun’s How To Write A Good Bio; and Morten Rand-Hendriksen’s WordPress Essential Training.
The Practice of Writing

WRTNG-UG 1015 4 UN Fri 12:30-3:15 Scott Hightower

This course is about rendering the abstractions of imagery into the concrete medium of written language. In this class, students explore the complex ways in which abstract and concrete languages interrelate with each other. Discussions will focus on the primacy of the sentence, the distinction between observation and inference (argument/quarrel), and the basic dynamics of successful writing. Where is language weaponized, where does it make poetic revelation? All students will periodically workshop their own texts: fables and parables, journals and letters, autobiographical reflections, personal essays, drama scenes, or poems. To share what one observes, what one deduces, and what one wants to frame for others clearly and effectively, takes skill and practice. This course is part assigned reading of texts, part discussion, part exercise all practice in the pursuit of clarifying the poetics of self-possession, author-ity, and self-expression.

Writing About Popular Music

WRTNG-UG 1039 4 UN Thu 6:20-9:00 Amanda Petrusich

Effective music criticism—criticism that places a song or album within the appropriate social, political, personal, and aesthetic contexts—can be as enthralling and moving as the music it engages. In this course, we will explore different ways of writing about music, from the record review to the personal essay. We’ll consider the evolving tradition of pop music criticism (How is the critic’s role changing?) and the mysterious practice of translating sound into ideas (How do we train ourselves to be better and more thoughtful listeners?). Through close reading, class discussion, and (most importantly) multiple workshop sessions, we’ll contemplate the mysterious circuitry that causes people to embrace (or require) music—from Bob Dylan to Kendrick Lamar—and how best to explore that connection on the page. Readings will include Lester Bangs, Rob Sheffield, Carl Wilson, Ellen Willis, John Jeremiah Sullivan, Lindsay Zoladz, Nelson George, Hua Hsu, and others.

Criticism’s Possible Futures

WRTNG-UG 1044 4 UN Thu 3:30-6:10 Ben Ratliff

Cultural criticism, first, is an impulse: taking the full measure of what’s before you. Then it is a method: looking at what’s underneath the subject, how it connects with what else you know, questioning assumptions and received wisdom. But it is not a form or style. In this course you’ll focus on the ways that criticism can go (and has long gone) beyond the classical review or argumentative-essay model, and toward other modes: philosophy; memoir; journalism; poetry; link-oriented blog post; biography or eulogy of a person, thing, place, or idea; interrogative or satirical exercise. Readings may include Oscar Wilde, Teju Cole, Rebecca Solnit, John Berger, June Jordan, James Baldwin, Wayne Koestenbaum, George Orwell, and Anne Carson. Written work consists of one essay exploring your attraction to and/or frustration with the way you see general-audience criticism; two essays responding to syllabus readings; and two more on original topics.

Writing About Film

WRTNG-UG 1070 4 UN Fri 12:30-3:15 Christopher Bram

Writing about movies is more than just issuing thumbs-up, thumbs-down judgments. In this class you will learn how to discuss a film’s content, style, and meaning in ways that can interest even people who disagree with you. You will explore some of the many different ways there are to write about cinema, expanding your command of words by reading such critics as James Agee, Pauline Kael, James Baldwin, Molly Haskell, and others. Students will write (and rewrite) five papers ranging from brief movie reviews to a final eight-to-ten page essay.

Writing About Dance

WRTNG-UG 1080 4 UN Tue 3:30-6:10 Julie Malnig

This advanced writing seminar aims to train students to become critical viewers of and writers about dance of various kinds, including social and popular dance, concert dance, dance-theater, and musical-theater dance. How do we make sense of this non-verbal, ephemeral art form? And how do we communicate this in analytical and persuasive writing? How is writing itself akin to a choreographic endeavor? To pursue these questions, we will consider how space, time, and rhythm are employed in performance, and how the histories of styles might be brought to bear on our understandings of them. Readings will include works by Edwin Denby, Martha Graham, Arlene Croce, Marcia Siegel, Joan Acocella, Deborah Jowitt, Brenda Dixon-Gottschild, Thomas DeFrantz, Wendy Perron, Susan Foster, and others. We will also study the writing in some of the major dance journals in the field among them Dance Research Journal and Dance Chronicle, as well as online journals including Arts Journal, Dance Tabs, and Dance Insider. The work of the course consists of essay writing, attendance at dance concerts, and visits by guest critics.
Food Across Genres
WRTNG-UG 1110 4 UN Thu 3:30-6:10 Sara Franklin
This course will explore creative food writing across a number of genres. Throughout the semester, we will ask the question: who is writing, what is their relationship to food (growing it, cooking it, eating it), and how can food be used as a narrative lens? We will read food journalism, personal essays, humor, cookbook excerpts, blogs, philosophy and poetry. The course will be evenly divided between close, critical reading and discussion of various food writers’ work, and experimenting with several forms of food writing ourselves. Students will write several short pieces and choose one longer piece to develop over the course of the semester. Students will workshop one another’s work in class on a rotating weekly basis. Visiting lecturers will lead discussions of their particular lenses on food, its potency in various cultural contexts, and help us explore food’s power as a narrative tool. Readings will include selections by writers such as Calvin Trillin, MFK Fisher, Joseph Mitchell, John T. Edge, Zora Neale Hurston, Wendell Berry, Robert Farrar Capon and Octavio Paz.

Writing Cross-Culturally
WRTNG-UG 1230 4 UN Mon 3:30-6:10 Nancy Agabian
In this course, students will create writing that traverses identities, borders and cultures, as well as genres, as they explore and deepen their understanding of issues of form, craft and ethics. The class will read and discuss a variety of texts that center around various modes of culture crossing, such as travel and study abroad; immigration, exile, expatriation and repatriation; third culture and diaspora identities; and historical clashes and conflicts. Through an ongoing examination of structural and craft issues in the exemplary texts, students will make creative decisions to help write three main assignments dealing with themes of Memory, Identity and Conflict. We’ll use our discussions of Memory to help focus on expository and reflective rhetorical strategies, Identity as a way to experiment with point of view and character development, and Conflict as a method for exploring structure and dramatic tension. In order to write cross-culturally about personal experiences, students will be encouraged to create texts along the spectrum between creative nonfiction and autobiographical fiction. Theoretical essays will help inform how we ethically position ourselves as writers observing cultures not (necessarily) our own in order to inform audiences and to challenge our own prejudices. Through it all, we’ll consider how formal experiments across genres may help illuminate experiences and confront prejudices. Authors to be read include Gloria Anzaldua, Edwidge Danticat, Junot Díaz, Randa Jarrar, Salman Rushdie, Edward Said, Amy Tan, and Le Thi Diem Thuy.

Writing the Fantastic
WRTNG-UG 1260 4 UN Wed 12:30-3:15 Bret Gladstone
Frankenstein’s monster comes to life. Alice goes down the rabbit hole. How can [an] author make these events seem not only uncannily plausible, but even expectable—the sudden eruption of some carefully encrypted logic operating beneath our conscious awareness? How do we ground the fantastic in enough realism to sustain the reader’s suspension of disbelief? Tzvetan Todorov defines the fantastic as a “subgenre of literary works characterized by the ambiguous presentation of supernatural forces.” Donald Antrim, on the other hand, regards the fantastic not as a genre, but as a condition shared between author and reader: “a potential state” in which “everything is vivid, yet nothing is clearly defined,” where “the fantastical and the real are equally questionable, equally challenged by one another.” This class will explore the fantastic as the strangest and most explicit demonstration of what literary technique can achieve in any genre. We will focus on various kinds of world-making, from magical realms to dystopias to refracted versions of “realism.” Special attention will be devoted to how writers use altered states of consciousness like trauma, intoxication, and psychosis to create a hallucinatory space between the supernatural and the deeply improbable. Readings will also span a wide spectrum of cultures and historical periods, from canonical works like Frankenstein to Italo Calvino’s Invisible Cities to contemporary novels like Ben Okri’s The Famished Road, Joy Williams’ The Changeling, and Donald Antrim’s The Hundred Brothers. Assignments will include several creative writing prompts and longer pieces of original fiction for workshop.
Creative Nonfiction: From Idea to Essay  
WRTNG-UG 1295 4 UN Fri 11:00-1:45  
Kate Bolick

Some of the strongest nonfiction writing out there—whether cultural criticism, the reported personal essay, an historical nonfiction narrative, or piece of long-form investigative journalism—grew from the flimsiest of tendrils: a hunch, a spark, an enthusiasm. In this advanced creative nonfiction writing course, you'll learn how to hack your own unique brain into an idea-generating machine, and pair each idea with the genre that best suits it. Course readings will include essays by great practitioners past and present, among them James Baldwin, Eula Biss, Barbara Ehrenreich, Darryl Pinckney, Richard Rodriguez, Rebecca Solnit, Alice Walker, Ellen Willis, and Virginia Woolf. We will analyze these works to figure out how each idea was brought to fruition, and learn tricks of the trade that will in turn fuel your idea-generator. The class will be a combination of class discussions, lectures, and workshops.

The Autobiographical Essay  
WRTNG-UG 1312 4 UN Fri 2:00-4:45  
William Corbett

The autobiographical essay is an essential American form, open-ended and endlessly reinvented in a nation whose diverse citizens prize individuality. From the outset students in this course are treated like writers. They will decide on the subject they write about and the approach they take. No subject is too trivial and no approach off limits—it is possible to write about anything in this form that is sturdy and elastic, can narrate and describe, make a point and accommodate much else besides. The test of an autobiographical essay is its ability to engage the reader and communicate the nature of lived experience. Students will read some of their essays in class, will comment on the essays of their classmates and will meet with the instructor in conference at least three times over the semester. Readings will be chosen from essays, poems, memoirs, diaries and letters by James Baldwin, Elizabeth Bishop, Allen Ginsberg, Paul Auster, James Schuyler, Eileen Myles, Patti Smith, Mary Karr, Jim Bouton, Siri Hustvedt, Ta-Nehisi Coates, Ned Rorem, Joe Brainard and the wide variety of autobiographical material on the Internet, a veritable autobiography machine.

Outsider in the City: Writing Your New York Story  
WRTNG-UG 1314 4 UN Fri 2:00-4:45  
Meera Nair

New York has always inspired writing about people finding their feet in this vast metropolis. This course invites you to discover writers who have used New York as a setting or as a controlling metaphor to create stories and essays and to use field trips as an inspiration to write your own. We will look at how different writers have developed their representations of New York. We will study the city's glamorous galagoers, the teeming ethnicities, its under-classes, its vibrant diversity and accompanying tensions. We will consider how the city, its people and its spaces are mediated and created through fiction and nonfiction and consider common themes and connections in the many literary iterations of New York. Simultaneously, we will try and imagine our own New York and people it with our own characters and events we create and through a blog that connects the experience of the texts with the site visits. Readings may include Jennifer Egan, Bernard Malamud, Edwidge Danticat, Gish Jen, Atticus Lish, Oscar Hujelos, Colson Whitehead, Ta-Nahesi Coates, Akhil Sharma and Suketu Mehta.

The Versatile Storyteller: Writing Young Adult Fiction  
WRTNG-UG 1364 4 UN Tue, Thu 9:30-10:45  
Molly Horan

Young adult fiction has become a rich literary classification covering all genres, from fantasy to literary fiction to magical realism. The one unifying theme across all YA is a sense of hope in the conclusion—for the protagonist, her community, or even mankind. This class offers specific units which introduce sub-genres of YA through assigned readings and discussion. We will also workshop students’ corresponding YA novel excerpts. We will pay close attention to voice and dialogue, as well as study and practice the importance of world building. We will also discuss the importance of representation and the increased visibility of diverse characters in young adult fiction. Assigned readings will focus on young adult literature from the last twenty years and be broken up into sub-genres including fantasy and science fiction (Grasshopper Jungle by Andrew Smith and Dorothy Must Die by Danielle Paige), literary fiction (Aristotle and Dante Discover the Secrets of the Universe by Benjamin Alire Sáenz and The Sun Is Also A Star by Nicola Yoon), and magical realism (Still Life With Tornado by A.S. King and The Strange and Beautiful Sorrows of Ava Lavender by Leslye Walton).
Adult Literacy and Social Change
WRTNG-UG 1460 4 UN Tue 6:20-9:00  Dianne Ramdeholl
Formerly titled “Literacy in Action.”
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 adult literacy. An important emphasis of the class is to critically examine adult literacy through a social justice lens. Students work as volunteer teachers of reading and writing oral English or mentors at such institutions as the University Settlement, Make the Road NY, Turning Point, Arab American, Association of NY, and CASES. In class they read about and discuss such key issues as adult literacy education policy and the impact on the field - including instruction, implications of being marginalized by educational systems, instructional approaches developed for adults; and the steps that might be taken to build support for high-quality, adult basic-skills programs. Throughout the course, students relate such issues to their own on-site experiences in class discussion, teach-ins, article shares, and role-playing, and create a portfolio of writing that includes on-site observations, lesson plans, reflections, and a policy brief. Readings may include Making Meaning, Making Change (Auerbach); We Make the Road by Walking (Horton and Freire); Pedagogy of the Oppressed (Freire), as well as other articles and journals (Focus on Basics and The Change Agent).

Writing about Television Drama
WRTNG-UG 1506 4 UN Wed 3:30-6:10  Saul Austerlitz
The past two decades have seen television transform itself from a much-belittled outgrowth of the film industry, the “boob tube” of yore, into the most consistently exciting and rewarding source for intellectually rigorous, emotionally compelling popular culture in American life. Television has largely supplanted film as the go-to source for engrossing, adult narratives, and for boundary-pushing storytelling. This course will offer students the opportunity to burnish their writing skills while studying the evolution of the television drama since 1990. Over the course of the semester, students will watch groundbreaking series like The Sopranos, The Wire, and Friday Night Lights, and write about the variety of narrative and aesthetic styles endemic to Golden Age television, grappling with questions of gender, sexuality, race, and American identity central to many of these shows. In working on our writing, we will look at everything from recaps to narrative histories in order to grasp the wide range of quality writing on television. Writing assignments will ask students to analyze the antithero figure exemplified by the likes of Tony Soprano, as well as series like Crazy Ex-Girlfriend that sought to break out of that now-familiar mold. Written work will allow students to try their hand at close analysis of television episodes, along with broader overviews of the arc of a series’ entire run. Readings will include essays by Emily Nussbaum, Alan Sepinwall, Brett Martin, Roxane Gay, David Simon, Clive James, Ariel Levy, D.T. Max, James Poniewozik, Lee Siegel, and others.

Writing for Late Night Television: Monologue, Jokes, Bits, and Sketches
WRTNG-UG 1508 4 UN Mon 3:30-6:10  D.B. Gilles
This course introduces students to writing for the world of Late Night Television. Every talk show host has a unique voice and style. Work may include learning how to write opening monologues for The Daily Show with Trevor Noah, Last Week Tonight with John Oliver, The Late Show with Stephen Colbert and Jimmy Kimmel among others. Other subjects we will cover include understanding the difference between a sketch and a bit, how to structure a joke, and how to find material. Work will also involve writing sketches such as those on Saturday Night Live, Between Two Ferns with Zach Galifanakus, Inside Amy Schumer and we’ll examine the techniques of Upright Citizens Brigade. Students will learn how to go from idea, to building the sketch, to completing it. Writing assignments may include creating original on-going sketch characters, monologues for Full Frontal with Samantha Bee, writing Portlandia sketches and fake news items ala Weekend Update.

Crafting Short Fiction from the Sentence Up
WRTNG-UG 1537 4 UN Wed 6:20-9:00  Steven Rinehart
This class explores the craft of writing, starting with the sentence and ending with the scene. Half of each class is devoted to craft exercises and the remaining half to a traditional workshop approach to discussing student submissions. By the end of the semester we’ll be able to talk intelligently—and across all genres—about some of the “micro” parts of a short story or novel, giving the students some practical tools for editing those parts.
Reading and Writing the Short Story

WRTNG-UG 1540 4 UN Mon 3:30-6:10 Carol Zoref

Students may take “Reading and Writing the Short Story” two times.

This short story workshop is designed for the writer who believes that there is as much to be learned from reading the works of others as from writing their own stories. Master story readings will be assigned each week so that we can develop a common canon. Exercises will be assigned in the early weeks of the term as a way of developing and reinforcing each writer’s relationship to literary craft. Each writer will also present her or his own stories in class. Workshop members are required to participate actively in classroom critiques.

Fiction Writing

WRTNG-UG 1550 4 UN Mon 6:20-9:00 Chris Spain

Students may take “Fiction Writing” two times.

A workshop and introduction to the story writing concepts—theatre of the mind, evoking, thingness, story time, character want, reader want, authorial contracts, consistency—that story writers have used through the ages to accomplish that first and last task of every narrative, the waking of want in the reader to reach for the next page. We will “workshop” student drafts and favorite published fictions. With student work (turned in under deadline and duress) we will concentrate on potential as opposed to measuring drafts against the completed best. As best we can we will focus on “the how” of the craft of fiction as opposed to focusing on “the what” of what a story might have to say. Required materials: open mind, obsession to learn, humbleness mixed with arrogance (it takes a certain arrogance to imagine anyone would want to give up part of their life to read what you have written), a sense to be humored.

The Art and Craft of Poetry

WRTNG-UG 1560 4 UN Wed 6:20-9:00 Emily Fragos

Students may take “The Art and Craft of Poetry” two times.

In this workshop, students will focus on the foundations and intricate dynamics of poetry as a writer’s process. A weekly reading of a new poem by each student will serve as point of departure for discussion of the relationships of craft and expression. A final portfolio of polished poems is required at the end of the course.
Something to Sing About: Acting in Musical Theatre

ARTS-UG 1032  4 UN Tue 3:30-6:10  Kristin Horton

Same as DRLIT-UA 297 001.

The “American Musical” as it has evolved over the last century has become a remarkable model of interdisciplinary practice. From its early iterations and influences in burlesque, vaudeville, and operetta to the complex contemporary amalgams of book, music, lyrics, and dance, the American musical has proven a rich crucible for the exploration of identity and culture, form and content, and ideas and emotions. This arts workshop will offer actors a technical foundation for acting in musical theater. We will deal broadly with the history of musical theater in context by exploring both the process by which actors engage with musical material and the development and aesthetics of the form. Participants will work on songs and scenes taken from the giants of musical theater including: Rodgers & Hammerstein, Kander & Ebb, Stephen Sondheim, and more. How do we merge the receiving nature of acting with the giving nature of singing? How do we “justify” the decision to sing at all? Our survey of the evolution of musical theater will ask: What does the history of the American musical tell us about our cultural history? What do musicals teach us about the interdisciplinary nature of living in the arts? All students in this course must be comfortable and confident singing actors. Everyone will be required to rehearse outside of class time, complete written and analytical assignments, and commit to a public presentation at the end of the semester. In order to be accepted into this course, attendance at the first class is mandatory for all, including registered students.

Directing for the Twenty-first Century

ARTS-UG 1034  4 UN Mon 12:30-3:15  Ben Steinfeld

Same as DRLIT-UA 297 001.

With the advent of emerging technologies and new populations of generative artists entering the field, the artistic landscape of the American theater is rapidly changing. What are the implications concerning the role of the director? This course examines the origin of the stage director and how the craft has evolved since the last century. We will begin with several hands-on components that explore the fundamentals of stage direction including theatrical composition, analysis of material, collaboration with actors and designers, and the development of a directorial point of view. Special emphasis will be given to rehearsal frameworks that cultivate an understanding of the collaborative nature of directing as well as build equitable and inclusive spaces fostering generosity, encouragement, and risk-taking. Throughout the course particular attention will be given to the relationship between form and content, modes of spectatorship, and the political and philosophical implications of staging choices. Students will attend and analyze productions in New York City, present and observe creative work using a vocabulary for critical analysis, and keep a journal responding to readings. Our investigation is intended to lead to the development of an individual voice for each student and clarity in one’s directorial point of view.

The Open Voice

ARTS-UG 1037  4 UN Tue, Thu 2:00-3:15  Austrian & Piper

This is a physical course and a performance course; students need not have any previous experience with yoga or performance but must be willing and able to be physically active and participate.

This arts workshop is co-taught by Annie Piper, yoga and qigong instructor, and Jessie Austrian, voice teacher. In it we will study vocal technique for actors in a truly interdisciplinary manner using the physical practices of vinyasa yoga and qigong, the voice techniques of Cicely Berry, Chuck Jones and FM Alexander, and readings from ancient and contemporary philosophers and poets. Every class will fully engage the body, voice and mind, ultimately seeking to unify these three components of the self so that each student can use his or her unique instrument most efficiently and effectively. This course will ask questions such as: What does it means to “be present” as performers, creators, public speakers and citizens? How can a performer use his/her vocal instrument in the most open and free manner? How do we listen on stage? How can we each be at the center of our own rehearsal process? How do individuals form a collective ensemble? What is mindfulness? Students will explore these questions both intellectually and physically throughout the semester. Students must attend the first class in order to stay enrolled, and are required to wear movement clothes and bring a yoga mat to the first and every class.

The Middle East on Stage: Representation of Arabs and Muslims in American Theater

ARTS-UG 1054  4 UN Mon 3:30-6:10  Leila Buck

In this arts workshop, students will explore the process and politics of creating theatrical work involving Arab, Muslim and other under- and mis-represented groups in the U.S. Students will engage with works and visits from leading Arab and Muslim American playwrights including Heather Raffo, Mona Mansour, Ayad Akhtar, Ismail Khalidi, Steven Karam, and others, as well as key theatrical works about Arabs and Muslims.
Muslims by non-Arab, non-Muslim creative teams. Other key readings will draw from Edward Said’s *Orientalism*; Evelyn Al Sultan’s *Arabs and Muslims in the Media*; and Michael Malek Najjar’s *Arab American Theatre* among others. Through engagement with the works above and creating their own short pieces involving Muslim and Arab characters, students will explore the complexities and challenges of the process from multiple perspectives, centered around the following questions: What is the responsibility of a theater-maker in creating work that represents a particular culture? How does or should that change when the culture is largely mis- or underrepresented—or if it is not its own? How do current events and the pressures of commercial success influence these decisions? How do our responses to these questions and our choices as storytellers impact perceptions of and actions toward Arabs, Muslims, and other groups both here and abroad?

**Performing Comedy**

ARTS-UG 1065  4 UN Wed 3:30-6:10 Matthew Gregory

*Permission of the instructor required (mag19@nyu.edu).*

This course explores the practices, principles and aesthetics of comedic performance. Questions examined include: What makes something funny? Why do audiences laugh? What is the relationship between performer and audience in comedy? How does a performer get the laugh without ‘asking’ for it? How is humor specific to certain cultures, historical periods, genders or age groups? Are any elements of humor universal? Does the nature of performing comedy change from medium to medium? The course investigates these questions through readings, lectures, discussion and experiential exercises. Students are challenged to synthesize theory, historical traditions, and practical application into viable comedic performances. Students will experiment with this synthesis through discussing, analyzing, rehearsing and performing scenes/monologues drawn from major comic traditions including: masked forms (such as Greek Old Comedy and Commedia dell’Arte), high comedy (like the comedies of Shakespeare and Moliere), low comedy (such as the slapstick of Charlie Chaplin, Mel Brooks, as well as modern sketch, improv and stand-up comedy) and that which defies easy categorization (such as Monty Python or Sacha Baron Cohen). The course will culminate in a public presentation, allowing students to share select comedic performances with an audience. Students are expected to rehearse outside of class time.

**Site-Specific Performance: Art, Activism and Public Space**

ARTS-UG 1080  4 UN Thu 9:30-12:15 Martha Bowers

This course looks at the development of site-specific performance with a special emphasis on projects that engage with social issues and include activist agendas. “Site-specific” is a term frequently associated with the visual arts but since the Happenings of the ’60s and ’70s, a body of work termed “site-specific performance” has evolved as highly structured works of art that are designed around, for or because of place and associated communities. As site artists confront the matrix of social forces, changing political policies and overlapping communities that relate to a given site, their aesthetics, creative process and goals have shifted. How are they blurring the lines between art and activism, art and urban renewal, art and real life? This arts workshop will emphasize making site work by completing a progressive series of studies, using various artistic mediums. We will also be reading about and viewing site work by seminal artists in this field. This course is recommended to adventurous students with interests and some training in at least one of the following mediums: dance, theatre, spoken word poetry, media, photography and/or visual art. Readings include texts by Suzanne Lacy; Jan Cohen Cruz; Bertie Ferdman, among others.

**Awareness in Action: Listening to the Body**

ARTS-UG 1105  4 UN Tue 6:20-9:00 Robin Powell

Awareness is the key to making changes in our body and mind. In this class we will be listening to the communication from our bodies and honoring our body’s wisdom. Our body constantly communicates important information that when we listen we can make profound changes in both our body and consciousness. Body educator Elaine Summers states, “As you learn to concentrate and listen to all your voices, not only your physical one, but the creative consciousness and the psyche as well, you gain the power to use all your innate abilities.” This experiential workshop uses the methods of The Alexander Technique, The Feldenkrais Method, Kinetic Awareness and its predecessors to increase awareness in the body/mind. The developers of these methods recognize that by using focused attention to sense the body in motion and at rest muscular tension and poor body habits can be released. These techniques are valuable for anyone who wants to gain more freedom of expression, range of motion, comfort, concentration and presence in their work, art and daily lives. The course is designed for the student who is ready to commit to the in-depth process of investigation that is required. Essays and final project will reflect personal interest and include
class readings. Readings include Mirka Knaster’s *The Knowing Body, Bone, Breath and Gesture Practices of Embodiment*, Don H. Johnson and selected readings.

**The Art of Play**

**ARTS-UG 1110 4 UN Thu 9:30-12:15** Maria Hodermarska

We know that for children play is more than just fun; it is the work through which they develop. But what about when adults play? Through play we find our freedom, spontaneity, and our aesthetic. What is there in human beings that enables us to play? Why is play considered an innate capacity of people from the beginning of recorded history? What qualifies as play? When does play become art? In this course, everyone plays and in doing so examines the historic and contemporary uses of play as a potentially universal impulse of humans, across generations, time and space. Play’s capacity to create and sustain community will be considered. We will examine play as it is reflected through theories of child development, dramatic improvisation, fine art, politics, social construction and identities, music, religion and spirituality, literature and social media. Students will examine the necessity of play in their own child and adult lives—the creative spirit, the adventurer, the empathic connection with humanity, and laughter, too. Books may include: Nachmanovitch’s *Free Play*, Bettelheim’s *The Uses of Enchantment*, Huizinga’s *Homo Ludens*, and selected readings from Lorca, Nietzsche, Piaget, Postman, Solomon.

**Post-Modern Dance: Turning Dance Upside Down**

**ARTS-UG 1207 4 UN Wed 11:00-1:45** Leslie Satin

In this workshop, we depart from traditional dance composition courses by focusing on the concepts, strategies, and actions that occupy contemporary experimental—“downtown,” if you will—choreographers. We spend most of our time in the studio, moving through physical warm-ups structured to prepare ourselves for developing dance material informed by live performances, videos, guest appearances, and readings by and about dance-makers, from the first post-modernists of the 1960s through those continuing their lineage and those exploring completely different paths. We consider dance as an element of interarts performance, work joining dance and technology, site-specific choreography, and improvisation as both an autonomous movement practice and a way to generate movement for choreography. We borrow, of course, from what students bring to the workshop: their individual dance histories as well as their interests and desires. Readings may include essays by Steve Paxton, Yvonne Rainer, John Cage, Merce Cunningham, Simone Forti, Jonathan Burrows, André Lepecki, Allan Kaprow, Ramsay Burt, and Nancy Stark Smith.

**Contemporary Music Performance I**

**ARTS-UG 1305 4 UN Wed 6:20-9:00** John Castellano

*Lab fee: $35. Course meets at Drummer’s Collective, 541 Avenue of The Americas (btwn. 14th & 15th Sts.).*

This course focuses on helping students develop their understanding of popular music by having the opportunity to experience music “as a musician”. Students study basic music theory, develop rudimentary musicianship skills, and write, rehearse, and perform, student composed ensemble pieces on a weekly basis. The goal is for each student to be able to understand, compose, and perform original contemporary pieces of music in a wide range of pop and jazz idioms. The
workshop meets in a professional, fully equipped music studio where students have access to a variety of musical instruments. The course culminates in a public recital of musical works written and performed by students.

**Songwriting**

ARTS-UG 1325  
4 UN Tue 3:30-6:10  
Bill Rayner

**Lab fee:** $35.  **Course meets at Drummer’s Collective, 541 Avenue of The Americas (btwn. 14th & 15th Sts.).**

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/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 will be explored as both a musical and cultural practice. Each student will develop songwriting techniques through the study of historical, cultural and musical aspects of songwriting.

**Beyond Syntax: Exploring Words and Music**

ARTS-UG 1340  
4 UN Mon 12:30-3:15  
Roy Nathanson

**Lab fee:** $35.  **Course meets at Drummer’s Collective, 541 Avenue of The Americas (btwn. 14th & 15th Sts.).**

How can we integrate words and music to resonate in a deeper way? How do we make our songs more lyrically alive and our words more singable? In this course we will investigate a structural approach to a “whole language” strategy for creating text/music pieces. Beginning with written material generated from in-class writing prompts, students will learn to decode words as sounds and turn them into music by looking at hard and soft stresses, notating phrases and pauses musically (and phonologically) and attaching pitches. The process of underscoring poems and stories will also be investigated, giving attention to the magical way music can heighten mood and affect the meanings of words. No formal musical training is required for this course but musicians who love words and writers who love music are welcome. Readings will include essays by poets Denise Levertov, Robert Pinsky, Robert Haas, James Fenton and essays in the semiotics of music. My own work (archived in NYU’s Fales Library), which explores a range of these strategies with my band The Jazz Passengers and singers Elvis Costello, Mavis Staples and Debbie Harry will also be discussed.

**Drawing: Body and Narrative**

ARTS-UG 1408  
4 UN Wed 3:30-6:10  
Meleko Mokgosi

The aim of this course is to examine and challenge representations of the body and how the body is used in constructing narratives through the medium of drawing. Students who are interested in either telling stories or working against the narrative form, in their artwork, will have the opportunity to develop their ideas and skills in a challenging studio class. In addition to individual projects and reading assignments, we will look at and discuss the work of artists such as William Kentridge, Charles Gaines, Charles White, Kara Walker, Robin Rhode, Ida Applebroog, Raymond Pettibon, and Kathe Kollwitz. The course will feature both individual projects and in-class drawing workshops dedicated to understanding and representing the structure of the human figure.

**Rites of Passage into Contemporary Art Practice**

ARTS-UG 1420  
4 UN Thu 3:30-6:10  
Barnaby Ruhe

Modern art has been a balancing act between control and letting go. This course focuses on the psychological interface between the two, the “liminal” zone. We will survey modern artists’ techniques for tapping sources of creativity, including Dada collagists’ free-associations; Surrealists’ automatic writing, doodles, and “cadavres exquises”; and Abstract Expressionists’ embrace of chaos. We will engage in simple exercises: doodling, speed drawing, painting an abstract mural as a group, keeping a liminal journal, collage, and exploring ritualistic techniques. We will follow up with discussions, take a trip to the Met to dialogue with an African oracle fetish sculpture, and conclude the course reexamining modern art in light of the inner journey threshold drama each of us has taken during the course. Readings include van Gennep’s *Rites of Passage*, Chipp’s *Theories of Modern Art*, R.D. Laing, Federico Garcia Lorca on duende, Victor Turner on liminal, Mircea Eliade on *Shamanism Techniques of Ecstasy*, James Elkins on alchemy and art, and Frida Kahlo’s journal.

**Walls of Power: Public Art**

ARTS-UG 1445  
4 UN Tue 6:20-9:00  
Terence Culver

This workshop will explore how visual art, performance art, and activist art in the public sphere contribute to political dialogue and community building. The course will integrate the hands-on practice of public art making with the study of politics, community building, culture, and social issues as they relate to public art, with a special focus on New York City. A major component of the course will be a public art project that students will plan and execute during the semester. Selected readings will include:

**The Public Square: From Concepts—to Models—to Monuments**

**ARTS-UG 1470  4 UN Mon 9:30-12:15  Greg Wyatt**

*Students should not schedule any classes immediately before or after this class to allow ample time to travel to off-site locations, as well as to the Modern Art Foundry and the Art Students League. Students are expected to pay for their own travel expenses.*

This workshop focuses on the nature of creativity for the public space and the “model to monument” design and bronze casting. We will explore the process by which a concept becomes a three dimensional model and consequently a public monument. We will also investigate how ideas, or concepts in history have influenced individual artist in making public monuments. Some examples of this type of didactic art that we will explore are: Perikles’ Athenian building program after the Persian wars, Michelangelo’s David, the Columbia University “Alma Mater” in the middle of Columbia’s campus, the Peace Fountain next to St. John the Divine, Ghandi’s bronze on Union Square, Grand Army Plaza, “Sherman Memorial,” Avenue of Americas “Liberators Monuments,” Central Park “Literary Walk: Shakespeare” and “Angel of the Waters” and other sculptures and architectural sights in New York City. In addition to visiting most of the above New York City’s public monuments, each student in the class will adopt-a-monument that is in a decaying state and develop plans to restore it or study the possibilities to prevent it from further decay. Some sessions of this workshop will be conducted at the Art Students League with visits to the Queens Modern Art Foundry. Readings may include Plato’s *Timaeus*, Benvenuto Cellini’s *Autobiography*, *Cezanne’s Letters*, *Journal of Delacroix*, as well as Goethe and Leonardo on painting.

**Photograph New York at the Water’s Edge**

**ARTS-UG 1481  4 UN Tue 3:30-6:10  Jeff Day**

*Students should not schedule any classes immediately after this class to allow ample time to travel from off-site locations.*

Down by the water’s edge we find the color contrast delineating wet and dry to the rhythm of nature’s tidal flux. The ebb relinquishes 12 hours of waterborne mystery; the flow’s 12 hours blanket refreshes the shore’s human impositions. New York City’s 578 coastal miles inspire this photojournal-ist/ documentary workshop to explore ongoing changes in commercial development, political innovation and environmental climate. The gradual cleansing of New York City waterways has encouraged neighborhood communities to revive their historical, artistic, and literary traditions along shorelines once occupied by industry. Now attracting vibrant cultural activity, New York City coastal communities are again looking at the water, seeking inspiration in its beauty. Embarking on a photographic project of their design, students will develop their own personal viewpoint on society’s relationship to New York waterlines, determine their own perception (vantage point, angle, point of view, framing) and establish a unique relationship with the audience (through scale, rhythm sequence, position, color). Classes will offer technical instruction, critiques of student work, and visual analysis. Open to highly motivated students with experience in photography; digital or film cameras welcome.

**Talk to Me: The Art of Storytelling for Audio and Radio in a Global City**

**ARTS-UG 15154 UN Mon 6:20-9:00  Judith Sloan**

This arts workshop focuses on the art and production of storytelling in audio for documentary, commentary, and personal narrative. With the increasing presence of new technologies, webcasting, and visual stimulation, this course concentrate on the power and influence of audio/sound production. As issues of diversity, race, and cultural representation are increasingly becoming part of the public dialogue, this course will also look at current podcasts and dialogues taking place in the world of media producers. For the first part of the course, we will explore the history and influence of radio as a medium and listen to radio works from various sources including *This American Life; Radio Diaries* by Joe Richman; the early radio work of Studs Terkel, WNYC’s Radio Lab, and works by Jay Allison through transom.org. We will also listen to new online platforms for documentaries and stories including animations where audio is the driving force. In the second half of the course students will create radio and audio pieces, record stories and sounds in the city, collectively and individually culminating in a produced podcast at the end of the semester. Visits by guest producers will enhance the class experience. Readings include excerpts from: *Fighting for Air: The Battle to Control America’s Media* by Eric Klinenberg; *The New Kings of Nonfiction* by Ira Glass; *Radio Realities: Telling True Stories in Sound* by John Biewen. Students should have a basic knowledge of audio editing software: ProTools, GarageBand, Audacity, Logic, or other editing software.
**ARTS WORKSHOPS**

**Introduction to Dramatic Writing: The Short Play**  
**ARTS-UG 1560  4 UN Tue 6:20-9:00  Darrel Alejandro Holmes**  
In this arts workshop we will learn the basics of playwriting by examining the work of Aristotle as well as plays by major writers including Anton Chekov, Oscar Wilde, and others. Our goal will be to develop and revise several short plays through a variety of writing exercises and techniques and the study of plays in 24 Favorite One-Act Plays and The Collective: 10 Play Anthology. This course will also feature guest lectures by a diverse group of working playwrights and theater professionals and the viewing of a Broadway and Off-Broadway show. Upon completing this course you will have a working body of short plays and learn how to submit your work to student and professional festivals and contests worldwide.

**Writing for the Screen I**  
**ARTS-UG 1570  4 UN Thu 6:20-9:00  Selma Thompson**  
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 draft of a feature-length screenplay. We will hone our craft through writing exercises, and through screenings of film scenes that illustrate aspects of dramatic writing. Attention will be paid to the fundamentals of drama, including dialogue, subtext, motivation and character-revealing action. The majority of our time will be spent presenting work and giving/receiving feedback; the ability to engage in collaborative discussion, and offer useful commentary, is an essential professional skill. Additionally, we will read/analyze recently produced screenplays to understand structure and how to make the story exciting “on the page”. Students should come to the class with some scriptwriting experience and/or a background in acting or film.

**Writing for Television I**  
**ARTS-UG 1571  4 UN Mon 3:30-6:10  Imani Douglas**  
This workshop will explore the process of turning an idea into a teleplay. Prior to delving into the world of television, we will take a peek into writing for stage and film. The differences and similarities of these mediums will be investigated, via such works as Neil Simon’s The Odd Couple, successful in all forms—stage, film, and TV sitcom. Structure, function and form will be examined via the reading of scripts and viewing of films and classic TV. Students will spend ten weeks of the semester creating, developing, and writing a sitcom episode of a classic television series, such as I Love Lucy. Students will learn first-hand what it takes to complete a writing assignment from pitch, to beat sheet, outline, first draft, rewrite, to writer’s first, under the direct supervision and guidance of an executive producer. In this way, students will learn the business of the TV writer and what it takes to be successful in “the room” of a Hollywood TV show. Readings may include Writing for Television by Madeline DiMaggio and Loughs, Luck and Lucy! by Jess and Gregg Oppenheimer. This course is open to students with a serious interest in the craft of writing for television. This writing-intensive workshop is modeled on the industry, requiring strict adherence to deadlines and mandatory attendance.

**Lyrics on Lockdown**  
**ARTS-UG 1593  4 UN Mon 3:30-6:10  Piper Anderson**  
This course was formerly called Lyrics on Lockdown and led workshops inside of Rikers Island, but with the removal of youth from Rikers, we aim to look beyond incarceration to explore a growing movement to end the harmful practice of secure detention for youth. This course will focus on the uses of the arts, culture, and education tools for positive alternatives to secure detention for youth. Through hands-on collaboration with youth, students will imagine and propose alternatives to incarcerating adolescents in detention facilities. Through course readings, guest speakers, and hands on creative practice students will investigate the crisis of incarceration in this country and how this crisis impacts the lives of youth and their communities. Guest speakers may include representatives from state and local public office, and advocacy organizations leading campaigns to end the criminalization of youth and close Rikers Island as well as individual leaders directly impacted by mass incarceration. Readings include writings by scholars/activists such as Paulo Freire, Michelle Alexander, Angela Davis and Chris Emdin. Students will partner with a community based program serving court involved youth to design a prototype that envisions the end of youth prisons and the construction of supportive community alternatives. They will present their proposals at a Youth Justice Forum for city officials, scholars, and youth advocates at the end of the semester. Students do not need to be artists to participate in the course, however, creativity, community building, and collaboration will be an integral part of the curriculum.

**From Script to Screen: Making the Short Film**  
**ARTS-UG 1600  4 UN Tue 6:20-9:00  Keith Miller**  
In the age of smartphones and digital video, the possibilities for making short films and getting them to audiences are constantly expanding. In this course, we work through the whole process of making a short film from idea to final cut
to release, exploring all the stages of writing, production and post production, and outreach and distribution. Over the course of the semester, the filmmakers will expand and clarify their vision and the cinematic language of their work. Alongside these creative challenges, we also consider the logistical issues that filmmakers face, including financing, scheduling, insurance, and outreach strategies to get the film into the world. To this end, the coursework culminates in a completed short film to be screened at the semester’s end and an exhibition model, which can be a festival, part of a proof of concept for a larger work, a pilot episode of a series, or other innovative ideas. Throughout the semester, visiting speakers will demystify the festival world, distribution, financing and other elements of the process. Throughout the semester, students are encouraged, but not required to bring scripts and story ideas developed in other classes so as to be able to further deepen the work of producing the film. The course is open to all levels and will especially focus on the collaborative aspects of the filmmaking process. For those with a less developed idea or less experience, the focus will be on the formulating of a story and its final realization on screen.

Architectural Design and Drawing

ARTS-UG 1621  4 UN Wed 6:20-9:00  Donna Goodman

This workshop begins with an introduction to the design process through an analysis of a house by an important architect. The analysis explores the basic concept or part of the design, historical and environmental issues, as well as function, circulation, spatial organization, site, zoning, light, proportions, structure, and materials. In developing this project, students explore a vocabulary of design terms, the process of creating architectural drawings, and issues in history and theory. In the projects that follow, students create their own designs for various types of structures. The projects might include a loft space in New York, a house in the country, or a small commercial or public building. These projects provide the experience of creating designs by applying the concepts learned in the analysis. Students are also introduced to the basic techniques of drafting, rendering, and using Sketchup or similar software to create a design. Films, lectures and texts on architectural theory provide additional insight. Design experience is useful, but not required.

Digital Art and New Media

ARTS-UG 1635  4 UN Fri 2:00-4:45  Cynthia Allen

This course may be combined with a 2-unit, competitive internship (information forthcoming) arranged by Gallatin.

This workshop seeks to bring students from varying backgrounds together to engage in evaluating and developing digital new media for the Internet and other new media art installations. The Internet makes possible cutting-edge, student-centered, constructivist learning by collecting a vast array of educational and creative resources that can be explored: photos, text, animation, audio, software, and film materials. Each student brings to the class a set of experiences and skills, such as research, writing, design, film, music, photography, computer gaming, performance, animation, computer literacy, software knowledge, and Internet experience. Through lectures (including a survey of digital new media innovations), group discussions, field trips, and workshops, students will develop individual projects, based on their new media skills. The workshop will deconstruct innovative new media installations, mixed reality innovations, computer games, and films that use digital new media. The class will discuss new media concepts, content strategies, and frameworks that bridge theory and practice. Class projects, readings, and Blog journal-keeping reports are essential components of this workshop. Students are encouraged to supply their own media and take advantage of NYU’s Lynda.com new media tutorials.

Making Virtual Sense: 3D Graphics Studio for Critically-Driven Creative Applications

ARTS-UG 1647  4 UN Tue 3:30-6:10  Carl Skelton

Until recently, the creation of interactive 3D graphics was only possible for large and capital-intensive uses: the armed forces, large-scale architectural/engineering work, mass entertainment. Now, open-source applications and powerful personal and portable computers are making it practical for individuals and small groups to independently build and share alternative visions. Whether you are interested in exploring new ways to construct complex networks of ideas in the present, or to imagine physical spaces to reflect and support new ways of life, this arts workshop provides a blend of critical orientation and hands-on experience. In this open project studio, the majority of course time and work will be taken up with the development of student-built individual or small team concepts, to be developed as 3D graphic “fly-through” models. Theoretical discussions will be initiated with a mix of relevant writings and media. Here is a representative sampling of sources: Douglas Engelbart, Eric Raymond, William Gibson, Zaha Hadid, Judith Donath, the Athenian Acropolis, the Kalachakra mandala, Salisbury Cathedral, the Schindler house, Artigas gardens, the 1958 World’s fair Philips pavilion, the Seagram’s building, Grant Theft Auto IV, the monastery of La Tourette, the Mangin plan, compendium.org, Betaville.
The Gameplay's the Thing: Story and Game Design

ARTS-UG 1649  4 UN Mon 6:20-9:00  Barton Bishop

In recent years, video games have exploded as both a cultural force and a pioneering creative medium. Many critics and creative professionals believe that gaming offers both its practitioners and its audience the next evolution in storytelling. But how—and why—did digital games evolve from mechanic-focused experiences such as Pong and Tetris into more narrative-rich undertakings along the lines of Mass Effect, Horizon Zero Dawn, and The Last of Us? In this course, we will explore the vibrant and complex intersection between narrative expression and interactivity, examining the myriad ways dramatic storytelling techniques can be applied to a series of design mechanics to bring context to the player’s action, and, conversely, the ways that mechanics and design can be employed to express a theme or to convey a story. The course is intended to appeal to all gaming backgrounds—neophytes with a casual interest in games, enthusiasts who’ve spent many years passionately gaming and discussing games, and everyone in between. The first half of the course will establish a creative grammar and a base of common reference points from which students will develop their creative projects. The second half of the course will focus on the creative project. Students will be challenged to “gamify” a popular work of literature (of their choosing with professor approval) into an interactive project—video game, interactive fiction, board game, interactive theatre, or any combination thereof. Incorporating the fundamentals established in the first half of the course, students will develop a game concept through multiple rounds of iteration and feedback, eventually breaking down the mechanics, dynamics, and aesthetics of the proposed project via a highly detailed game concept document—the blueprint of an interactive experience. In the end, students should come away with a command of basic game vernacular, inspired to view Game Theory and Design as expressive narrative tools available to them in their own creative toolbox, regardless of discipline or medium.

Innovations in Art Publications

ARTS-UG 1655  4 UN Mon 2:00-4:45  Lise Friedman

The ever-inventive world of arts publications encompasses a dazzling range of subjects, mediums, materials, and methods: from ancient illuminated manuscripts, political manifestos, and one-of-a-kind artists books to high-end glossies, handmade zines, poster and print multiples, and the infinitely reproducible pages of the internet. This workshop will introduce and explore many of these forms through guest lecturers, field trips to specialized collections and museums, directed readings, and hands-on work, which will culminate in final group and individual projects. Readings may include New Masters of Poster Design: Design: the Invention of Desire, A History of Illuminated Manuscripts, Design for People, How To, and Action Time Vision.

FIRST SEVEN WEEKS

A Body in Places

ARTS-UG 1275  4 UN Wed 6:20-9:00, F12:30-3:15  Eiko Otake

4 units. First Class: Sept. 5; Last class: Oct. 19. Please note that several of the Friday afternoon class sessions will meet off campus over the course of the semester. Students should not schedule any classes immediately before or after class on Fridays to allow ample time to travel to off-site locations.

A Body in Places is a multi-faceted course that contemplates the notions of human fragility, existential solitude, and metaphorical “nakedness.” Taught by NYC-based interdisciplinary performing artist Eiko Otake, students will engage in movement study, art making, and exploration of different places. How does being or becoming a mover reflect and alter each person’s relationship with the environment, history, language, and other beings? How are we defined by or/and how do we define our relationships to the particulars of place? Reading assignments will focus on our collective experience of massive violence and human failure. In addition to the Gallatin studio, we will also work at the Cathedral of St. John the Devine where Eiko is an artist-in-residence. Weekly reading and journal entries are required.

Sound and the City

ARTS-UG 1494  2 UN Fri 2:00-4:45  Nina Katchadourian

2 units. First Class: Sept. 5; Last Class: Oct. 17.

New York’s soundscape is hard to ignore: it can be overwhelming, it is always intricate, but also surprisingly subtle, and there is much that we hear that we don’t really listen to. We will interrelate the subjects of noise, silence, and the city, ranging from important moments in the history of noise abatement in New York City to the philosophy and work of composers such as John Cage. New York City’s diverse population strongly affects and produces its unique soundscape; how does this particular city reflect its inhabitants? There will be off-site field trips to events such as the West Indian Day Parade in Brooklyn, as well as visits to sited works such as
Max Neuhaus’s *Times Square*. We will consider how sound is often explicitly designed to affect and influence us in places such as retail environments. How do our attempts to mediate sound with devices like headphones affect our listening? Students will engage the ideas of writers such as Stuart Hall, Jacques Attali, Luigi Russolo, John Cage, Emily Thompson, R. Murray Schaefter, and Shuhei Hosokawa, as well as works by Christina Kubisch, Susan Phillipz, and Pauline Oliveros. There will be three short production assignments, some of which will be made for specific sites in the city as a way of investigating the interplay between public spaces and listening. At its core, you will be asked to consider the politics and subjectivity of your own listening as a citizen of New York. Who do you hear? How do you sound?

**Humor in Visual Art**

ARTS-UG 1495  2 UN Tue 3:30-6:10  Nina Katchadourian

*2 units. First Class: Sept. 4; Last Class: Oct. 23.*

Humor often functions like a Trojan Horse, bypassing the guardians of the status quo and drawing laughter before it’s clear exactly what’s happened. What’s smuggled in under the guise of a joke may often be very serious, and funny and frivolous are far from being the same thing. This course focuses on humor in visual arts practice and starts by analyzing the many flavors of funny: satire, irony, slapstick, abjection, deadpan, and plays with language (puns, double entendre). What happens in the realm of the visual, when there isn’t the presence of a performing body to deliver the joke? Insightful and incendiary critiques have often been delivered through the complex strategies of humor, and we will consider both historical and recent examples. Humor and transgression often keep close company and what we repress often erupts through the societal bounds of taste and decorum. Humor can be provocative but also malicious; this course requires that students clearly respect each other’s boundaries. Historical examples will include Archimboldo, José Guadalupe Posada, and Marcel Duchamp; contemporary artists will include Sarah Lucas, Kara Walker, Maurizio Cattelan, Fischli and Weiss, Kate Gilmore, David Shrigley, Bruce Nauman, Hennessy Youngman, and Sally O’Reilly. There will be opportunity for direct conversation with some of artists whose work we are studying. Students may work in a variety of different media, which could change from project to project. Although the course will yield work that is funny, the goal is ultimately to make work that helps us understand how funny works.

**The Language of Darkness: Writing Horror for the Screen**

ARTS-UG 1601  4 UN Tue, Thu 6:20-9:00  Pedro Cristiani

*4 units. First Class: Sept. 4; Last Class: Oct. 23.*

From Murnau’s Nosferatu to Bryan Fuller’s Hannibal, horror has proven to spawn its own storytelling archetypes, serving as strong subtext for race, faith, politics and sexuality. This seven week arts workshop gives the participants the screenwriter’s tools and weapons to research, develop and execute an original genre feature treatment or TV series outline. We will explore how difference horror auteurs deliver a unique vision from the same source material, as well as how this particular genre has transcended and influenced even the most “respected” mainstream directors. The sessions will not only cover the question of subverting narrative components and theme, but also creating “mood” and the “sense of the ominous”. Students will research and settle on an original horror source [literary, folkloric or real-life], and will be guided throughout the stages of creating their own unique mythology and characters, as part of the fully-developed feature treatment or TV series outline—which will then generate a short film script in proper industry-standard format. In-class screening excerpts will include *Dracula* [Todd Browning and F. F. Coppola], *The Thing* [John Carpenter], *Ringu* [Hideo Nakata], *Get Out* [Jordan Peele], *Let The Right One In* [Tomas Alfredson], *Rosemary’s Baby* [Roman Polanski], *The Fly* [David Cronenberg], *American Psycho* [Mary Harron], *Ju-On* [Takashi Shimizu], *The Shining* [Stanley Kubrick], *The Autopsy of Jane Doe* [André Øvredal]. For more details, please visit the course website: [https://wp.nyu.edu/darknessspeaks/](https://wp.nyu.edu/darknessspeaks/)
Private Lesson

INDIV-UG 1701 1-4 UN t.b.a.

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 lessons course credits.

Internship

INDIV-UG 1801 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 at Gallatin are pass/fail and students are required to meet with their faculty adviser, submit journal reflections, and produce a final project. Students may take a maximum of 24 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-UG 1901 2-4 UN t.b.a.

Independent Study 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.

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.

Senior Project

INDIV-UG 1905 4 UN t.b.a.

Senior Project 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.

The senior project is a 4-unit independent research or artistic project that a student pursues under the guidance of a faculty mentor generally in the final semester before graduation. In rare cases, a student may choose to do a senior project in his/her penultimate semester and draw that project into the senior colloquium discussion. Senior projects may include, but are not limited to, a paper based on original research, a written assessment of a community-learning initiative, an artistic project such as a film or novel, etc. Successful completion of the senior project is noted in two ways: the student receives a letter grade for the course titled, “Senior Project,” and upon graduation a notation appears on the transcript listing the title of the senior project. Senior projects deemed exceptional by the Gallatin Senior Project Committee will be awarded honors.
INDIVIDUALIZED PROJECTS

Tutorial

INDIV-UG 1925 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.

Colloquium

COLLQ-UG 1 2 UN  t.b.a.

Adviser approval required. Upon approval, students will be given the class number and permission number for their adviser’s section of the course. Students who receive adviser approval on the Plan of Study will receive permission numbers by the 3rd week of June. All other students must contact studentservices.gallatin@nyu.edu for registration assistance.

Required for students (admitted to Gallatin Summer 2015 and later) during the semester in which they plan to complete their Colloquium. Students meet with their primary academic adviser over the course of the semester to prepare for their Colloquium. For more details, please visit Gallatin’s web site. This course is not repeatable for credit.

TRAVEL COURSE FOR STUDENTS STUDYING ABROAD

The Art of Travel

TRAVL-UG 1200 2 UN  t.b.a.  Steve Hutkins

Permission of the instructor required (ssh1@nyu.edu). Please note there are enrollment restrictions at some NYU Global sites. Students should contact an NYU Global study away advisor for more information about these restrictions.

This online course provides an opportunity for students studying abroad to reflect, analytically and creatively, on their travel experiences. We examine 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 website: students blog about their responses to the readings and their own travels, post photos, and comment on each other’s posts. Enrollment is limited to students studying at one of NYU’s study abroad sites. Reading assignments include Alain de Botton’s The Art of Travel as well as books relevant to the city and country of each study-abroad site. For more information, visit the course website: travel-studies.org.
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 techniques 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 legitimate 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 Cremin’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.
Nancy Agabian
easy; memoir; poetry; performance art; oral
history; Middle Eastern cultures; post-Soviet
cultures; urban cultures; immigrant and
transnational issues; feminist and queer issues

Cynthia Allen
digital art and new media; comics and graphic
novels; computer and video gaming; sports

Piper Anderson
applied theatre; community-based
performance; community cultural
development; arts-in-education; youth
development; prison arts projects;
community-based strategies for prisoner
re-entry; community healing through
performance

Noam Andrews
history of science; early modern science;
visual and material culture; history of
architecture

Sinan Antoon
pre-modern Arabo-Islamic culture; classical
and modern Arabic poetry; the Arabic novel;
gender and sexuality; postcolonial theory;
contemporary Arab culture and politics

Saul Austerlitz
film and television; comedy; pop music;
contemporary literature; the art of the essay;
culture and politics; international film

Jessie Austrian
acting, directing, musical theater, performing
and conceiving Shakespeare in production

Gianpaolo Baiocchi
politics and culture; critical social theory;
urban studies; Latin America

Jamie Berthe
film, visual culture, media, histories of empire,
and postcolonial theory

Barton Bishop
game development, narrative design,
interactive fiction, playwriting, theatre,
television, and film

Kate Bolick
essay; cultural criticism; creative nonfiction;
journalism; 19th- and 20th-century literature;
American history; women’s history; feminism;
family studies; material culture; decorative
arts.

Martha Bowers
social dialogue through the arts; community
arts practices and youth development;
cross-cultural arts projects; dance; social
choreography; arts and urban renewal;
intercultural communications through the
arts; arts education; youth development; and
site-specific performance

Christopher Bram
fiction; nonfiction; writing about movies

Benjamin Brooks
education policy and philosophy;
interdisciplinary theory, research methods,
and application; leadership theory and
application; conflict resolution higher
education program design; curriculum design;
student-centered learning

Leila Buck
immersive, interactive and participatory
performance; audience engagement and
civic dialogue; storytelling; representation
of Arabs, Muslims, and other under/miss-
represented groups in theater, film and
television; Arab American history and stories;
imigrant narratives; inter-and cross-cultural
dialogue creation and facilitation; playwriting;
Boal/Theatre of the Oppressed; Levantine
languages, history and culture

Ruben Carranza
transitional justice and human rights in
the global South; reparations; corruption
and recovering ill-gotten assets; peace
negotiations; social and economic rights;
international criminal justice; memorialization
and truthseeking; the Arab Spring; civilian
control over military institutions; corporate
accountability

Bill Caspary
social and political thought; democratic
theory; education theory and practice;
political psychology - including humanistic
and psychoanalytic psychology; philosophy of
ethics; philosophy of science; peace studies,
including conflict resolution

John Castellano
music performance, business, and technology

Ngina Chiteji
macroeconomic theory and policy, economic
inequality, social welfare policy, the
Congressional budget process, the socio-
economic consequences of incarceration,
saving and borrowing behavior throughout
the life course, political economy

Cyd Cipolla
feminist theory; gender and sexuality studies;
disability studies; medical humanities and
studies in science; crime, law, and society;
neoethics; new materialism; feminist
theology

Gene Cittadino
history of science, technology, and medicine/
public health; evolutionary biology and
ecology; science and society; environmental
history

Kwami Coleman
improvised music; twentieth and twenty-first
century music; experimental and electronic
music; music technology and mass media;
aesthetics and historiography; diasporic
studies; race and ethnicity; modernity and
postmodernity

Sybil Cooksey
afro-modernism in the Americas; black travel
narratives and translations; comparative
blackness; autobiography and subjectivity;
object-oriented ontology; invisibility, afro-
cessimism and africana philosophies of
existence; black affect: anger, moodiness,
depression; surrealism, noir, afrofuturism; jazz
performance and criticism; sound studies and
soundscapes in literature

William Corbett
poetry; memoir writing; art writing; small
press publisher

Julian Cornell
science fiction and disaster fictions;
documentary and non-fiction film and
television; cinemas of Germany, Japan and
Scandinavia; musicals, film and politics; film
and religion; new media

Nina Cornyetz
critical, literary and filmic theory; intellectual
history; gender and sexuality; cultural studies;
psychoanalytic and materialist-feminist
methodologies; specialization in Japan

Pedro Cristiani
independent, industrial and global cinematic
storytelling; creative screenwriting; character,
myth and genre; directing for film and
television; guerrilla artistry, turning production
restrictions into creative resources; digital and
social media tools as part of the new narrative
paradigm

Marie Cruz Soto
cultural history of the Caribbean, Latin
America and the United States with
an emphasis on identity negotiations,
postcolonial and feminist theory, spatial
and historical narrations, nationalism,
emprise studies, community formations and
transnational networks

Terence Culver
public art; art history; community and
international development; the role of
technology and media in education and art

Kimberly DaCosta
concepts of race in different societies,
consumption in comparative perspective,
terracial intimacy, sociology of the family

Lisa Daily
visual culture and media, commodity circuits,
business ethics, globalization, political
economy, labor, consumer culture, inequality
Mehmet Darakcioglu
Ottoman Empire; modern Middle East; social and intellectual history; dissemination of information; translation; languages and linguistic diversity; international politics

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

Jeff Day
photography; documentary; mixed media; visual theory and practice; color theory; traditional and contemporary street celebrations; exploration of cultural overlaps; sailing, sustainability and documentation of coastal waters

Anne DeWitt
19th and 20th century literature, with a focus on the novel; history of science; science and literature; religion and literature; periodical culture; reception history

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

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

Gregory Erickson
20th-century American and European literature; James Joyce; religion and literature; 20th-century music; music and literature; postmodernism; cultural studies; television studies

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

Valerie Forman
theatre and politics, labor and global markets, the rise of globalization in the early modern period, the impact of borders, Cuban cinema, and Marxist theory

Simon Fortin
Shakespeare studies & performance; poetry & poetics; death studies, Renaissance studies and literature; performance studies; acting, directing, theater history, playwriting; classical literature and drama

Emily Fragos
poetry; fiction writing; rhetoric

Sara Franklin
food, memory, oral history, narrative studies, dialogical analysis, embodied knowledge and skill, agriculture, food and media, care work, domesticity, biography, memoir, autoethnography, critical reporting, audio production

Hallie Franks
material cultures (art and archaeology) of ancient Greece, Rome, and the Near East; cultural definition through art; and cultural exchange and interaction

Rosalind Fredericks
discard studies, global urbanism, African politics, Senegambian studies, youth studies, critical development studies, critical infrastructure studies, feminist geography, political ecology

Sharon Friedman
modern drama; literary interpretation; feminist criticism; critical writing; writing across the disciplines

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

Andrea Gadberry
comparative early modern and Enlightenment studies (English, French, Latin); philosophy and political theory, 1600-1800; genre; poetics; psychoanalysis; critical theory

Charles Gelman
materialist approaches to literary criticism and theory; theory and history of ideology; Marxism and Leninism; psychoanalysis; modern European history

D.B. Gilles
history of comedy in film and television, parody, sketch and stand up

Bret Gladstone
20th and 21st-century literature; fiction writing; arts criticism; Shakespeare studies; the interface between language, perception and identity; representations of trauma in literature; theories and literary representations of time; interdisciplinary literary studies

Lisa Goldfarb
19th- and 20th-century European and American poetry and fiction; music and literature; questions of belief in literature; expository writing

Donna Goodman
art; architecture; philosophy; film; visionary theories; technology; urban and environmental Studies

Kevin Gotkin
disability studies, communication and media studies, 20th century critical/cultural studies, ritual theory, queer studies, science and technology studies, histories of medicine, critical writing, media production

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

Lauren Greenspan
physics; science and math education; science writing; creative nonfiction; history of science; science and society

Matthew Gregory
theatrical design, performance, directing, history of the theatre, devised work, social and economic justice, science and theatre, Commedia dell Arte, satire and censorship, the psychological and physical effects of costumes on actors

Paul Grimstad
19th– and 20th-century literature; literature and philosophy; history of ideas; detective fiction, science-fiction; music

Irene Han
ancient political theory; classical Greek literature and culture; aesthetics; continental philosophy; feminist theory; psychoanalysis

Ethan Harkness
early Chinese cultural history and technical traditions (e.g. agriculture, medicine, calendrical science, divination, and structured play and games); history of science; pre-Buddhist history of religion; Chinese paleography and excavated manuscripts

Louise Harpmann
architecture; landscape architecture; urban design; infrastructure; sustainability; environmental design; transportation; housing; net zero energy buildings; micro dwelling; mapping

Mélanie Heydari
postcolonial literatures; Indian literature in English; 19th- and 20th-century literature; Middle Eastern cultures and literatures; the novel; biography, memoir; mimetic practices; translation

Scott Hightower
writing, poetry, non-fiction, translation, comparative literary studies, prosody and poetics

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

Darrel Alejandro Holmes
playwriting; poetry; performance art; transnational identity and issues; immigration; military culture; intersectionality; queer, Latino, and African diaspora studies; wellness, art as healing; ethnographic writing; historical fiction; textuality as visual art; music and musical theater
Molly Horan
20th- and 21st-century young adult literature; writing for young adults; web culture and viral web content

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

Kristin Horton
directing; new play development; Shakespeare in performance; W. B. Yeats; Caryl Churchill; religion and theater; process drama; puppetry; theater for social change; cross-cultural dialogue

Daniel Howell
Caribbean and Latin American literature; comparative literature; theories of historicism; newspapers and media theory; Marxism and labor history; literature of war; science fiction

A.B. Huber
20th-century American literature; literary theory and the novel; the literature and culture of modernity; photography; critical theory; psychoanalysis; gender and queer theory; politics, aesthetics and representations of violence

Steve Hutkins
literature; place; travel; utopia; writing

Mitchell Joachim
architecture; urban design; ecological design and planning; media technology; transportation; environmental studies; urban studies; computation; fine and applied arts; contemporary art history and theory

Trevor Laurence Jockims
composition and rhetoric; the relationship between the social sciences and the humanities; globalization; urban studies; migration; the digital humanities; global Shakespeare; film ethnographies, essay films; sociology of the everyday; contemporary avant-garde poetry; hyperrealism and hysterical realism in the contemporary novel

Meena Kandasamy
poetry; novel; experimental fiction; sociolinguistics; literary translation; feminism; caste; Dalit political movements; Tamil; nationalism; Marxism; site-specific literature; South Asian politics; contemporary Anglophone Indian writing

Nina Katchadourian
contemporary art (sculpture, sound, video, photography, drawing, and public art); contemporary drawings; hybrid visual art and music forms; interdisciplinary practice; collaboration; language and translation; animal studies

Rosanne Kennedy
political theory; feminist theory; continental philosophy; psychoanalysis; Rousseau studies; Enlightenment thought; theories of subjectivity

Jenny Kijowski
20th-century American and English literature, trauma theory, gender studies, critical digital humanities, visual culture

Bruce King
Greek and Roman antiquity; ancient and comparative epic; Greek philosophy and religion; ancient lyric and drama; anthropological and comparative approaches to classics; psychoanalysis; gender theory and queer theory

Eugenia Kisin
anthropology of art; materiality; contemporary art history and theory; ethnography of North America; Indigeneity; settler colonialism; art criticism; environmental and social movements; cultural property; curatorial practices; politics and aesthetics

Michelle Lee
19th-century French literature and culture, Orientalism, travel writing, modern continental thought, postcolonial theory, 20th and 21st-century Francophone writing, the novel, realism, writing pedagogy

Jennifer Lemberg
late 19th- and 20th-century American literature; gender; trauma; Holocaust studies; American Indian literature; ethnic literature

Sarah Leonard
new media; feminism; history of technology; labor; history of sleep; left journalism; cultural criticism; publishing

Bradley Lewis
cultural studies of bioscience, medicine, and psychiatry; disability studies; science studies; cultural and representational theory; medical humanities; psychoanalysis

Andrew Libby
poetry; Romanticisms; critical theory; queer/gender studies; aesthetics; pedagogy

Nick Likos
sociology and philosophy of technology, science and technology studies, statistics and economic theory, digital identity

Moya Luckett
film history, theory and criticism; television studies; new media; gender, media historiography; theories of modernity, fashion, celebrity and consumer culture

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

Julie Malnig
performance studies, dance and theatre history, theory, and criticism; social dance; early 20th-century American culture and the arts; feminist performance and criticism; performance art; critical writing

Brendan Matz
history of heredity, genetics, and race; history of nutrition science; history of the sciences of the mind and brain; American and European intellectual history; bioethics; science and technology studies

Patrick McCreery
sexual politics; childhood; family life; urban studies; American studies

Linn Cary Mehta
19th- and 20th-century comparative literature; literature of the Americas; historical approaches to European and postcolonial literatures, especially in Ireland, India, Africa, and Latin America and the Caribbean; poetry; modernism and post-modernism; literary theory; cultural development; women and development

Eve Meltzer
contemporary art; theory, and criticism; history and theory of photography; psychoanalysis; structuralism; phenomenology; discourses on materiality and material culture

Keith Miller
modern and contemporary art; Realism; figurative painting; narrative cinema; video art; filmmaking

Bella Mirabella
Shakespeare; Dante; English, Italian and Renaissance literature; drama and culture; ancient drama; women and performance; feminism and gender studies; critical writing

Meleko Mokgosi
visual arts; art history; psychoanalytic theory; critical theory, post-colonial studies; semiotics

Sara Murphy
comparative studies in 19th- and 20th-century literature and culture; women’s writing; gender theory; psychoanalysis; literature and political theory

Meera Nair
fiction and non-fiction writing; Asian-American and post-colonial literature; South Asian history and politics
Roy Nathanson
improvised music, jazz studies and history, experimental and eccentric American music, world music, songwriting, film and theatre scoring, poetry, performance art, acting, social activism in arts education and performance, semiotics of music

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

Orna Ophir
madness; history and theory of psychoanalysis, psychology, and psychiatry; medical humanities and psychoanalytic aesthetic

Anastasiya Osipova
Soviet literary theory, literature, and film, Russian 21st-century culture, the intersections of aesthetics and politics

Eiko Otake
movement installation; contemporary performance; dance for camera; public art; dance archive; atomic bomb, massive violence, and atomic bomb literature; nuclear plants, Fukushima meltdowns and environmental disasters; post war Japanese film and literature

Amanda Petrusich
music and culture writing; criticism, creative nonfiction; travelogue; the personal essay; subcultures

Stacy Pies
poetry; American and European literature, 17th–20th centuries; narrative; psychoanalytic

Kathryn Posin
dance and choreography; theater; dance fusion forms; digital media; performance technique, body placement

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

Myisha Priest
African American literature and culture; African American history; American literature; multicultural women's literature and culture; children's literature

Peter Rajsingh
social and political philosophy; ethics; applied ethics particularly pertaining to business; constitutional law and jurisprudence

Dianne Ramdeholl
critical theory/critical pedagogy, adult education for democratic social change, participatory research

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

David Ratzan
social history of the Greek and Roman worlds; papyrology; ancient law and economy; ancient literacy and literary culture; magic and religion

Bill Rayner
music composition, improvisation, and performance; guitar studies; recording technology

Mark Read
documentary film; anti-capitalist struggles; media activism; science fiction film and literature; history of religions and religious philosophy; American literature

Jacob Remes
modern North American history; labor and working-class history; migration; disasters; food and urban agriculture; Canadian studies; urban studies

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

Andrew Romig
late antique, medieval, and early modern cultural studies; comparative Latin and vernacular literature; history of emotion, gender, spirituality, visual arts; historical and literary theory

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; transformation of desire; luminality; Dante, Virgil, and Boethius; French and Italian cinema; medieval and Renaissance art, philosophy, and history

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

Joshua Shirkey
history of modern and contemporary art; performance, body art, and dance; aesthetic philosophy; feminist and queer theory; art markets and globalization; obscenity law and censorship

George Shulman
history of European and American social thought including relevant literary works; American studies; contemporary political, psychoanalytic, and feminist theory; the Bible in Western politics and thought

Carl Skelton
art/technology collaborations; socially constructive technologies; making science fiction come true

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

Judith Sloan
theatre; solo performance; oral history; humor and social satire; immigration and the changing face of America; documentary arts: radio and multimedia, digital art on the web; community projects; trauma studies; dialogue across race, ethnicity, class and gender

Chris Spain
Darwin, sociobiology, evolutionary psychology, fiction writing, film

Christina Squitieri
early modern/Renaissance drama, including Shakespeare and his contemporaries; western theater from antiquity to the present; early modern theater and performance practices; law and literature; early modern science and theories of the body; classical literature, including its influence on early modern drama; the history play; materiality; the place of women in early modern literature

Ben Steinfield
acting; directing; theatre history; music; Shakespeare; 20th-century American drama; musical theatre

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

Meredith Theeman
psychology; mental health; environment; treatment seeking; minority access to healthcare; aging; instructional technology; writing across the curriculum

Anthony Thompson
community justice, community prosecution/ defense, criminal law issues, offender reentry, problem-solving courts, race and public policy issues
Selma Thompson
screenwriting; playwriting; adaptation; script analysis and development; business issues for writers; cinema studies; New York City culture

Jim Tolisano
conservation biology; the design and management of parks and wild areas; forest ecology and restoration; human-wildlife relationships; economic and cultural valuations of nature and environmental services

Yevgeniya Traps
19th- and 20th-century literature; literary and cultural theory; aesthetic theories; literature and psychology; trauma and narrative; the contemporary novel

Christopher Trogan
aesthetics, ethics, existentialism, phenomenology, modernism (literary, visual, cinematic)

Melissa Turoff
modern British and European history, imperial history and theory, postcolonial studies, the heritage and tourist industry, the politics of space

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

Gregory Vargo
the novel; literature and social history; nineteenth-century British fiction, especially the gothic, melodrama, and the Bildungsroman; poetry; creative writing; environmentalism and literature

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

Adrian Versteegh
19th- and 20th-century literature; urban poetics; spatial and architectural theory; aesthetics of decay and ruination; comparative media; theories of time; historiography; alternate and secret histories; the subterranean; distraction and modes of attention; sleep and insomnia

Eugene Vydrin
20th-century poetry and poetics; modernism and the avant-garde; 20th-century art history, criticism, and theory; art historiography; film history and theory

Lauren Walsh
photography (theory, culture, history of, ethics, in literature); visual culture; war reportage; journalism and social activism; memory studies; media studies and critical theory; 20th- and 21st-century literature

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

Sonia Werner
theories and practices of world literature, the relationship between literature and geography, forms of prose in the long nineteenth century (with an emphasis on the novel), theatre and mimesis in ancient and modern contexts, the intersections between aesthetics and politics, critical theory and philosophy

Greg Wyatt
sculpture studio studies; craftsmanship and its relationship to mastery, creativity and three-dimensional design theory; historical artistic influences upon public art monuments; art history and philosophy

Nicole Zeftel
19th-century American literature; media and print culture; feminist theory and gender studies; urban studies; psychoanalysis; affect theory; intersections between 19th-century science and literature

Carol Zoref
fiction and essay writing; 19th-, 20th-, and 21st-century literature; photography and other visual narratives
As students plan their schedule, they should keep in mind the liberal arts requirement and historical and cultural requirement. The liberal arts requirement must be distributed as follows: 8 units in the humanities; 8 units in the social sciences; and 4 units in either mathematics or science. The historical and cultural requirement must be distributed as follows: 4 units in the pre-modern period, 4 units in the early modern period, and 4 units in global cultures. To fulfill these requirements, students may take courses in several schools, departments, and programs of the University, as well as in Gallatin. Below is a list of Gallatin interdisciplinary seminars offered this fall that count toward these requirements.

### Gallatin Courses that Fulfill the Liberal Arts Requirement

#### Humanities
- IDSEM-UG 1061 Literary Forms
- IDSEM-UG 1122 Discourses of Love
- IDSEM-UG 1215 Narrative Investigations I
- IDSEM-UG 1277 Alchemy & Transformation
- IDSEM-UG 1351 Passion and Poetics
- IDSEM-UG 1357 The Qur’an
- IDSEM-UG 1372 African Diasporic Art
- IDSEM-UG 1425 The Philosophic Dialogue
- IDSEM-UG 1504 Guilty Subjects
- IDSEM-UG 1523 Feminism, Empire
- IDSEM-UG 1562 Reading the Faces
- IDSEM-UG 1609 Dante’s World
- IDSEM-UG 1618 Media and Fashion
- IDSEM-UG 1651 From Memory to Myth
- IDSEM-UG 1675 Popular Dance
- IDSEM-UG 1700 Becoming “Global”
- IDSEM-UG 1711 Politics, Writing & Nobel
- IDSEM-UG 1730 Art in Critical Theory
- IDSEM-UG 1739 Kinship & Community
- IDSEM-UG 1750 Good Design: Objects
- IDSEM-UG 1752 This Mediated Life
- IDSEM-UG 1755 Art and Ethics
- IDSEM-UG 1802 Hearing Difference
- IDSEM-UG 1819 What is Post-structuralism?
- IDSEM-UG 1827 Justice, Tragedy
- IDSEM-UG 1836 Politics, Ethics
- IDSEM-UG 1839 Modern Poetry
- IDSEM-UG 1844 Accessorizing
- IDSEM-UG 1886 Imagining Justice
- IDSEM-UG 1889 Body Art, Body Horror
- IDSEM-UG 1929 Kings and Kingship
- IDSEM-UG 1933 Postcolonial Theory
- IDSEM-UG 1937 Underground Alien
- IDSEM-UG 1944 Plagues, Epidemics
- IDSEM-UG 1954 West. History of Madness
- IDSEM-UG 1966 Race & Photography
- IDSEM-UG 1972 Legacy of Harry Potter
- IDSEM-UG 1973 Pleasures & Perils
- IDSEM-UG 1974 Women’s & Feminist Lit
- IDSEM-UG 1975 Ugly Feelings
- IDSEM-UG 1976 Society and State
- IDSEM-UG 1978 Television and Participatory
- IDSEM-UG 1981 Television
- IDSEM-UG 1983 Feminist Writing

#### Social Science
- IDSEM-UG 1144 Free Speech & Democracy
- IDSEM-UG 1268 Cultural Politics Childhood
- IDSEM-UG 1381 Creative Democracy
- IDSEM-UG 1527 Finance for Social

### Gallatin Courses that Fulfill the Historical & Cultural Requirement

#### Premodern
- IDSEM-UG 1122 Discourses of Love
- IDSEM-UG 1351 Passion and Poetics
- IDSEM-UG 1357 The Qur’an
- IDSEM-UG 1372 African Diasporic Art
- IDSEM-UG 1425 The Philosophic Dialogue
- IDSEM-UG 1562 Reading the Faces
- IDSEM-UG 1609 Dante’s World
- IDSEM-UG 1651 From Memory to Myth
- IDSEM-UG 1739 Kinship & Community
- IDSEM-UG 1827 Justice, Tragedy
- IDSEM-UG 1929 Kings and Kingship
- IDSEM-UG 1954 Plagues, Epidemics
- IDSEM-UG 1957 Spaces
- IDSEM-UG 1976 Society and State

#### Early Modern
- IDSEM-UG 1122 Discourses of Love
- IDSEM-UG 1215 Narrative Investigations I
- IDSEM-UG 1351 Passion and Poetics
- IDSEM-UG 1372 African Diasporic Art
- IDSEM-UG 1700 Becoming “Global”
- IDSEM-UG 1884 Accessorizing
- IDSEM-UG 1954 Plagues, Epidemics
- IDSEM-UG 1976 Society and State

#### Global Cultures
- IDSEM-UG 1351 Passion and Poetics
- IDSEM-UG 1357 The Qur’an
- IDSEM-UG 1372 African Diasporic Art

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**Gallatin Courses that Fulfill the Liberal Arts Requirement**

- IDSEM-UG 1577 Ethnographic Imagination
- IDSEM-UG 1586 Consumerism
- IDSEM-UG 1628 Think Big
- IDSEM-UG 1767 Crime in the USA
- IDSEM-UG 1821 Democracy & Difference
- IDSEM-UG 1839 Freud
- IDSEM-UG 1880 Cities & Citizenship
- IDSEM-UG 1883 Aesthetic Justice
- IDSEM-UG 1888 Deconstructing the Wall
- IDSEM-UG 1901 Social Theory
- IDSEM-UG 1925 Food and Nature
- IDSEM-UG 1932 A Walker in the City
- IDSEM-UG 1965 Can Past Be Repaired?
- IDSEM-UG 1967 Risky Business
- IDSEM-UG 1969 Trade, Technology, Tanzania
- IDSEM-UG 1971 Causes Beyond Borders
- IDSEM-UG 1977 Of Violence
- IDSEM-UG 1982 Fascism & Populism

**Science**

- IDSEM-UG 1156 Darwinian Revolution
- IDSEM-UG 1311 Mad Science/Mad Pride
- IDSEM-UG 1740 Bridging Culture & Nature
- IDSEM-UG 1801 Minds and Bodies
- IDSEM-UG 1957 Spaces
- IDSEM-UG 1968 Science on Trial