A. Course Description:
No matter how or where or what we look at, our view is always constrained: by the horizon, by the frame of a window, or by the biological limitations of our bodies. In addition to physical boundaries our image of the world is further shaped by cognition (elements such as language, media, memories) and our individual circumstances (elements such as gender, politics and history). This Cultural Foundations course will follow The Look—the act of looking, the power of the gaze, the socio-political and philosophical ramifications of the look—in poetry, prose, opera and the visual arts from the eighteenth century to the present day. Together we will explore core questions such as: What is Art? Why do people produce it? What does Art show us about ourselves, and the world? Is Art a window to the world? Or is Art more like a pair of shades? Does it alter and shape us? Or is it just an external projection of an internal thought? Has Art always looked at the same things? Does the act of looking carry the same valence in different cultures? Who controls our gaze? In particular, we will pay attention to questions of gender as we traverse history.

B. Course Objectives:
- To acquaint students with some of the events and artistic movements that led to, composed, and then moved beyond, modernity
- To alert students to the various interpretive and expressive assumptions and traditions that have served the past and taken us into the present
- To build on methods of inquiry and interpretative skills that should be applied to understanding and appreciating artistic texts of various kinds
- To continue to develop students’ critical faculties, including the reading and writing skills that are essential to critical thought

C. Course Grade breakdown:
- 15% In-Class Participation: Participation in seminar meetings is essential. You should each come to class prepared to actively engage one another and the course materials in a thoughtful and critical
manner. If you come to class unprepared, or unwilling to actively participate in discussion, you might as well be absent and I will count you as such. Be sure to bring relevant texts with you every week. It is important we all have the SAME texts so please try to stick to the editions specified or on reserve. I will keep track (mostly) of the quality (not the quantity) of your contribution to class discussion. If you are particularly shy, you may partially compensate for your reticence by coming to see me during office hours or by participating more online.

- **10% Photo journal and film responses online:** Your online photo journal will be a place to record your responses to the course--visually. As this is a course about looking, you will get a chance to think more critically about the act. Take frequent photographs when you go on fieldtrips or visit museums. Think of images that relate to our readings. Create your own images or collages in response to our readings/films. Upload these images online and briefly explain how they relate to the course. In just 3-5 sentences explain how your image relates to the course, what question it poses, what challenge it introduces. Alternately you may also pick one scene from a film seen that week and discuss that scene.

- **15% Paper #1 5-6 page paper** (1750-2100 words)
  Details TBA

- **20% Paper #2 6-7 page paper** (2100-2450 words)
  Details TBA

- **15% Take-home midterm**
  Details TBA

- **25% Final Exam**
  Details TBA

**D: Grading Guidelines:**
- A: The student makes excellent use of empirical and theoretical material and offers well-structured arguments in his/her work. The student writes comprehensive essays / exam questions and his/her work shows strong evidence of critical thought and extensive reading.
- B: The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.
- C: The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.
- D: The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.
- F: The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

NYU Washington, DC uses the following scale of numerical equivalents to letter grades:

<table>
<thead>
<tr>
<th>Numerical Grade</th>
<th>Letter Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>100-94</td>
<td>A</td>
</tr>
<tr>
<td>93-90</td>
<td>A-</td>
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<tr>
<td>89-87</td>
<td>B+</td>
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<tr>
<td>86-84</td>
<td>B</td>
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<td>83-80</td>
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<td>79-77</td>
<td>C+</td>
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<tr>
<td>76-74</td>
<td>C</td>
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<tr>
<td>73-70</td>
<td>C-</td>
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<tr>
<td>69-67</td>
<td>D+</td>
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<tr>
<td>65-66</td>
<td>D</td>
</tr>
<tr>
<td>below 65</td>
<td>F</td>
</tr>
</tbody>
</table>

**E: Attendance Policy:**
Study abroad at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or
twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers is mandatory, and unexcused absences will affect students’ semester grades. Students are responsible for making up any work missed due to absence. Repeated absences in a course may result in failure.

Beginning Fall 2014, at all Global Academic Centers, unexcused absences will be penalized with a two percent deduction from the student’s final course grade.

To seek an excused absence for medical reasons, students must email or discuss with the Program Coordinator for Academics in advance of their missed class. For an excused absence, students must produce a doctor’s note dated with the exact dates of the missed class and/or exam.

Non-medical absences must be discussed with the Program Coordinator for Academics prior to the date(s) in question, who will communicate the absence to all relevant faculty members. If faculty members do receive notification, the student has not procured an excused absence.

NYU Washington, DC expects students to arrive to class promptly (both at the beginning and after any breaks), to be attentive, and to remain for the duration of the class. If full class attendance and participation becomes a problem, it is the prerogative of each instructor to apply the rule for unexcused absences, which may include a two percent deduction from the student’s final course grade.

Students are responsible for making up any work missed due to absence. This means they should initiate email and/or office hour discussions to discuss any missed lectures and assignments and arrange a timeline for submitting missed work.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at the announced meeting point in a punctual and timely fashion. Staff members may always be reached by cell phone for advice regarding public transportation.

**F: Course policies:**

**Late submission of work**
- Written work due in class must be submitted during the class time to the professor.
- Late work should be emailed to the faculty as soon as it is completed. If the assignment must be submitted in person, the Program Manager for Academics can collect on behalf of the faculty between the hours of 10-6, M-F.
- Late work will be reduced for a fraction of a letter grade (e.g: A to A-, A- to B+, etc.) for every day it is late, including weekends.
- Written work during the semester that is submitted 5 days after the submission date (including weekends) without an agreed extension fails and is given a zero.
- Students who arrive to class late for an exam do not have automatic approval to take extra time to complete the exam.
- Students who miss an exam (including the final) without previously arranged permission will receive a zero on that exam.
- Assignments due during finals week that are submitted more than 3 days without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director.

**Students with disabilities**

Accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their website (http://www.nyu.edu/life/safety-health-and-wellness/students-with-disabilities.html) for further information.

**Plagiarism**

As the University’s policy on "Academic Integrity for Students at NYU" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others.” Students at Global Academic Centers must follow the University and school policies.
The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. NYU Washington, DC takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. All your written work must be submitted as a hard copy AND in electronic form to the instructor. Your instructor may ask you to sign a declaration of authorship form. It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.
For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:
http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html
http://gls.nyu.edu/page/gls.academicintegrity
http://cas.nyu.edu/page/academicintegrity

G. Readings:
   o Mary Shelly, Frankenstein
   o Virginia Woolf, To the Lighthouse
   o Jean Paul Sartre, Nausea
   o Rabindranath Tagore, The Home and the World
   o Dharamavir Bharati, The Blind Age
   o Toni Morrison, Beloved
   o William Gibson, Neuromancer
   o Various short readings (poems, essays, etc.)

H. Music & Films:
   o Wolfgang Amadeus Mozart, Magic Flute
   o Ingmar Bergman, Magic Flute
   o Jean-Luc Godard, Le Mepris
   o Alfred Hitchcock, Rear Window
   o Ridley Scott, Blade Runner
   o Mamoru Oshi, The Ghost in the Shell
   o Hideo Nakata, Ringu

I: Museum & other visits:
   o National Gallery of Art or National Portrait Gallery
   o Sackler Gallery of Asian Art

J. Weekly Schedule: (Readings and viewings to be completed BEFORE class)
   I. September 2
      Introductions
   II. September 9: PART ONE: Knowledge is light
      Wolfgang Amadeus Mozart, Magic Flute
      Denis Diderot, Selected writings from On Art & Artists: An Anthology of Diderot’s Aesthetic Thought
   III. September 16: PART TWO: What do we see in the dark?
      Discussion of class trip to Monticello
      William Wordsworth, “I wandered lonely as a cloud”
IV. September 23
Mary Shelly, *Frankenstein*

**Paper One Due September 26 via email and a hard copy deposited outside my office**

V. September 30: PART THREE: Do you see what I see?
Paintings by Vincent Van Gogh, Henri Matisse, Rene Margritte, Edward Hopper, Pablo Picasso, Paul Klee and Mark Rothko
Trip to National Gallery of Art or National Portrait Gallery (Andrew Wyeth exhibit and other works—a hunt by students that will feed into Paper One)

VI. October 7
Jean-Paul Sartre, *Nausea*
Ingmar Bergman, *Magic Flute*

VII. October 21
Virginia Woolf, *To the Lighthouse*
Jean-Luc Godard, *Le Mepris*

VIII. October 28: PART FOUR: It looks back
Rabindranath Tagore, *The Home and the World*
Partha Chatterjee, Introduction, Chapter 1 *Nation and Its Fragments*

**Take-home midterm given out in class, due October 29th at my office and emailed to me.**

IX. November 4
Dharamvir Bharati, *The Blind Age*
Private tour of Sackler Gallery TBA

X. November 11
Michel Foucault, “Panopticon” from *Discipline and Punish*
Toni Morrison, *Beloved*

XI. November 18
Laura Mulvey, "Visual Pleasure and Narrative Cinema" in Philip Rosen, ed. *Narrative, Apparatus, Ideology*
Alfred Hitchcock, *Rear Window*

XII. November 25
Ridley Scott, *Blade Runner*
Philip K Dick, "The Electric Ant"

**Paper Two due in class, November 25, and emailed to me.**

THANKSGIVING

XIII. Dec 2
William Gibson, *Neuromancer*
Donna Haraway, *A Cyborg Manifesto*
Mamoru Oshi, *The Ghost in the Shell*
XIV. Dec 9
“Killing Kanoko” “Harakiri” and “I Am Anjuhimeko” by Hiromi Ito
Hideo Nakata, Ringu
In class: Art pieces by Aya Takano, Atsuko Tanaka, Mariko Mori, Fuyuko Matsui

FINAL EXAM December 16

K: Classroom etiquette
Given the focus of this seminar, I am aware that it is somewhat ironic to require that you come to class without any electronic portals: computers, iPads, iPhones or other devices. It is important that we are all fully present in the same room at the same time. Please take notes by hand and please bring hard copies of all texts. This will be a screen-free classroom unless you have a disability that requires an electronic device, in which case, please come and see me.