



GALLATIN

SCHOOL *of* INDIVIDUALIZED STUDY

winter & spring 2009 UNDERGRADUATE COURSE OFFERINGS

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SPRING 2009 COURSE DESCRIPTIONS

13 FIRST-YEAR PROGRAM All students who enter Gallatin with fewer than 32 credits are required to take three courses that constitute the First-Year Program: a First-Year 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 (Writing Seminars I and II) which help students develop their writing skills and to prepare them for the kinds of writing they will be doing in their other courses.

18 INTERDISCIPLINARY SEMINARS Interdisciplinary seminars are liberal arts courses that engage a variety of themes or issues in the history of ideas. Generally, these courses focus on classic texts, great books, and significant works in the humanities, social sciences, and sciences. These courses are relatively small (25 students max.) and they emphasize class discussion and thoughtful writing assignments.

34 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 journal, the personal narrative, the critical essay—while others encompass several forms and focus instead on a particular theme, such as writing about politics, writing about the arts, and writing about one's ancestry.

38 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.

44 COMMUNITY LEARNING Community Learning courses bridge the gap between the classroom and the surrounding New York community. Students engage in various kinds of activities in the city: arts projects, oral histories, documentary video-making, action research, community organizing. They also read and discuss theories relevant to their work and consider the social, political, and ethical implications of the activities. These projects grow out of partnerships with a variety of community-based organizations

46 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.

47 TRAVEL COURSE FOR STUDENTS STUDYING ABROAD

48 LIBERAL ARTS REQUIREMENT

ANNOUNCEMENTS

WINTER 2009 NEW COURSES

INTERDISCIPLINARY SEMINARS

K20.1544	Fanon and Revolutionary Existentialism	Millery Polyné
K20.1545	On Freud's Couch: Psychoanalysis, Narrative, and Memory	Nina Cornyetz
K20.1546	The Politics of Aesthetics: Jacques Rancière	Steve Duncombe

SPRING 2009 NEW COURSES

FIRST-YEAR PROGRAM

K10.0669	Writing Sem II: Why War?	Daniel Hoffman-Schwartz
K10.0670	Writing Sem II: Writing in Historical Crisis	Joseph Rezek
K10.0671	Writing Sem II: Decolonization: Political Event, Personal Event	Beata Potocki
K10.0672	Writing Sem II: Art and the Dream Life	Yevgeniya Traps
K10.0673	Writing Sem II: Abroad in America	Kimberly Lewis
K10.0674	Writing Sem II: Immigration and Identity	Lauren Walsh
K10.0675	Writing Sem II: The Surreal Thing	Eugene Vydrin
K10.0676	Writing Sem II: Image as Argument: Writing About Photography	Jenelle Troxell

INTERDISCIPLINARY SEMINARS FOR SOPHOMORES

K20.1532	Lives in Science	Gene Cittadino
K20.1533	Narratives of the Civil Rights Struggle	Justin Lorts
K20.1535	Narrating Memory, History and Place	Marie Cruz Soto
K20.1540	Power and Love in Shakespeare	Patricia Lennox

INTERDISCIPLINARY SEMINAR FOR JUNIORS AND SENIORS

K20.1800	Third-Year Symposium	Karen Hornick/Eve Meltzer
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INTERDISCIPLINARY SEMINARS OPEN TO ALL

K20.1501	What is Biocultures?	Bradley Lewis/Helena Hansen
K20.1502	Everyday Life	David Moore
K20.1503	Hemispheric Imaginings: Race, Ideology and Foreign Policy in the Americas	Millery Polyné
K20.1519	Biology and Society	Myles Jackson
K20.1520	The Streetroots of Latin America II: Urban Social Movements	Alejandro Velasco
K20.1521	Political Theology	George Shulman
K20.1522	Masculinities in Literature, Film and Culture	Sara Murphy
K20.1526	Explaining Ourselves: Mind, Behavior and Emotion in History	Gary Belkin

ANNOUNCEMENTS

K20.1527	Finance for Social Theorists	Peter Rajsingh
K20.1528	Virtue and Villainy: Melodrama and the Aesthetics of Astonishment	Christopher Cartmill
K20.1529	Love as Language and Idea from Plato to Foucault	Karen Hornick
K20.1530	Wall Street: An Iconographic History	Steve Fraser
K20.1534	The Seen and Unseen in Science	Matthew Stanley
K20.1536	Perversion	Nina Cornyetz
K20.1537	Place and Memory: A Usable Past	Rebecca Amato
K20.1538	Reading and Theorizing Film	Rahul Hamid
K20.1541	Divine Indifference	Aaron Tugendhaft
K20.1542	Motown Matrix: Race, Gender and Class Identity in "The Sound of Young America"	Michael Dinwiddie
K20.1543	Imagining the Middle East	Ali Mirsepassi
K20.1548	Modernity and Identity: The Arabic Novel	Haytham Bahooora
K80.2433	Dis/ability Studies: Art, Media and Philosophy	Nicholas Mirzoeff

7-WEEK, TWO-CREDIT INTERDISCIPLINARY SEMINARS

K20.1539	Travel Classics: Before Tourism	Steve Hutkins
K20.1547	Oceania vs. King Kong's New York: Decolonizing Pacific Worlds	Jack Tchen/ Susana Lei'Ataua

ADVANCED WRITING COURSES

K30.1327	New York City Stories	June Foley
K30.1336	Writing Your Ancestry	Nancy Agabian
K30.1526	The Monster Under Your Story: Exploring the Possibilities of Genre	Scott Snyder

ARTS WORKSHOPS

K40.1012	Acting: Rehearsing the Play	Ben Steinfeld
K40.1460	Visual Arts in Theory to Practice	Keith Miller
K40.1624	Advanced Architectural Drawing and Design	Donna Goodman
K80.2581	Adaptation: Screenplays and Source Material	Selma Thompson

SPRING 2009 COURSE SCHEDULE

FIRST-YEAR PROGRAM

WRITING SEMINARS

K10.0619	Writing Sem II: The Lure of Beauty	Trogan	TR	6:20-7:45	p. 13
K10.0622	Writing Sem II: Imagining Cities	Pies	MW	3:30-4:45	p. 13
K10.0648	Writing Sem II: Writing Beyond Language	Erickson	TR	2:00-3:15	p. 13
K10.0652	Writing Sem II: Coming Home	Lemberg	TR	11:00-12:15	p. 13
K10.0654	Writing Sem II: Writing About the American South	Wetta	MW	2:00-3:15	p. 13
K10.0662	Writing Sem II: Writing the Environment	Siemann	TR	9:30-10:45	p. 14
K10.0663	Writing Sem II: Writing About the American Character	Bleha	MW	9:30-10:45	p. 14
K10.0664	Writing Sem II: Language and the Political	Libby	MW	12:30-1:45	p. 14
K10.0665	Writing Sem II: Food Culture and Food Writing	Korb	MW	8:00-9:15	p. 14
K10.0669	Writing Sem II: Why War?	Hoffman-Schwartz	MW	9:30-10:45	p. 14
K10.0670	Writing Sem II: Writing in Historical Crisis	Rezek	MW	11:00-12:15	p. 15
K10.0671	Writing Sem II: Decolonization	Potocki	MW	11:00-12:15	p. 15
K10.0672	Writing Sem II: Art and the Dream Life	Traps	TR	3:30-4:45	p. 15
K10.0673	Writing Sem II: Abroad in America	Lewis	MW	4:55-6:10	p. 15
K10.0674	Writing Sem II: Immigration and Identity	Walsh	TR	4:55-6:10	p. 16
K10.0675	Writing Sem II: The Surreal Thing	Vydrin	MW	2:00-3:15	p. 16
K10.0676	Writing Sem II: Image as Argument	Troxell	TR	3:30-4:45	p. 16

INTERDISCIPLINARY SEMINARS

SOPHOMORES ONLY

K20.1314	Literary and Cultural Theory	Murphy	MW	11:00-12:15	p. 18
K20.1532	Lives in Science	Cittadino	MW	3:30-4:45	p. 18
K20.1533	Narratives of the Civil Rights Struggle	Lorts	MW	6:20-7:45	p. 18
K20.1535	Narrating Memory, History and Place	Cruz Soto	TR	9:30-10:45	p. 18
K20.1540	Power and Love in Shakespeare	Lennox	W	6:20-9:00	p. 18

SOPHOMORES AND JUNIORS ONLY

K20.1324	Baseball as a Road to God	Sexton/Traub	T	6:45-8:45	p. 19
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Permission of the instructor required. Application available at 715 Broadway, 4th Floor Reception. Application deadline is Monday, December 1. Course meets on the following dates only: January 20, February 17 and 24; March 3 and 24; April 7, 14, 21, and 28.

JUNIORS AND SENIORS ONLY

K20.1800	Third-Year Symposium	Hornick/Meltzer	M	12:30-3:15	p. 19
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Pass/fail only. Open to Gallatin juniors and seniors who plan to write their rationale during the Spring 2009 semester and take their colloquium in the Fall of 2009.

SPRING 2009 COURSE SCHEDULE

OPEN TO ALL, 14-WEEK, FOUR-CREDIT SEMINARS

K20.1043	The Image: History of Media III	Duncombe	TR	11:00-12:15	p. 20
K20.1072	Poets in Protest: Footsteps to Hip-Hop	Dinwiddie	M	6:20-9:00	p. 20
K20.1116	Fate and Free Will in the Epic Tradition	Rutigliano	W	3:30-6:10	p. 20
K20.1135	The Medieval Mind	McPherson	MW	9:30-10:45	p. 20
K20.1144	Free Speech, Media Law, and Democracy	Thaler	W	6:20-9:00	p. 20
K20.1156	The Darwinian Revolution	Cittadino	MW	11:00-12:15	p. 20
K20.1181	A Sense of Place	Hutkins	TR	2:00-3:15	p. 21
K20.1188	Emergence of the Unconscious	Robbins	TR	9:30-10:45	p. 21
K20.1202	Tragic Visions	Mirabella	TR	11:00-12:15	p. 21
K20.1208	Existential Imagination	Graybeal	T	3:30-6:10	p. 21
K20.1238	The Anatomy of Love	Weisser	TR	9:30-10:45	p. 21
K20.1294	Philosophy of Medicine	Lewis	R	3:30-6:10	p. 22
K20.1300	Militaries and Militarization	Lauria-Perricelli	TR	4:55-6:10	p. 22
K20.1313	Ethics for Dissenters	Caspary	W	3:30-6:10	p. 22
K20.1341	Metaphor and Meaning	Pies	MW	11:00-12:15	p. 22
K20.1342	Language, Globalization and the Self	Achino-Loeb	R	3:30-6:10	p. 23
K20.1369	Behind the Mask II	Cornyetz	TR	4:55-6:10	p. 23
K20.1371	Ancient Comedy and Modern Thought	Calabrese	F	9:30-12:15	p. 23
K20.1372	African Diasporic Art and Spirituality in the Americas	Dawson	M	6:20-9:00	p. 23
K20.1466	Philosophy and Welfare Politics of Distributional Justice	Holt	MW	12:30-1:45	p. 24
K20.1468	Psychoanalysis and the Visual	Meltzer	T	3:30-6:10	p. 24
K20.1480	Dangerous and Intermingled: Subaltern New York <i>Same as V18.0380004. Permission of the instructor required.</i>	Tchen	W F	2:00-4:45 10:00-12:00	p. 24
K20.1482	Consuming the Caribbean	Polyné	TR	2:00-3:15	p. 24
K20.1487	Performing Objects	Horton	M	3:30-6:10	p. 24
K20.1501	What is Biocultures?	Lewis/Hansen	M	3:30-6:10	p. 25
K20.1502	Everyday Life	Moore	TR	3:30-4:45	p. 25
K20.1503	Hemispheric Imaginings	Polyné	F	9:30-12:15	p. 25
K20.1513	New Deal Liberalism	Fraser	T	3:30-6:10	p. 26
K20.1519	Biology and Society	Jackson	TR	11:00-12:15	p. 26
K20.1520	The Streetroots of Latin America II	Velasco	W	6:20-9:00	p. 26
K20.1521	Political Theology	Shulman	T	6:20-9:00	p. 26
K20.1522	Masculinities in Literature, Film and Culture	Murphy	MW	2:00-3:15	p. 27
K20.1526	Explaining Ourselves: Mind, Behavior and Emotion	Belkin	R	6:20-9:00	p. 27
K20.1527	Finance for Social Theorists	Rajsingh	W	7:45-10:15	p. 27
K20.1528	Virtue and Villainy: Melodrama	Cartmill	T	6:20-9:00	p. 28
K20.1529	Love as Language and Idea	Hornick	TR	11:00-12:15	p. 28
K20.1530	Wall Street: An Iconographic History	Fraser	F	9:30-12:15	p. 28

SPRING 2009 COURSE SCHEDULE

INTERDISCIPLINARY SEMINARS (CONT.)

K20.1534	The Seen and Unseen in Science	Stanley	MW	12:30-1:45	p. 28
K20.1536	Perversion	Cornyetz	TR	2:00-3:15	p. 28
K20.1537	Place and Memory: A Usable Past	Amato	F	11:00-1:45	p. 29
K20.1538	Reading and Theorizing Film	Hamid	F	2:00-4:45	p. 29
K20.1541	Divine Indifference	Tugendhaft	M	6:20-9:00	p. 29
K20.1542	Motown Matrix: Race, Gender and Class Identity	Dinwiddie	W	3:30-6:10	p. 29
K20.1543	Imagining the Middle East	Mirsepassi	T	3:30-6:10	p. 30
K20.1548	Modernity and Identity: The Arabic Novel	Bahoor	R	3:30-6:10	p. 30

GRADUATE ELECTIVE OPEN TO UNDERGRADUATES

K80.2433	Dis/ability Studies: Art, Media and Philosophy	Mirzoeff	R	6:20-9:00	p. 30
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7-WEEK, TWO-CREDIT SEMINARS

The course below meets for the first seven weeks of the semester only.

K20.1539	Travel Classics: Before Tourism	Hutkins	TR	11:00-12:15	p. 31
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The course below meets for the last seven weeks of the semester only.

K20.1547	Oceania vs. King Kong's New York	Tchen/ Lei'ataua	W	9:30-12:15	p. 31
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ADVANCED WRITING COURSES

K30.1026	Lives in Brief	Bram	MW	7:45-9:00	p. 34
K30.1034	Writing About Performance	Malnig	MW	12:30-1:45	p. 34
K30.1045	Writing Race in Contemporary America	Jones	F	2:00-4:45	p. 34
K30.1300	Creative Non-Fiction	Beam	W	6:20-9:00	p. 34
K30.1326	The Letter as Literature	Blythe	TR	3:30-4:45	p. 34
K30.1327	New York City Stories	Foley	W	3:30-6:10	p. 35
K30.1336	Writing Your Ancestry	Agabian	M	3:30-6:10	p. 35
K30.1526	The Monster Under Your Story	Snyder	F	12:30-3:15	p. 35
K30.1536	The Short Story: A Workshop on Revising	Zoref	M	6:20-9:00	p. 35
K30.1546	Content is King: Editing Short Fiction	Rinehart	R	6:20-9:00	p. 35
K30.1549	Writers as Shapers	Nair	F	9:30-12:15	p. 35

Students may take any of the following courses two times: Fiction Writing, Advanced Fiction Writing, The Art and Craft of Poetry, Advanced Poetry Writing.

K30.1550	Fiction Writing	King	T	6:20-9:00	p. 36
K30.1555	Advanced Fiction Writing	Spain	T	6:20-9:00	p. 36
<i>Prerequisite K30.1550 or V39.0815 or V39.0816 or V39.0820 or permission of the instructor.</i>					
K30.1560	The Art and Craft of Poetry	Fragos	M	6:20-9:00	p. 36
K30.1564	Advanced Poetry Writing	Hightower	F	11:00-1:45	p. 36

Prerequisite K30.1560 or V39.0817 or V39.0830 or permission of the instructor.

SPRING 2009 COURSE SCHEDULE

OTHER WRITING-RELATED COURSE

K45.1460	Literacy in Action	Donnelly	M	6:20-9:00	p. 37
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ARTS WORKSHOPS

K40.1012	Acting: Rehearsing the Play	Steinfeld	M	2:00-4:45	p. 38
K40.1045	Oral History, Cultural Identity and the Arts	Sloan	M	6:20-9:00	p. 38
K40.1050	Performing Stories: East Meets West	Harrison	W	2:00-4:45	p. 38
K40.1106	The Knowing Body: Awareness Techniques for Performers	Powell	T	6:20-9:00	p. 38
K40.1115	Creative Arts in the Helping Professions	Hodermarska	R	9:30-12:15	p. 39
K40.1208	Making Dances in the 21st Century	Satin	W	11:00-1:45	p. 39
K40.1212	World Dance	Posin	R	3:30-6:10	p. 39
K40.1306	Advanced Contemporary Musicianship	Castellano	W	6:20-9:00	p. 39
K40.1316	Playing Jazz	Rayner	T	3:30-6:10	p. 39
K40.1405	Drawing and Painting	Katz	F	9:30-12:15	p. 40
K40.1425	Discovering Manhattan	Ruhe	R	3:30-6:10	p. 40
K40.1431	Of Fire and Blood: Art-Making and Mythology of Mexico	Arredondo	W	3:30-6:10	p. 40
K40.1450	On Display: Museums and Visual Culture in NYC	Scheller	MW	7:45-9:00	p. 40
K40.1460	Visual Arts in Theory to Practice <i>Permission of instructor required (kmg96@nyu.edu).</i>	Miller	T	2:00-4:45	p. 40
K40.1572	Writing for Television II	Douglas	M	3:30-6:10	p. 41
K40.1624	Advanced Architectural Design and Drawing <i>Prerequisite: K40.1621, Architectural Drawing and Design. Students who have taken an equivalent introductory studio may contact the instructor (DJGStudio@aol.com) for permission to register.</i>	Goodman	M	6:20-9:00	p. 41
K40.1655	Innovations in Arts Publications	Friedman, L.	MW	2:00-3:15	p. 41

GRADUATE ELECTIVES OPEN TO ADVANCED UNDERGRADUATES

(These courses are open to qualified undergraduates with permission of the instructor.)

K80.2025	Performance Composition	Champagne	M	6:20-9:00	p. 42
K80.2581	Adaptation: Screenplays and Source Material	Thompson	T	6:20-9:00	p. 42

COMMUNITY LEARNING COURSES

K45.1422	Cultural Mapping for Social Change	Martinez	R	6:20-9:00	p. 44
K45.1445	Shifting Focus: Video Production	Read	R	6:20-9:00	p. 44
K45.1460	Literacy in Action	Donnelly	M	6:20-9:00	p. 44
K45.1466	Policy, Community and Self	Brettschneider	W	6:20-9:00	p. 44
K45.1476	Journalism, Lyricism, Activism and Power	Engel	F	12:30-3:15	p. 44

SPRING 2009 COURSE SCHEDULE

INDIVIDUALIZED PROJECTS

K50.1701	Private Lessons		to be arranged	p. 46
<i>Deadline for submitting proposal is Monday, February 2.</i>				
K50.1801	Internship		to be arranged	p. 46
<i>Deadline for submitting proposal is Monday, February 2.</i>				
<i>Students registering for an Internship are required to attend one session of each workshop:</i>				
Workshop I: 2/2, 10:00 am–11:00 am, or 2/5, 12:30 pm–1:30 pm				
Workshop II: 3/2, 10:00 am–11:00 am, or 3/5, 12:30 pm–1:30 pm				
K50.1901	Independent Study		to be arranged	p. 46
<i>Deadline for submitting proposal is Monday, January 26.</i>				
K50.1925	Tutorial		to be arranged	p. 46
<i>Deadline for submitting proposal is Monday, December 1.</i>				

TRAVEL COURSE FOR STUDENTS STUDYING ABROAD

K55.1200	The Art of Travel	Hutkins	to be arranged	p. 47
<i>Enrollment is restricted to students studying abroad at an NYU site during Spring 2009.</i>				

GALLATIN COURSES AT NYU STUDY ABROAD SITES

For more information about the following courses, please visit NYU's website: <http://www.nyu.edu/studyabroad/>

NYU IN FLORENCE

INTERDISCIPLINARY SEMINARS

K20.9001 Postmodern Fiction: An International Perspective

K20.9002 The Idea of Travel

ARTS WORKSHOP

K40.9001 Architectural Design: An Installation in Florence

INDIVIDUALIZED PROJECT

K50.9001 Community Service in Florence

NYU IN LONDON

INTERDISCIPLINARY SEMINAR

K20.9101 Immigration

NYU IN PRAGUE

INTERDISCIPLINARY SEMINARS

K20.9201 Kafka and His Contexts

K20.9202 Literature and Place of Central Europe

K20.9203 Civil Resistance in Central and Eastern Europe

ARTS WORKSHOP

K40.9201 Twenty-first Century Theatremakers: Modern European Approaches to Acting and Directing

WINTER 2009 COURSE SCHEDULE & DESCRIPTIONS

INTERDISCIPLINARY SEMINARS

K20.1544	Fanon and Revolutionary Existentialism	Polyné	MTWRF	12:30-2:30
K20.1545	On Freud's Couch	Cornyetz	MTWRF	3:00-5:00
K20.1546	The Politics of Aesthetics: Jacques Rancière	Duncombe	MTWRF	10:00-12:00

FANON AND REVOLUTIONARY EXISTENTIALISM

K20.1544 HUM, 2 CR MTWRF 12:30-2:30 Polyné

This class examines Frantz Fanon's canonical text *Wretched of the Earth* and philosopher Lewis Gordon's short analysis of Fanon's ideas on race, colonialism and anticolonial struggle in *Fanon and the Crisis of the European Man: An Essay on Philosophy and the Human Sciences*. An analysis of Fanon provides a theoretical introduction to students on Jean-Paul Sartre's notion of bad faith and weaves a discussion of existentialism, phenomenology, authenticity and tragedy into a discourse on racism and liberation within the colonial and neo-colonial context. We will view Isaac Julien's classic film on Fanon.

ON FREUD'S COUCH: Psychoanalysis, Narrative, and Memory

K20.1545 SOC, 2 CR MTWRF 3:00-5:00 Cornyetz

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

THE POLITICS OF AESTHETICS: JACQUES RANCIÈRE

K20.1546 SOC, 2 CR MTWRF 10:00-12:00 Duncombe

At a time when policy is often presented in a carefully crafted picture, ideology expressed in a well-turned phrase, and political aspirations are projected via spectacle, it is important to seriously interrogate the relationship between politics and aesthetics. The ideas of the French philosopher Jacques Rancière are uniquely valuable in this exploration, as he helps us think about the emancipatory power of the aesthetic to re-arrange our very way of understanding—and sensing—what is possible. But, warns Rancière, art can also have the opposite function: reflecting the order as it is, excising disagreement, and thus banishing radical transformation to the realm of the insensible. Weaving together Ancient Greek and contemporary philosophy, Rancière is one of the most exciting, and demanding, thinkers exploring the intersection of politics and aesthetics writing today. In this intense, two-week seminar we will begin with his most accessible text, *The Politics of Aesthetics*, then travel back to his political masterwork, *Disagreement*, and then conclude with his latest book on *The Future of the Image*.

WINTER SESSION FACULTY

Nina Cornyetz

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

Stephen Duncombe

media and cultural studies; history of mass media; history of consumerism; activist media and alternative culture

Millery Polyné

19th and 20th century African American and Caribbean Intellectual History; Haitian history; U.S. foreign policy in Caribbean; jazz; hip hop aesthetic; race and sports; film and propaganda

SPRING 2009 FIRST-YEAR PROGRAM

WRITING SEMINAR II

ALL COURSES IN THE FIRST-YEAR PROGRAM ARE RESTRICTED TO GALLATIN FIRST-YEAR STUDENTS ONLY.

WS II: THE LURE OF BEAUTY

K10.0619 WSII, 4 CR TR 6:20-7:45 Christopher Trogan

Why is beauty so powerful? What attracts us to someone or something beautiful? In this course, we will begin with the most fundamental question of all: What is beauty? To explore this question, we will contemplate how artists, philosophers, psychologists, and writers have understood the term cross-culturally. We will then consider the fate of beauty in the twentieth century leading up to the present. Of critical importance is the question of how beauty fits into our lives and whether beauty is an objective feature of things or a feature determined by context. In addition to museum and gallery trips, students will compose essays and work on a research project. Texts may include works from Plato, Kant, Baudelaire, Thomas Mann, Arthur Danto, and Nancy Etcoff.

WS II: IMAGINING CITIES

K10.0622 WSII, 4 CR MW 3:30-4:45 Stacy Pies

This course looks at the way the modern and post-modern city has been—and is being—imagined by writers, artists, urban planners, architects, philosophers, and historians. Our focus will be on concepts of the city and theories of urban experience, especially in relation to ideas about modernity. We will read, discuss and write about urban environments of the past, present, and future, including real cities like New York, Paris, and L.A., and cities dreamed up by urbanists like Paolo Soleri and Le Corbusier. We will consider the urban phenomena of the crowd, the neighborhood, notions of public and private space, and the cultural mix of the modern city. Students will conduct research projects on cities in their areas of interest. Texts may include essays by writers and philosophers Poe, Baudelaire, Barthes, and Benjamin; by urbanists Jacobs, Mumford, Mike Davis, and Matt Gandy, as well as films and photographs.

WS II: WRITING BEYOND LANGUAGE: The Surreal, the Monstrous, and the Mystical

K10.0648 WSII, 4 CR TR 2:00-3:15 Gregory Erickson

Texts of the surreal, the monstrous, and the mystical are portrayals of experiences that, while they may be outside traditional logic, are clearly central to the human imagination. Students of these texts are presented with the fascinating but

difficult project of researching, interpreting, and describing irrational mental states often said to be “beyond language.” This course will focus on writing about these texts, addressing the task of producing clear, logical prose about experiences that challenge this possibility. Through discussion, informal writing, and a series of essays we will take various approaches to understanding depictions of these experiences as well as the surrounding discourse. Writing projects will focus on description, explication, comparison, and analysis, and will culminate in a research essay. Readings will include essays in psychology (Freud), science (Hawking, Sagan), and literary and cultural theory (Haraway, Beal), as well as surrealist poetry, mystical and devotional texts, and testimonies of paranormal encounters.

WS II: COMING HOME: Contemporary Narratives of Return

K10.0652 WSII, 4 CR TR 11:00-12:15 Jennifer Lemberg

The enormous and often violent upheavals of the twentieth century have led to massive shifts in human populations through immigration and displacement, experiences that have come to be central to contemporary narratives. In particular, the theme of returning to places from which one's family or ethnic group originated has emerged as an important topic in recent literature and theory. In this course, contemporary depictions of going home in the aftermath of personal upheavals and major historical events will serve as the impetus for the development of critical reading, writing, and research skills. Through exploratory writing and formal assignments culminating in a research paper, we will interrogate the notion of “home” and consider the possible meanings of return. Our close readings and essays will consider how the concept of home encompasses spaces known briefly or well, deeply familiar or merely imagined, and how our understanding of home reflects our ideas about our personal and collective identities. We will read essays, memoir, and fiction by authors who may include Tim O'Brien, Sherman Alexie, Eva Hoffman, and Jonathan Safran Foer, among others.

WS II: WRITING ABOUT THE AMERICAN SOUTH

K10.0654 WSII, 4 CR MW 2:00-3:15 Stephen Wetta

In this class we will read and write about the influence of the south, through its musical, literary and religious styles, on American culture at large. Students will write and revise several papers leading to a longer research project. Topics will include southern musical idioms such as blues, jazz, country, rock and roll, and soul; the powerful right-wing evangelism of

FIRST-YEAR PROGRAM

Billy Graham, Jerry Falwell and Pat Robertson; the regional literary genius of William Faulkner, Ralph Ellison, Flannery O'Connor, Ishmael Reed, Zora Neale Hurston and Charles Chesnutt; and the populist politics of George Wallace (later refined by Reagan, Clinton and the Bushes), with its grasp of blue-collar values and suburban anxieties. Readings may include selections from Jefferson's *Notes on Virginia*, the essay collection *I'll Take My Stand*, H. L. Mencken's "The Sahara of the Bozarts," and brief samples from fiction writers and poets.

WSII: WRITING THE ENVIRONMENT

K10.0662 WSII, 4 CR TR 9:30-10:45 Catherine Siemann

In this class, we will look at ways of imagining and approaching the natural environment through writing. Beginning with the Romantic engagement with the natural sublime, we will examine writing about nature in its various manifestations, from travelogue to activism. Topics for reading and writing might include global warming, ecofeminism, sustainable engineering and architecture, and species extinction. Readings will include Wordsworth, Thoreau, Rachel Carson, Edward Abbey, and Al Gore, as well as other contemporary nature and environmental writing. Papers will center on description and critical analysis, and the final research paper will be on a related topic of the student's own choosing.

WSII: WRITING ABOUT THE AMERICAN CHARACTER

K10.0663 WSII, 4 CR MW 9:30-10:45 Julie Bleha

We will examine the literary performance of the American character as we read works from our national literature. We use the trope of performance—as evinced in the popular drama of 19th c. New York City—to begin a dialogue on the American voice, and we apply the tenets of logic and rhetoric to develop our writing on this theme. Through frequent in-class writing exercises, several short essays, and a longer research paper, we consider the following questions: How is the idea of America constructed? How does the dramatic canon represent America? What are the different American voices we read and hear? What and how does your critical writing voice add to the dialogue? Though we begin and end in the term referring to performance and dramatic traditions, we will read in other genres such as poetry, history, and essays, and explore expressions of the American voice and character. Works may include those by Phillis Wheatley, Emily Dickinson, Walt Whitman, Ralph Waldo Emerson, Mark Twain, Gertrude Stein, Tennessee Williams, Rea Tajiri, Spalding Gray, and Suzan-Lori Parks.

WSII: LANGUAGE AND THE POLITICAL

K10.0664 WSII, 4 CR MW 12:30-1:45 Andrew Libby

Can language affect politics? How have writers and activists sought to change society through changing language? How is rhetoric used politically, in essays, oratory, propaganda, and poetry? We will read arguments about the relationship of language and the political, examine political rhetoric, and look at literary works. We will write about rhetoric's power to form and criticize political movements, such as movements for civil rights, rights for women, human rights, workers' rights, and animal rights. We will explore how language participates in our ideas about rights, ethics, political action, and social justice. In the course of our inquiries, students will write three papers and one longer project, in which students research an area of social justice vital to them. Our sources may include passages from Plato, Thomas Jefferson, Mary Wollstonecraft, Thomas Paine, Karl Marx, Mohandas Mahatma Gandhi, Hannah Arendt, Judith Butler, Martin Luther King, Jr., Eve Kosofsky Sedgwick, Spike Lee, and Ursula LeGuin.

WSII: FOOD CULTURE AND FOOD WRITING

K10.0665 WSII, 4 CR MW 8:00-9:15 Scott Korb

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

WSII: WHY WAR?

K10.0669 WSII, 4 CR MW 9:30-10:45 D. Hoffman-Schwartz

Why has war been a constant of human societies? Why is war such an object of philosophical and aesthetic fascination? And what to do with the almost endless metaphorical extensions of the concept of war (e.g., "the war on terror," "the war on drugs," even Hobbes' famous description of "the war of all against all" or Marx's description of capitalist society as "civil war")? In this writing class, we'll answer these questions and

others, placing a particular emphasis on the dilemmas and difficulties, at once ethical and stylistic, of writing about war. In a series of writing assignments of various genres (including literary criticism, theoretical essay, and research paper), we'll attempt to come to terms with the "spectacle" of war; that is, the conventional aesthetic forms by which war is depicted in literature and film, and other, less familiar or relatively overlooked scenes of war. Readings may include: Sigmund Freud and Melanie Klein on the psychoanalysis of war; Susan Sontag and Judith Butler on Abu Ghraib; Nicolo Machiavelli on the art of war; fiction by Virginia Woolf, John Okada, Marguerite Duras, and Tim O'Brien; poetry of civil war by Walt Whitman and Herman Melville; films (to be screened outside of class) by Errol Morris, Jean-Pierre Melville, and Gilo Pontecorvo.

WSII: WRITING IN HISTORICAL CRISIS

K10.0670 WSII, 4 CR MW 11:00-12:15 Joseph Rezek

Historical crises provoke literary expression. When the structures of society are threatened, writers, essayists, novelists, dramatists, and poets often try to shape the world around them through the power of their language. In this course, we will examine the relationship between literature and political or social upheaval. We will consider writing inspired by the French Revolution, the American Civil War, and the events of September 11, 2001. Through journal responses, several short essays and a research paper, we will investigate historical crises and the writing that came out of them. Readings may include essays by Edmund Burke, Mary Wollstonecraft, Thomas Carlyle, Thoreau, Edward Said, Susan Sontag and Katha Pollitt; narratives by Frederick Douglass and Harriet Jacobs; and fiction by Herman Melville, John Updike, and Don DeLillo.

WSII: DECOLONIZATION: Political Event, Personal Event

K10.0671 WSII, 4 CR MW 11:00-12:15 Beata Potocki

In this writing seminar we will consider various efforts to undo the pervasive effects of colonialism, by examining texts and films that explore the political dimension of colonialism as well as its impact on individual psyche and culture. We will read texts spanning different genres--psychoanalytical case studies, critical theory, essays, poetry and fiction—and engage in careful examination of ideas through textual analysis. In the course of our inquiries, students will practice developing and supporting their own theses and arguments through the close examination of texts. Students will write three short

critical papers and a longer research paper. Readings may include works by Frantz Fanon, Albert Memmi, Edward Said, Desmond Tutu, Toni Morrison, Aimé Césaire, Marguerite Duras, Alejo Carpentier, J.M. Coetzee, James Baldwin. We will also watch selected episodes from films, including *Apocalypse Now*, *The Last King of Scotland*, *Beau Travail*.

WSII: ART AND THE DREAM LIFE

K10.0672 WSII, 4 CR TR 3:30-4:45 Yevgeniya Traps

What is the connection between sleeping and waking life, between dream visions and creativity? Are dreams prophetic or aesthetic? Do they fulfill desire or endlessly frustrate it? Do they reveal or conceal our truest selves? Taking these issues as our starting points, we will consider a variety of texts—scientific, religious, philosophical, literary, visual, and film, as well as our own dreams—as we explore the connections between sleep and aesthetics, between nightmares and trauma, between dreams and beauty. We will think too about the possibilities art offers for reconciling the many paradoxes of dreaming. Using writing as a way of thinking and reading critically, students will produce a dream journal, three analytical and literary critical essays, and a research paper. Readings may include works by Aristotle, Sigmund Freud, André Breton, Ralph Ellison, Jack Kerouac, Luis Borges, Lewis Carroll, Emily Dickinson, Anne Sexton, and Walt Whitman. We may also consider art by Surrealists, Dadaists and Kara Walker, as well as the films of Luis Buñuel, David Cronenberg, and Alfred Hitchcock.

WSII: ABROAD IN AMERICA

K10.0673 WSII, 4 CR MW 4:55-6:10 Kimberly Lewis

Throughout the past two centuries, the myth and the lure of America have led many traveling writers to our shores. Some come with preconceptions, prejudice, and skepticism, and others arrive with admiration, enthusiasm, and envy. More often than not, these writers find themselves revising their visions of America and better defining their own values and national identities in the process. Their writings—letters, essays, fiction, poetry, and travelogues—contribute to the American identity as well, creating lasting images of the America they travel, examine, and observe. Students will write responses and several critical essays, all of which will culminate in a final research paper. Readings may include writing by Federico Garcia Lorca, Margherita Sarfatti, Alexis de Tocqueville, José Martí, Vladimir Mayakovsky, Italo Calvino, Bernard Henri Lévi, Jean Baudrillard, and Luisa Valenzuela.

FIRST-YEAR PROGRAM

WSII: IMMIGRATION AND IDENTITY

K10.0674 WSII, 4 CR TR 4:55-6:10 Lauren Walsh

In this course we will examine the complex and varying experiences of recent immigrant populations. We will explore the perspectives of immigrants who see themselves as outsiders and the experiences of immigrants who see themselves as insiders within a relocated immigrant ethnic culture. We will consider what these perspectives show us about belonging and alienation, about being part of a group or being the "Other." This course asks: What does it mean to be an immigrant today? What logistical, legal, emotional and psychological issues does it entail? What differences are there between 20th century immigrants' experiences and the lives of 21st century transnational immigrants? We will read and discuss fictional accounts drawn from actual immigrants' experiences and will supplement these with numerous historical, anthropological, autobiographical, literary critical and journalistic works. Students will write several essays throughout the semester, which will prepare them for the final research paper. Readings may include fiction by Samuel Selvon, Jamaica Kincaid and Jhumpa Lahiri, in addition to theoretical and historical texts by Benedict Anderson and Roger Daniels, among others, as well as social criticism by Barbara Ehrenreich.

WSII: THE SURREAL THING

K10.0675 WSII, 4 CR MW 2:00-3:15 Eugene Vydrin

The Surrealist movement sought to transform the self and the world, each one by way of the other. The world was to be remodeled in the image of the liberated psyche, alienation and repression overcome by a passionate exchange between the self and its environment. Inside and outside would continually change places as the psyche discovered its own desires written in the cipher of material things and assimilated these fragments of reality into its language of dreams. Inanimate objects would come to life, speaking the language of the self, while the self would take its place among them as a fellow thing of the world. This class will explore Surrealism as a method of perceiving the material world and a model for living in it. Essays will make arguments based on close readings of literary and theoretical texts, and students will also write a research essay. Readings may include essays by Sigmund Freud, Walter Benjamin, Rosalind Krauss, Mary Ann Caws, and James Clifford; poetry and prose by André Breton, Louis Aragon, Aimé Césaire, H.D., Djuna Barnes, Frank O'Hara, and John Ashbery.

WSII: IMAGE AS ARGUMENT:

Writing About Photography

K10.0676 WSII, 4 CR TR 3:30-4:45 Jenelle Troxell

In *Three Guineas*, Virginia Woolf refers to photographs as "statement[s] of fact addressed to the eye." Because of their unique claim to realistic representation, photographs are a potent form of polemic at work in our everyday world. But what exactly is the relationship of the image to the things it seems to document? How does it indicate what has been? Through a series analytical essays and a research essay we will explore the space between images and what they represent (and evoke). We will consider works by Woolf, Breton, Kracauer, Barthes, Sontag, Debord, among others, for whom reflections on the act of looking and thinking are just as important as descriptions of images themselves.

FIRST-YEAR PROGRAM FACULTY

Julie Bleha

drama; women and drama; dramatic literature; theatre history; great books courses; American and British literature; composition

Gregory Erickson

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

Daniel Hoffman-Schwartz

comparative Romanticism; literature and philosophy; critical theory; film and media studies

Scott Korb

essay writing; memoir; creative non-fiction; religious writing; belief and popular culture; faith and politics; ethics; Civil War; reform movements; slavery and slave narratives

Jennifer Lemberg

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

Kimberly Lewis

20th century European literature; literary theory; World War II and 20th century politics; the novel, theory of the novel; postwar European and American film

Andrew Libby

18th- and 19th-century Romantic poetry; critical and literary theory; social and political theory

Stacy Pies

poetry; American and European literature, 17th–20th centuries; narrative; psychoanalysis

Beata Potocki

20th century literature; literature and politics; literary theory; the novel; political philosophy

Joseph Rezek

18th- and 19th-century British and American literature; black Atlantic literature; history of slavery; the novel; material culture; history of the book; gay and lesbian studies

Catherine Siemann

19th- and 20th-century British and American literature and culture; law and literature; the fantastic; feminist and gender studies; ecocriticism

Yevgeniya Traps

19th and 20th literature; literary and cultural theory; aesthetic theories; literature and psychology

Christopher Trogan

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

Jenelle Troxell

modernism; visual and literary avant-gardes; visual art and media theory; psychoanalysis; feminist, gender, and sexuality studies

Eugene Vidrin

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

20th-century literature; media and cultural studies; memory studies; visual culture; contemporary fiction

Stephen Wetta

19th- and 20th-century American literature; southern American literature; 19th-century Russian literature; Bakhtinian criticism

INTERDISCIPLINARY SEMINARS

SOPHOMORES ONLY

LITERARY AND CULTURAL THEORY: An Interdisciplinary Introduction

K20.1314 HUM, 4 CR MW 11:00-12:15 Sara Murphy

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

LIVES IN SCIENCE

K20.1532 SCI, 4 CR MW 3:30-4:45 Gene Cittadino

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

NARRATIVES OF THE CIVIL RIGHTS STRUGGLE

K20.1533 HUM, 4 CR MW 6:20-7:35 Justin Lorts

How do we tell the story of the African American struggle for civil rights in the United States? How have scholars, writers, artists, activists and institutions constructed narratives of this struggle? How have modern social movements, as well as businesses, advertisers and politicians deployed civil rights narratives to accomplish economic and political goals that often run counter to those of earlier struggles? How do these

narratives shape our understanding of this specific struggle as well as other contemporary struggles for social justice? This course examines the relationship between narrative, history and social justice, using the modern African American civil rights struggle as a focal point. Drawing on several disciplines and artistic forms, this course will provide a basis of understanding the civil rights struggle by examining the methods and techniques, strengths and limitations of various narrative forms, including history (oral and written), literature, memoir, documentary and feature film. Potential readings include works by Toni Cade Bambara, Ralph Ellison, James Baldwin, Anne Moody, Deborah McDowell, Leon Litwack, Charles Payne and Robin Kelley.

NARRATING MEMORY, HISTORY AND PLACE

K20.1535 HUM, 4 CR TR 9:30-10:45 Marie Cruz Soto

The past is a contested terrain open to divergent interpretations that can shape and transform common understandings of places. The stories people tell endow places with meaning and dictate the usage and the extent of control that communities can exercise over them. This course therefore examines how people imagine a place of their own through historical narrations. It explores the relationship between memory and history as two different but related forms of narration, central to the process of transforming places. This relationship between memory and history is crucial in the struggle of disempowered communities, especially in (post) colonial contexts, to claim a place of their own. Course readings include literary and other scholarly texts ranging from Jamaica Kincaid's *A Small Place*, Michel-Rolph Trouillot's *Silencing the Past* and Thongchai Winichakul's *Siam Mapped* to other writings by Pierre Nora, Michel De Certeau and Doreen Massey.

POWER AND LOVE IN SHAKESPEARE

K20.1540 HUM, 4 CR W 6:20-9:00 Patricia Lennox

Shakespeare presents a complex and exciting exploration of the interrelated issues of love and power in his tragedies, comedies, and histories. We will focus on : *Romeo and Juliet*, *A Midsummer Night's Dream*, *Othello*, *Henry V* and *As You Like It*. In these richly layered plays love and power overlap. Sometimes comic, often tragic, always dramatic and compelling, the characters' jealousy, fears, desires, grief, and flashes of happiness are as relevant and real today as they were in Shakespeare's time. In these five plays romantic love exhilarates and sometimes kills; the power of evil destroys lives, a young king's power leads to war; the gender-bending power

of a male disguise liberates a banished princess. The focus will be divided between close textual reading and stage and film production. Our discussions will often be shaped by the questions directors and actors must answer in order to bring the plays to life. In addition to the plays, readings will include critical commentaries, and films will play an important role.

SOPHOMORES AND JUNIORS

BASEBALL AS A ROAD TO GOD

K20.1324 2 CR T 6:45-8:45 John Sexton/James Traub

Permission of the instructor required. Application available at 715 Broadway, 4th Floor Reception. Application deadline is Monday, December 1. Course meets on the following dates only: January 20, February 17 and 24; March 3 and 24; April 7, 14, 21, and 28.

Baseball has been called America's game, and it captures the American progressive spirit in a special way. (Only in America would there be a game the object of which would be to bat a ball outside a playing field, with the result named "going home.") Still more, the game has revealed a capacity to grip individuals, families, and collections of friends in a way that transforms their experience of the mundane into something sublime—for some, a genuinely spiritual experience. This course examines baseball as a metaphor capable of producing such experiences. It uses both a set of readings illustrative of the metaphor (such as Kinsella's *The Iowa Baseball Confederacy*) and a set of readings reflecting on the metaphor (such as Giamatti's *A Great and Glorious Game*). These readings are discussed against a background of religion as a phenomenon (illustrated with texts such as Eliade's *The Sacred and the Profane*). The course entails a commitment to substantial reading (12 books and additional short pieces) and writing (7 papers of 5-6 pages and 1 longer final paper). Class discussion requires a mastery of the readings before class and participation is required.

JUNIORS AND SENIORS

THIRD-YEAR SYMPOSIUM

K20.1800 2 CR M 12:30-3:15 K. Hornick/E. Meltzer

Pass/fail only. Open to Gallatin juniors and seniors who plan to write their rationale during the Spring 2009 semester and take their colloquium in the Fall of 2009.

In this class we will survey methods of interdisciplinary study and ask you to consider how they operate within your own concentration. By the end of the semester you will have drafted, revised, and completed your colloquium rationale. The Symposium will be organized in three phases. In phase I, we will survey conceptual frameworks that help expose recurring concepts and methods of individualized study. These include frameworks for 1) finding the history of your topic and ideas, 2) understanding how you have learned to compare ideas or practices (i.e. across cultures, belief systems, disciplines), 3) analyzing the forms (i.e. media, rhetoric, genre, etc.) of representation and expression pertinent to your topic, 4) reflecting upon the relevance of your non-classroom, experiential learning. The first phase of the course will include several faculty guest lectures and opportunities to form students working groups organized around common concentration interests. In phase II, the class will not meet as a group; rather, students will meet with their working groups, advisers, and course instructors as they draft a rationale that precipitates and anticipates the inquiry to be undertaken in the colloquium. In phase III, the class will resume as a group to share rationales and booklists, develop strategies for the colloquium, and continue the exchange of ideas within student working groups.

INTERDISCIPLINARY SEMINARS

THE IMAGE: HISTORY OF MEDIA II

K20.1043 SOC, 4 CR TR 11:00-12:15 Stephen Duncombe

In 1859 Oliver Wendell Holmes wrote of the new science and art of photography: "Every conceivable object of Nature and Art will soon scale off its surface for us. Men will hunt all curious, beautiful, grand objects, as they hunt the cattle in South America, for their skins and leave the carcasses as of little worth." We now live in the world that Holmes could then only glimpse. In this course we will study the relationship between skin and carcass, surface and reality, through the history of oil painting, light, photography, films, television, public relations and cosmetics. We will pay special attention to issues of representation, presentation, spectacle and celebrity. Texts may include works by John Berger, Laura Mulvey, Daniel Boorstin, Wolfgang Schivelbush, Joshua Gamson, Oliver Wendell Holmes, Liz Ewen, Stuart Ewen, Kathy Peiss, Charles Baudelaire, Lizabeth Cohen, and Guy Debord as well as period films and television programs.

POETS IN PROTEST: FOOTSTEPS TO HIP-HOP

K20.1072 HUM, 4 CR M 6:20-9:00 Michael Dinwiddie

This seminar examines the tradition of poetic protest in the African Diaspora. From the Harlem Renaissance and Négritude to the Black Liberation Movement of the 60's and today's Hip-Hop/Rap explosion, poets, lyricists and rap/hip-hop artists have sought to reclaim and reshape images of themselves and their communal experiences. Through comparative and critical analysis of historical works, songs, and poetry, we will come to a deeper understanding of the common thematic and aesthetic approaches of these movements as they continue to alter the discourse on race and liberation. Texts may include Michael Richardson, ed., *Refusal of the Shadow: Surrealism and the Caribbean*; David L. Lewis, ed., *The Portable Harlem Renaissance Reader*; Tricia Rose, *Black Noise*; films such as Euzhan Palcy, *Sugar Cane Alley*, and Tony Silver and Henry Chalfant, *Style Wars*; and samples from Langston Hughes, NWA, Amiri Baraka, Nikki Giovanni, KRS-One, OutKast, Dead Prez, Public Enemy, and Tupac Shakur.

FATE AND FREE WILL IN THE EPIC TRADITION

K20.1116 HUM, 4 CR W 3:30-6:10 Antonio Rutigliano

The role of the gods in human affairs inevitably raises the question of fate and free will. The epics, from the ancient world to the Renaissance, frequently reflect and define this debate. This course examines how the epics of Homer, Vergil, Dante and Milton not only mirror the philosophical and theological perceptions of the period, but sometimes forecast

future debates on the issue. Readings may include the *Epic of Gilgamesh*, *Iliad* or *Odyssey*, *Aeneid*, and *Divine Comedy*, as well as selections from Plato's *Protagoras* or Aristotle's *Ethics*, Cicero's *De Fato*, Boethius's *Consolation of Philosophy*, and Fromm's *Escape From Freedom*.

THE MEDIEVAL MIND

K20.1135 HUM, 4 CR MW 9:30-10:45 Clair McPherson

The cultural legacy of the Middle Ages continues to challenge and enchant us: its soaring architecture, its large philosophical and theological questions, its magnificent art, literature, and music. This course explores the genius of the medieval mind and its transcendent vision of life. A major focus of the course will be a study of the Realist-Nominalist controversy spurred by Aquinas and Ockham and its effect on writers such as Chaucer and Dante, as well as on the painting, music, and architecture of the period. Readings may include selections from Dante's *Inferno*, Aquinas' *Summa Theologica*, Chaucer's *Canterbury Tales*, and the writings of the Pearl Poet. The course may include field trips to the Cloisters, the Metropolitan Museum of Art and a performance of medieval music.

FREE SPEECH, MEDIA LAW, AND DEMOCRACY

K20.1144 SOC, 4 CR W 6:20-9:00 Paul Thaler

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 our readings of Plato's *Republic*, Lippmann's *Public Opinion*, and McChesney's *Our Unfree Press*. We also examine important Supreme Court decisions that have shaped First Amendment rights in regard to hate speech, pornography, corporate control of mass media, and the rights of journalists. 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

K20.1156 SCI, 4 CR MW 11:00-12:15 Gene Cittadino

This year we will be celebrating the bicentennial of Charles Darwin's birth. Darwin's theory of evolution by natural selec-

INTERDISCIPLINARY SEMINARS

tion 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 social, cultural, and intellectual dimensions of the scientific enterprise. Topics include the connections between Darwinian theory and social, political, and moral discourse in Victorian Britain; initial and more recent scientific and public controversies; resistance to the theory by conservative Christians; applications and misapplications of the theory, such as Social Darwinism, eugenics, and sociobiology; and the influence of Darwinian thought on literature and the arts. In addition to Darwin's *Origin of Species* and excerpts from *Voyage of the Beagle* and *Descent of Man*, readings will likely include Kurt Vonnegut's *Galapagos*, selections from Malthus, Spencer, and Huxley, and recent works by Richard Dawkins and Stephen Jay Gould, among others.

A SENSE OF PLACE

K20.1181 HUM, 4 CR TR 2:00-3:15 Steve Hutkins

This course examines the places in which we work, travel, play, and dwell—the office tower and the suburban house, the city street and the superhighway, the small town and the megalopolis, the shopping mall and the theme park. Synthesizing insights from several fields, including cultural geography, urban studies, and architectural history, we explore such questions as: How do our values and worldview affect the way we experience places? How do places shape our attitudes and behavior? What are the qualities, both good and bad, of the places we inhabit, and what could we do to design and build better places? Readings may include J. B. Jackson's *A Sense of Place, A Sense of Time*, James Kunstler's *The Geography of Nowhere*, Yi-Fu Tuan's *Space and Place*, and Italo Calvino's *Invisible Cities*.

THE EMERGENCE OF THE UNCONSCIOUS: From Ancient Healing to Psychoanalysis

K20.1188 SOC, 4 CR TR 9:30-10:45 Lee Robbins

Recognized in the modern world as Freud's id and Jung's collective unconscious, what we call the unconscious has a long and dignified ancestry in the ancient art of psychotherapy and in the history of religion, philosophy and medicine. The focus of this course is to trace the history of the idea of the unconscious from the Upanishads, Plato and Augustine through the Enlightenment, Freud, Jung and beyond, to the linguistic analyses of Lacan, Kristeva, and Benjamin, and recent discoveries in the genetic roots of consciousness.

TRAGIC VISIONS

K20.1202 HUM, 4 CR TR 11:00-12:15 Bella Mirabella

This course studies the nature of the tragic form in dramatic literature and performance, as well as its role in human existence. Focusing on the two great periods of tragedy in Western literature and culture—ancient Greece and Renaissance England—we read selected tragedies by Aeschylus, Sophocles, Euripides, and Shakespeare. We examine these works in their social, political, and cultural contexts, while considering questions such as gender, the role of women, and the origins and evolution of tragedy as a literary and political genre. Readings might include *Agamemnon* and *Medea*, as well as *Hamlet* and *Macbeth*. Special attention is paid to performance.

THE EXISTENTIAL IMAGINATION

K20.1208 4 CR T 3:30-6:10 Jean Graybeal

To think in an "existential" mode is to attempt to address the most basic problems of individual human existence—the (possible) purpose of life, the meaning (if any) of death, the nature of the individual self, the possibility and limits of freedom—without premature recourse to answers prescribed by religion or tradition. In spite of or maybe because of the weightiness and darkness of such questions, many of the responses proposed by philosophers, religious thinkers, psychologists and writers of fiction have shone with compassion and appreciation for both the absurdity and the beauty of human lives. Readings may include Irvin Yalom's *Love's Executioner*, Dostoevsky's *Notes from Underground*, and works by Tolstoy, Nietzsche, Heidegger, Sartre, Camus, de Beauvoir, Beckett, and Nawal El Saadawi.

ANATOMY OF LOVE

K20.1238 HUM, 4 CR TR 9:30-10:45 Susan Weisser

Recently the feminist author Vivian Gornick announced "the end of the novel of love," though romance has in fact a powerful place in the history of Western literature. Romantic love is a ubiquitous phenomenon in Western culture; we are saturated with images from the popular media about its value and inevitability, but historians and anthropologists cast doubt on its universality, sociologists point out its unreliability as an index to happy marriages, and contemporary literary treatments tend to run from skeptical to scathing. In this course students will analyze major shifts in definitions and treatments of romantic love, attending especially to issues of gender and power. We will read a selection of representative poetry and fiction, excerpts from research in the psychology

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of love, cross-cultural and historical views of romantic love, and feminist appraisals of women's relationship to romance as a cultural institution. Course work may also include texts by Plato, Dante, Goethe and Lawrence; and a selection of love poetry from Sappho to the contemporary era.

PHILOSOPHY OF MEDICINE:

An Interdisciplinary Approach

K20.1294 SCI, 4 CR R 3:30-6:10 Bradley Lewis

Models of health and healing dramatically shape medical research and medical practice. Depending on which medical model you use, you create radically different solutions for key questions like: What is disease? What is health? What is the role of healthcare? What is the core knowledge base for healthcare? And what is the best way to pursue medical inquiry? In addition, medical models also shape the way the broader culture understands bodies, race, age, gender, sex, sexuality, desire, death, disability, biotechnology, and care of the self. In this class, we introduce students to the world of medicine through fictional and documentary portrayals of illness, suffering, and bodies. Plus, we use a range of interdisciplinary scholarship for context and reflection. Topics covered include philosophy of medicine, phenomenology and existentialism, psychoanalytic theories of loss, Buddhist philosophy, narrative theory, sociology of medicine, gender studies, and disability studies.

MILITARIES AND MILITARIZATION

K20.1300 SOC, 4 CR TR 4:55-6:10 Antonio Lauria-Perricelli

What are the effects of a large, permanent military upon the political economy and society of the United States? What are the effects on other countries of their militaries? What are the effects on local societies of US military bases? What is the role of the various militaries in the history of colonial/neo-colonial control, and in contemporary empire? How are military establishments and violence linked to ethno-national, class and other social movements—and to the repression and domination of such movements? What does a military do to/for the people who staff it? What are the implications of militarization in such areas as gender, human rights, the environment, sports, knowledge and learning? What is the role of militias, “para-militaries”, and guerrillas? What methods can social or popular movements use in their attempts to subvert, paralyze, eliminate or otherwise struggle against militaries, military bases, and weapons? Texts include: Lutz, *Homefront: A Military City and the American Twentieth Century*; Enloe, *Maneuvers: The International Politics of Militarizing Women's Lives*; McCaffrey, *Military Power and Popular Protest: The*

U.S. Navy in Vieques, Puerto Rico; Green, “Fear as a Way of Life”; and Tilly, “War-making and State-making as Organized Crime.”

ETHICS FOR DISSENTERS

K20.1313 SOC, 4 CR W 3:30-6:10 Bill Caspary

This course is about dissent in a double sense: criticizing accepted ethical values, and criticizing old ways of philosophical thought about ethics. It is about affirmative ethics, not just criticism. Topics will grow from student questions and concerns, as well as the professor's. Suggested topics include viewpoints and skills to: (1) Criticize unjust ethical standards, e. g. sexist ones, and invent fair ones; (2) Choose ethical careers and life paths; (3) Recognize responsibilities to the larger community; (4) Resolve ethical dilemmas; (5) Justify visions of a better world; (6) Dialogue productively with adversaries; (7) Respect different ethical positions without “anything goes;” (8) Learn, and question, and still have principles; (9) Get beyond dead-end debate on idealism/realism, egotism/altruism, objectivism/relativism? (When is it justified to defeat adversaries politically, as with civil rights laws? Is force justified, as in the American Civil War?) Readings from feminist, pragmatist, existentialist, ecological, nonviolence and conflict resolution, neo-classical, Marxist, and humanistic and developmental psychology approaches as alternatives to mainstream Kantian and utilitarian ethics. Authors include de Beauvoir, Dewey, Emerson, Gandhi, Gilligan, James, Kohlberg, Marx, Maslow, Nietzsche, Nussbaum, Rogers, Sartre.

METAPHOR AND MEANING

K20.1341 HUM, 4 CR MW 11:00-12:15 Stacy Pies

Aristotle described metaphor in *The Poetics* as “the mark of genius, for to make good metaphors implies an eye for resemblances” (XXII). Since ancient times, poets and philosophers have written about metaphor and its power, while visual artists have transposed the techniques of figurative language from the verbal to the visual. Metaphor has been employed in texts as ornamentation, as a means of introducing new ideas and concepts, and as a way of imitating the working of the mind itself. In this class, we investigate how metaphor, verbal and visual, influences our processes of thinking, creating, and innovating, both intellectually and artistically. And we experiment with making our own metaphors, in words and pictures. Readings will range over poetry, philosophy, theory of art, and linguistics, including essays by Plato, Derrida, Ricoeur, Lakoff, Richards, Arnheim, Gombrich, and Toulmin, and poetry by Shakespeare, Spenser, Blake, Brontë, Rossetti, Rilke, Stevens, Williams, Brooks, Hughes, and Bishop, among others. We will also discuss artwork and films.

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LANGUAGE, GLOBALIZATION AND THE SELF

K20.1342 SOC, 4 CR R 3:30-6:10 M.L. Achino-Loeb

This course is intended as an exploration of language as vehicle for processes of globalization. What role did language play in the changes wrought by early capitalist transformations and the colonial expansion? Conversely, how have these global changes affected localized communities and the languages that identifies them? And why should we care? To answer these questions we will examine how the colonial experience has given rise to value-laden linguistic practices that mirror and sustain the racializing of privilege; and how the experience of language-loss encountered by voluntary and involuntary migrants can attack the integrity of the self. While ultimately concerned with language, our discussions will have a wide scope ranging from issues of political economy to collective consciousness and individual psychology. Readings will include Achino-Loeb's *Silence: The Currency of Power*, Anderson's *Imagined Communities*, Wolf's *Europe and the People Without History*, Hoffman's *Lost in Translation*, Dangarembga's *Nervous Conditions*, Rodriguez's *Hunger for Memory*, as well as selected excerpts from Appiah's *In My Father's House* and Appadurai's *Modernity at Large*.

BEHIND THE MASK II: INTERIORITY

K20.1369 HUM, 4 CR TR 4:55-6:10 Nina Cornyetz

The process of modernization in Western Europe spanned hundreds of years, from its nascent origins in the Renaissance, through the Enlightenment, into the twentieth century. In Japan this same process was collapsed into a few short decades around the turn of the nineteenth century. We will examine the shift from a premodern to a modern system of subjectivity and perspective in language, literature, and the performing arts. We will ask: What was the impact of Western imperialism, science, art, gender and sexual politics on Japanese language, literature and film? What were the internal conditions that made Japan ready for modernization? How did premodern conventions create a modernity in Japan different from Western models? What resisted modernization, and why? Our texts will include literature *The Miner* (Sôseki), *In Praise of Shadows* (Tanizaki), Ankoku butô dance, and secondary sources on history, language, and society, including Karatani, *Origins of Modern Japanese Literature*.

ANCIENT COMEDY AND MODERN THOUGHT

K20.1371 HUM, 4 CR F 9:30-12:15 Carin Calabrese

This course will examine the content and context of comedy in the ancient Greek and Roman worlds. Comedy is to be found in the world of carnival, where the mighty are brought

low, the sacred made profane, the male passed off as female and vice versa. Because of its inherent upending of the social and political status quo, comedy is often considered a means by which the powerless can subvert the powerful. But can comedy also serve to mock and defuse dissent from that status quo? As recent interest in Aristophanes' *Lysistrata* has shown, comic responses to war and empire-building—both in our own era and in antiquity—can be a particularly rich locus for our study, offering powerful examples of engagement and critique. We will look at the ways ancient dramatic comedy interrogates, problematizes, and reinforces prevailing social norms (e.g. for gender, sexuality, and ethnicity) and political realities (e.g. war, democracy, and empire). Readings will primarily consist of Greek and Roman comic texts in translation (Aristophanes, Menander, Terence, Plautus), modern comic drama (Ionesco, Fo), as well as philosophy and literary and political theory (Bakhtin, Aristotle, Freud, Bergson, Critchley, Said). By tracing the course of Greek and Roman comedy, we can investigate why we laugh in response to this imagined world and what that laughter means and does.

AFRICAN DIASPORIC ART AND SPIRITUALITY IN THE AMERICAS:

Honey is My Knife

K20.1372 HUM, 4 CR M 6:20-9:00 Daniel Dawson

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., Candomble Nago/Ketu, Santeria/Lucumi, Shango, Xango, 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.

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THE PHILOSOPHY AND WELFARE POLITICS OF DISTRIBUTIONAL JUSTICE

K20.1466 HUM, 4 CR MW 12:30-1:45 Justin Holt

Are the outcomes of capitalist exchanges fair or unfair? Is capitalism supportive or detrimental to democratic virtues? Does the welfare state rectify the problems of capitalism or exacerbate them? John Rawls' work *A Theory of Justice* has greatly shaped these considerations of the welfare state. His theory refined many of the debates concerning the fairness of capitalist economic outcomes and the effects capital accumulation has on democratic virtues. According to Rawls, the welfare state in some form was necessary for capitalism to have morally acceptable outcomes. But, critics of Rawls have called into question welfare state interventions, many finding them economically inefficient and detrimental to democratic virtues. Other critics have founds Rawls' theory to be too limited in its impact, thereby supporting more extensive interventions into capital accumulation. In this course we will try to answer questions about the morality of capitalist accumulation by studying theoretical conceptions of Rawls' work and the responses of his critics. The main texts of Rawls' critics we will consider are Nozick's *Distributive Justice* and Sen's *Inequality Reexamined*. These theoretical conceptions will be contrasted with the case studies contained in Esping-Andersen's *The Three Worlds of Welfare Capitalism*.

PSYCHOANALYSIS AND THE VISUAL

K20.1468 HUM, 4 CR T 3:30-6:10 Eve Meltzer

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

DANGEROUS & INTERMINGLED:

Subaltern New York

K20.1480 SOC, 4 CR W 2:00-4:45, F 10:00-12:00 Jack Tchen

PERMISSION OF THE INSTRUCTOR REQUIRED. SAME AS V18.0380004.

In the world of political moralists, intermingled New York has and still represents the epitome of danger and evil about

the American experiment—the public intermixture of classes, genders, races, sexualities, spiritualisms, and the devil-knows-what-else!#? As elite Protestants created a refined European-affected "high brow" culture, they also created myriad "others"—a transgressive, lowly polyglot city of shadows, miscegenation, and impurity. The docks, the Bowery, The Five Points, Greenwich Village, LES/Loisaida, Chinatown, and Harlem were all forged against the repressed imaginings of the powerful and the distinguished. This peoples' Gotham, this disdained intertwined underworld of music, slang, jokes, songs, stories, foodways, and marvels of people will be the focus of this advanced research seminar. Course materials will include: Wallace & Burrow's *Gotham*, Burn's documentary *New York*, Smith's *Decolonizing Methodologies*, and a course reader. Research walks and visits off campus will be held during lab hours on Fridays. Students will learn how to conduct a case study using primary sources.

CONSUMING THE CARIBBEAN

K20.1482 HUM, 4 CR TR 2:00-3:15 Millery Polyné

Paradise or plantation? Spring break, honeymoon, or narcotics way station? First World host or IMF delinquent? Where do we locate the Caribbean? From Columbus' journals to Terry McMillan's *How Stella Got Her Groove Back*, the Caribbean has been buried beneath the sedimentation of imagery by and large cultivated by non-Caribbeans, including colonial governments, settlers, international tradesmen, tourist agents and their clients. Caribbean peoples have had to re-member the islands which they eventually called home—haunted by a history of slavery and still a site of consumption and exploitation. A unifying trope, Caribbean landscapes function as metaphor, emblem, symbol, or even character. This course takes an interdisciplinary (history, literature, anthropology and sociology) and transnational approach by examining the themes of race, freedom, gender, tourism and consumption in the Caribbean. As a conglomeration of nationalities, languages, and cultures, what are the connections between the historical legacy of slavery, European colonialism and migration to the Caribbean's current realities of inequality? Some of the texts we will engage are Mimi Sheller's *Consuming the Caribbean*, Jamaica Kincaid's *A Small Place*, and Denise Brennan's *What's Love Got to Do With It: Transnational Desires and Sex Tourism in the Dominican Republic*.

PERFORMING OBJECTS

K20.1487 HUM, 4 CR M 3:30-6:10 Kristin Horton

Puppets and objects used in performance collectively fall under the term "performing object." In this course we will study the history of performing objects and consider

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their practices in a variety of contexts including religious ceremony, political activism, and popular theater. We will examine several “case studies” from a variety of perspectives including folklore, anthropology, psychology, philosophy, and performance studies. These case studies will include the Javanese wayang kulit shadow plays, Japanese bunraku, Peter Schumann’s Bread and Puppet Theater, the English Punch and Judy tradition, and Victorian toy theaters to name a few. In each study we will examine the aesthetics of the objects as well as the relationship of the manipulator to the objects and how these values and dynamics change depending on the culture and circumstance of performance. Finally we will consider contemporary performance and the use of puppetry in the work of major downtown New York theater artists including Basil Twist, Lee Breuer, Theodora Skipitares, Great Small Works, Ralph Lee, Julie Taymor, and Dan Hurlin. Readings may include texts by John Bell, Eileen Blumenthal, André Breton, Edward Gordan Craig, Martin Heidegger, Wassily Kadinsky, Heinrich von Kleist, Claude Lévi-Strauss, Filippo Marinetti, Frank Proschan, Richard Schechner, Steve Tillis, and George Spaight.

WHAT IS BIOcultures?

K20.1501 SCI, 4 CR M 3:30-6:10 B. Lewis / H. Hansen

One of the most disquieting challenges of the contemporary era is the increasing awareness that our bodies, even our illnesses, are not purely biological states—no longer a brute fact of nature—but something in part created and interpenetrated by culture. In this course, we use the term “biocultures” to designate the dynamic interaction between physical embodiment and human culture because this term invokes biology and culture as mutually constitutive and conceptually contiguous. As such, this course will be arranged in a two step process. First we will work through the interdisciplinary theory needed to understand biocultures. And second we will explore the ways in which biocultures have been described, ranging from categories of gender, class, race and health as the result of biocultural processes, to biocultural metaphors of the body, space and place as organizing frameworks for society, to medical industries as biocultural enterprise, and finally to cyborgs (human-technological hybrids) as biocultural products. Authors include Friederich Engels, Mary Douglas, Ian Hacking, Lennard Davis, Anne Fausto-Sterling, David Morris, Donna Haraway, Kathy Davis, Nancy Sheper-Hughes, and Troy Duster.

EVERYDAY LIFE

K20.1502 SOC, 4 CR TR 3:30-4:45 David Moore

Nothing is more taken-for-granted than everyday life: dinner-table conversations, work, shopping, classroom discussions, bull sessions in the dorm. And yet each situation is a complex production of its members’ talk, movement, thought and relationships. This course will give students theoretical and analytical tools for unpacking these common encounters, for understanding how people manage to construct situations that they can interpret and participate in competently, and for examining ways in which they are affected by, react to and resist larger social forces. We will analyze talk and non-verbal behavior as they shape activities and relationships; we will look at the way practical intelligence operates in different situations; we will track cultural differences in everyday behavior. We will examine the ways in which larger social structures and processes—class, gender, ethnicity, race, and so on—are produced, performed and changed in the course of everyday life, as well as the ways they shape people’s actions and thoughts. Along the way, we will tackle such issues as human agency vs. structural determinism; the processes of social change; the construction of identity, self and nation; and literary and cinematic representations of the quotidian. Readings may include Mead’s *Mind, Self and Society*, Goffman’s *The Presentation of Self in Everyday Life*, Hall’s *The Silent Language*, Erickson’s *Talk and Social Theory*, Rogoff and Lave’s *Everyday Cognition*, Geertz’s *The Interpretation of Cultures*, and Steinbeck’s *The Red Pony*.

HEMISPHERIC IMAGININGS:

Race, Ideology and Foreign Policy in the Americas

K20.1503 HUM, 4 CR F 9:30-12:15 Millery Polyné

In September 2006, Hugo Chavez’s address at the United Nations (UN) condemned U.S. imperialism and militarism. Reminiscent of Fidel Castro’s fiery speech in front of the UN’s General Assembly in 1960, Chavez stated that there is a “movement of the south...to save the planet from the imperialist threat.” What is this southern movement, and who are its participants? How does it impact inter-American affairs in the 21st century, when Chavez’s oil-rich nation of Venezuela is expanding its influence in South America, the Caribbean and the Middle East? Is there a new non-U.S. centered Pan-Americanism emerging? This course examines U.S. and Caribbean/Latin American relations through the lens of Pan-Americanism. Pan-Americanism is a political ideology that celebrates the equality and interdependence of the United States, Canada, the Caribbean and Latin America. Traditionally, scholars have understood it to be a tool of

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U.S. imperialism. This course also considers multiple imaginings, meanings and uses of Pan-Americanism by non-U.S. foreign policy-makers, intellectuals, business persons and institutions. Through primary document analysis (writings of Simón Bolívar) and secondary source readings such as Alan McPherson's *Yankee No!: Anti-Americanism in U.S.–Latin American Relations* and Darlene Rivas's *Missionary Capitalist: Nelson Rockefeller in Venezuela*, this course will allow students to assess the significance of regionalism, race, class, culture, and nation-building in 19th and 20th century inter-American affairs.

NEW DEAL LIBERALISM: ITS RISE AND FALL

K20.1513 SOC, 4 CR T 3:30-6:10 Steve Fraser

This course will examine the rise and fall of New Deal liberalism as the dominant political and social order of mid-twentieth century America. It will begin with the onset of the Great Depression as the event which sets in motion profound transformations in the economy, in the balance of political power, in the role of the State, and in the relations between social classes and ethnic/racial groups. It will explore the rise of the labor movement and the creation of the welfare state. It will analyze the impact of the Cold War on domestic politics. Discussions will probe the emergence of the civil rights, anti-war, and counter-culture movements. The class will analyze the conservative reaction against the New Deal culminating in the election of Ronald Reagan in 1980. Students will analyze primary documents, novels, and films such as the *Grapes of Wrath* and *Dr. Strangelove*, as well as read secondary works including *Franklin Roosevelt and the New Deal* by William E. Leuchtenberg, *America in Our Time* by Godfrey Hodgson, and *Coming of Age in Mississippi* by Anne Moody.

BIOLOGY AND SOCIETY

K20.1519 SCI, 4 CR TR 11:00-12:15 Myles Jackson

Perhaps the most recent ethical challenge faced by all of us is biotechnology. This seminar explores the relationship between the biological sciences and society in the U.S. throughout the twentieth century. We will examine how debates concerning “nature versus nurture” have been framed historically. We shall discuss the history of eugenics and investigate how the U.S. government saw eugenics as proffering an objective tool for testing immigration and sterilization policies. We shall ask if there is a link between eugenics and the Human Genome Project. How has the patenting of human and plant genes reshaped the conduct of scientific research? How is molecular biology challenging notions of race? How much of human behavior is shaped by genes, and how does that affect issues

concerning free will and culpability? This course aims at drawing attention to the ethical, legal, and social issues generated by biology over the past century. Readings will include works from twentieth-century politicians such as Teddy Roosevelt, eugenicists, including Charles Davenport, the historian of science Dan Kevles, the philosopher of science Michael Ruse, the sociologist and historian of medicine Steven Epstein, the sociologist of race Troy Duster, and intellectual property lawyers such as Rebecca Eisenberg, as well as recent works by molecular biologists and geneticists on the definition of race, the role of patenting in biotechnology, and how commercial interests are driving scientific research.

THE STREETROOTS OF LATIN AMERICA II: Urban Social Movements

K20.1520 SOC, 4 CR W 6:20-9:00 Alejandro Velasco

Long viewed as a region of landless peasants and landed elites, Latin America is now a continent of cities and megacities on whose streets vibrant social movements confront the challenges of metropolitan life. From Buenos Aires to Porto Alegre to Mexico City, new “streetroots” movements forge political identities, goals, and strategies out of a very particular experience of urbanization stretching back hundreds of years. This course examines the trajectory of these streetroots movements, asking: what social, political, and economic forces have shaped their strategies and demands over time? In turn, how have Latin American urban movements shaped developments in the region and beyond? What kinds of cleavages—geographic, generational, tactical—potentially hinder the broad appeal and usefulness of these movements? Among others, readings will include the work of João José Reis (Brazil), Peter Winn (Chile), and Deborah Levenson (Guatemala) to examine the interplay of race, class, and gender in the development of urban social movements, and first-hand accounts of urban activism by Abraham Guillén (Uruguay) and Hebe de Bonafini (Argentina). We will frame our analysis around seminal theories of urban social movements by E.P. Thompson, Manuel Castells, and Alejandro Portes, as well as contemporary contributions by Javier Auyero, Leonardo Avritzer, and Marina Sitrin.

POLITICAL THEOLOGY

K20.1521 SOC, 4 CR T 6:20-9:00 George Shulman

This course explores the idea of “political theology” by considering how modern thinkers conceive the political implications of biblical texts. Strictly speaking, “political theology” suggests the idea that scriptures directly prescribe forms of political rule that are anchored in divine revelation or law, but

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broadly speaking, the idea of political theology suggests that every "faith" has a worldly bearing -not only on our ethical practice as individual subjects, but on collective life. Because the meaning of a scripture or a faith is not self-evident, but requires interpretation, not only do people practice a "theology" (and shape the world) in very different ways, but they come into profound and often violent conflict. Accordingly, this course explores how "the Bible" includes texts with radically opposed implications, whose interpretations have generated opposing forms of life. But we also explore the senses in which human beings cannot help but live by "faith," whether in reason, secularism, or "democracy" as an ideal. As "political theology" signals the connections between faith and life, so we trace the bonds linking faith to politics. Readings include sections of the Hebrew and Christian Bibles paired with modern commentators such as Kierkegaard's *Fear and Trembling*, Michael Walzer's *Exodus and Revolution*, Carl Schmitt's *The Concept of the Political*, Fyodor Dostoevsky's "Grand Inquisitor" parable, Nietzsche's *The Anti-Christ*, as well as writings by John Milton, William Blake, Allen Ginsberg, James Baldwin, and contemporary political theorists.

MASCULINITIES IN LITERATURE, FILM AND CULTURE

K20.1522 HUM, 4 CR MW 2:00-3:15 Sara Murphy

While feminist theory has foregrounded the question of female identity and the demands of femininity, masculinity has often remained, as one critic put it, "invisible, by passing itself off as normal and universal." Recent scholarship however has interrogated that invisibility, noting how masculinity is intersected with race, class, and sexual orientation. In this seminar, we explore the category of masculinity, paying attention to dominant cultural forms of white, heterosexual masculinity as they are inscribed in culture, and we think of masculinity as a fragmented category that also includes forms of racialized, sexualized identities that are frequently and variously marginalized. By examining literature, film and other cultural artifacts, we discern not so much what masculinity is, but how it works. What does it have to do with economic, social, psychic and political power? How does it operate diacritically with femininity, in order to enforce, organize, or even disrupt normative gender identities? Topics to examine may include the concept of fraternity in US politics, the American Western from John Ford to Clint Eastwood, militarization, the family and the body. Authors may include Freud, Lacan, Richard Wright, Frantz Fanon, Antony Easthope, Susan Bordo, David Eng.

EXPLAINING OURSELVES:

Mind, Behavior and Emotion in History

K20.1526 SOC, 4 CR R 6:20-9:00 Gary Belkin

It is a truism that we commonly rely on psychological categories to explain who we are, how we behave, both as individuals and as large groups. Even issues like the nature of war, conflict, terrorism, revolution, and democracy, which concern whole societies, are described and explained through the use of terms such as grief, trauma, hatred, shame, memory, self-expression. While pervasive, such language rarely engages specific empirical or theoretical work in fields such as psychology or social psychiatry and is rarely critically reflective about the real explanatory power of such terms applied in this way. This seminar uses primary and secondary sources in psychology and social psychology to critically read works of history with respect to their ability to credibly capture the psychological dimension as a factor in history. Readings include selections from Daniel Lord Smail, *On Deep History and the Brain*; Jurgen Straub, *Narration, Identity, and Historical Consciousness*; Ervin Staub, *The Roots of Evil: The Origins of Genocide and Other Group Violence*; Robert A. Nye, *The Origins of Crowd Psychology*; Maria Todorova, *Balkan Identities: Nation and Memory*.

FINANCE FOR SOCIAL THEORISTS

K20.1527 SOC, 4 CR W 7:45-10:15pm Peter Rajsingh

Why are some private, profit-making institutions "too big to fail?" The objective of this course is to provide students with conceptual, interpretive and analytical tools to understand finance. The approach will be interdisciplinary and interpretive, drawing upon political theory, economics, psychology, basic statistics and accounting. For example, we will use the subprime crisis to explore core concepts associated with credit, banking, business ethics, monetary policy and macro economics. We will reference key ideas from familiar 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 include Adam Smith, *Wealth of Nations* (excerpts); John Stuart Mill, *Principles of Political Economy* (excerpts); Georg Simmel, *The Philosophy of Money*; Peter Bernstein, *Against the Gods: The Remarkable Story of Risk*; Mohammed El-Erian, *When Markets Collide*; Nassim Taleb, *Fooled by Randomness: The Hidden Role of Chance in the Markets and in Life*.

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VIRTUE AND VILLAINY:

Melodrama and the Aesthetics of Astonishment

K20.1528 HUM, 4 CR T 6:20-9:00 Christopher Cartmill

The secularized conflict of good and evil, salvation and damnation—melodrama—was the dominant popular theatrical form of late-18th and 19th century, but also found expression in literature, music and the visual arts. Now characterized as oversimplified and excessive, the melodramatic imagination still exerts a powerful influence on contemporary culture, from Hollywood to the pages of the New York Post. This class examines the origins, development and social/political/philosophical implications of this neglected genre. Readings may include Pixérécourt's *The Dog of Montargis*; Baillies's *De Monfort*, de Vigny's *Chatterton*; Dumas' *The Tower*; Dickens' *Nicholas Nickleby*; Boucicault's *The Octoroon and The Streets of London*; George Aiken's adaptation of Stowe's *Uncle Tom's Cabin*; Fanny Kemble's *Francis I*; Ibsen's *Ghosts*; Rostand's *Cyrano de Bergerac*, and theory of melodrama by Brooks, Bentley, Gates, Williams and Steiner.

LOVE AS LANGUAGE AND IDEA FROM PLATO TO FOUCAULT

K20.1529 HUM, 4 CR TR 11:00-12:15 Karen Hornick

This class will survey ancient and modern texts that shaped the history, philosophy, and representation of Western love. We begin with a very close examination of Plato's *Symposium*, a deeply ironic dialogue about love, the thing everyone claims to know but no one understands. Plato linked the pursuit of love to wisdom, but modern theorists have been more inclined to pathologize love and seek its medical, psychological, and social causes. Sigmund Freud's writing epitomizes this point, as does his severest critic, Michel Foucault. Along with philosophy and theory, we will read a number of literary texts. From Austen's comic romance *Sense and Sensibility*, in which desire wages a quietly eternal war against decorum, to Truffaut's historical dramatic film *The Story of Adele H*, in which the maddest of unrequited-love stories plays out as a full-fledged revolution of one against all authority, modern storytellers continue to demonstrate that narrative remains an important source of enlightenment for those who would understand the relations of love, consciousness, and power. Texts will include Plato's *Symposium*, Shakespeare's *Midsummer Night's Dream*, Austen's *Sense and Sensibility*, Zola's *Therese Raquin*, Freud's *Three Essays on the Theory of Sexuality* and other short essays, Nabokov's *Lolita*, as well as one or more films.

WALL STREET: AN ICONOGRAPHIC HISTORY

K20.1530 SOC, 4 CR F 9:30-12:15 Steve Fraser

This course will examine the cultural history of Wall Street. For two centuries Wall Street has attracted, repelled, and fascinated Americans. It has profoundly influenced our economic and political life, challenged our conceptions of democracy and equality, and infused the work of writers, film makers, cartoonists, journalists, and others. Images of the Street have imprinted themselves on the public imagination. The course will explore five these images and how they have changed over time. Students will consult the work of historians as well as analyze movies, novels, political tracts, cartoons, poems, and other materials to trace the influence of Wall Street in American public life from the time of the American Revolution to the present. Readings will include works by Tom Wolfe, Thomas Jefferson, Alexander Hamilton, John Kenneth Galbraith, William Dean Howells, Louis Brandeis, Thomas Friedman, and Herman Melville.

THE SEEN AND UNSEEN IN SCIENCE

K20.1534 SCI, 4 CR MW 12:30-1:45 Matthew Stanley

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

PERVERSION

K20.1536 SOC, 4 CR TR 2:00-3:15 Nina Cornyetz

For Sigmund Freud, perversion denoted all sexual deviances from the heterosexual and genital social norm, even as he acknowledged the ubiquity of such perversions. For Jacques Lacan, perversion meant a particular structure of desire, regardless of social norm, and was related to an ethical dimension. For Michel Foucault, who thoroughly rejected

INTERDISCIPLINARY SEMINARS

Freud's "repressive hypothesis," perversion was an effect of modern sexuality. The course will pursue the following questions and more: What is perverse? Is there a "cause" of perversion? Does it lie in the individual or in the epistemological and ideological formulations of a particular historical chronotope? This course will explore Freud, Lacan and Foucault's three contrasting notions of perversion, alongside some feminist critiques of the psychoanalytic models, in relation to a selection of Japanese fiction and film depicting a variety of perversions. Readings will include: Freud, "Three Essays on the Theory of Sexuality (1905)"; Deleuze, "Masochism"; Foucault, *History of Sexuality Vol. I*; Kawabata, *The House of the Sleeping Beauties*; Tanizaki, *Naomi*; Kono, "Toddler Hunting"; Mishima, *Confessions of a Mask*, some *Yaoi manga*, and selections from Lacan, Irigaray, *This Sex Which is not One*, and Grosz, *Space, Time and Perversion*. Films will include *Patriotism* and *Okoge*.

PLACE AND MEMORY: A USABLE PAST

K20.1537 HUM, 4 CR F 11:00-1:45 Becky Amato

By exploring a variety of source materials, including museums, memoirs, historic sites, material artifacts, and documentary evidence, we will begin to consider the ways in which our uses of the past have contemporary social and political impact. Today in the Fatih district of Istanbul, the 15th century Roma (gypsy) neighborhood of Sulukule is under threat of demolition as the city begins the process of urban renewal and gentrification. Meanwhile, in Nottinghamshire, England, the Workhouse Museum documents and interprets the brutality of the 19th century British "welfare system" within the dreary walls of an actual, landmarked workhouse. Such conflicting projects prompt us to ask: How do we choose to destroy certain places while preserving – or recreating – others, and what are the consequences of making these choices? What are the ethical problems we face when we save or demolish historic sites, and how are they tied to questions of individual, community, and national identity? These questions derive from political discourse that imagines how nationhood is created and sustained, as well as historical and anthropological inquiry, which so often attempts to locate the "truth" of the past. Texts will include selections from Van Wyck Brooks, Orhan Pamuk, David Thelen and Roy Rosenzweig, Susan Slyomovics, and Christopher Mele.

READING AND THEORIZING FILM

K20.1538 HUM, 4 CR F 2:00-4:45 Rahul Hamid

This class is designed to teach students how to approach film analysis from a number of different perspectives. We analyze

concepts such as genre, various aspects of film form, narrative construction, and different ways to interpret films. We also explore classic film theory, ideological criticism, formal analysis, and non-academic film criticism. Finally, the class places film criticism within a wider debate among intellectuals about how to understand popular culture, a debate characterized by the division between the Frankfurt School and the approaches of "cultural studies." Assignments include short papers on various aspects of film form as well as longer critical papers to address film as an aspect of mass culture. Texts include Sergei Eisenstein's *Film Form*, David Bordwell and Kristin Thompson's *Film Art*, Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction," as well as criticism by Parker Tyler, Manny Farber, Pauline Kael, and Andrew Sarris. Directors covered will include John Ford, Wong Kar-Wei, Stan Brakhage, Alfred Hitchcock, Spike Lee, Maya Deren, Michael Powell, Orson Welles, and Terence Malick.

DIVINE INDIFFERENCE

K20.1541 HUM, 4 CR M 6:20-9:00 Aaron Tugendhaft

Do the gods care about human beings? Is history providentially guided? Is there divine retribution after death? Or is god indifferent to human well-being? In this course we explore how different views of the divine are related to such themes as human freedom, happiness, despair, justice, and nihilism. We begin with works by Solon and Sophocles to set forth the traditional view of Greek piety and observe how it begins to be questioned. We then turn to the Epicurean tradition, to assess the impact of its view of god's indifference. We will conclude by considering two questions: What is at stake in the contrast between Epicurean theology and the Christian teaching of a philanthropic god who dies for human sins? To what degree does ancient Epicureanism serve as the foundation for the modern critique of Christianity? The key texts will be Sophocles' *Oedipus Rex*, Lucretius' *On the Nature of Things*, Spinoza's *Ethics*, and Nietzsche's *Beyond Good and Evil*.

MOTOWN MATRIX: RACE, GENDER AND CLASS IDENTITY IN "THE SOUND OF YOUNG AMERICA"

K20.1542 HUM, 4 CR W 3:30-6:10 Michael Dinwiddie

In the 1960s Motown Records emerged as a dominant force in American popular music. Billing itself as "The Sound of Young America," Motown established a lyrical and musical discourse through its records and albums that struck a responsive chord with white and black listeners alike. In this seminar we will examine the race, gender and class identity that is inherent in—and emerges from—"The Motown Sound." How did this company exploit the nationalist pride in the African

INTERDISCIPLINARY SEMINARS

American community while simultaneously positioning itself as a “crossover” enterprise to whites? What models of business and community did Motown emulate and create? And how did Motown affect the politics and racial discourse of its listeners? Our exploration will situate Motown in the Detroit community of the 1950s and 1960s, to understand how it was “imagined,” and its impact on the wider culture. Readings may include excerpts from *The Origins of the Urban Crisis* by Thomas Segrue; *One Nation Under a Groove* by Gerald Early; *Where Did Our Love Go?* by Nelson George; *American Odyssey* by Robert Conot; *Dancing in the Street* by Suzanne E. Smith; *Just My Soul Responding* by Brian Ward, and *Detroit: I Do Mind Dying* by Dan Georgakas and Marvin Surkin. The lyrics of Marvin Gaye, Stevie Wonder, and Holland-Dozier-Holland as well as such films as *Standing in the Shadows of Motown* and *Dream Girls* may be included.

IMAGINING THE MIDDLE EAST

K20.1543 SOC, 4 CR T 3:30-6:10 Ali Mirsepassi

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

MODERNITY AND IDENTITY: THE ARABIC NOVEL

K20.1548 HUM, 4 CR R 3:30-6:10 Haytham Bahoora

This course will examine the intersections of history, politics, and identity and their representations in modern Arabic literature and film. How have Arab writers depicted the social, political and cultural upheavals that have shaped the Arab world in the 20th century? We will consider some of these changes—the end of the colonial period, the rise of the nation state and Arab nationalism, narratives of progress and development, debates on tradition and their place in a “modern” society, gender, displacement and migration, and globalization—in the context of the Arab world’s economic, cultural, and military interactions with Europe and the United States. The course, therefore, aims to examine Arabic literature and

culture in a global context and will explore a range of texts, from novels, to theory, to films, that address the relationship between identity and modernity, and between the particular/local and what is represented as universal—development, progress, modernization, and liberalism. We will closely examine the relationship between politics and aesthetics, primarily through an examination of the novel genre in the Arabic tradition and its relationship to historical representation. Readings include *Miramar*, Naguib Mahfouz; *The Saint's Lamp*, Yahya Haqqi; *The Committee*, Sonallah Ibrahim; *Season of Migration to the North*, Tayib Salih; and *The Story of Zahra*, Hanan al-Shaykh.

DIS/ABILITY STUDIES: ART, MEDIA AND PHILOSOPHY

K80.2433 4 CR R 6:20-9:00 Nicholas Mirzoeff

This class introduces students to the concepts used in the new interdisciplinary field of disability studies. Dis/ability (as it is written in the field) studies argues that “disability” is a socially-constructed set of restrictions placed on particular bodies or mentalities. Further, it suggests that all persons have experienced dis/ability as infants and will do so again (either temporarily or permanently) at some point in their lives. One way of understanding these concepts is to look at the extensive presence of people with dis/abilities in art, media and philosophy as both makers and subjects. This seminar class will be a joint exploration of the necessarily connected experience and representation of dis/ability, embodiment and the ‘normal’ in modern Western culture. It centers on questions of dis/ability in the three fields at three critical interfaces, namely the formation of Western rationality in the seventeenth century; the generalization and medicalization of the concept of the “normal” in the nineteenth century; and the emergence of dis/ability as a new form of identity in the past forty years. Assessment will be based on participation and the development of a project related to one or more of the areas studied, whether practice-based or critical, by arrangement with the instructor. The class will be wheelchair accessible. Readings include Lennard Davis, *The Disability Studies Reader*; Helen Keller, *The Story of My Life*; Longmore and Umanksy, *The New Disability History*; Descartes, *Discourse on Method*.

TWO-CREDIT, SEVEN-WEEK INTERDISCIPLINARY SEMINARS

JANUARY 20–MARCH 5

TRAVEL CLASSICS: BEFORE TOURISM

K20.1539 HUM, 2 CR TR 11:00-12:15 Steve Hutkins

COURSE MEETS FOR THE FIRST SEVEN WEEKS ONLY.

The origins of mass tourism can be found in ancient times, when thousands traveled to the Olympic games and to festivals in Egypt, but the modern version of tourism gets its start in the eighteenth century with the Grand Tour—the rite-of-passage, “study abroad” experience of young aristocrats. In this course, we focus on the literature of travel before modern tourism begins. We’ll read some of the classics of travel writing, with attention to the conventions of the genre, the influence of myth and hero literature on the traveler’s tale, the Old World’s encounter with the New, and the many social and political questions raised by travel. Readings may include selections from Homer’s *Odyssey*, Herodotus’ *History of the Persian Wars*, *Travels of Marco Polo*, *The Travels of Ibn Battouta*, Sir John Mandeville’s *Travels*, *The Four Voyages of Christopher Columbus*, and Shakespeare’s *The Tempest*.

MARCH 11–APRIL 29

OCEANIA VS. KING KONG’S NEW YORK: Decolonizing Pacific Worlds

K20.1547 SOC, 2 CR W 9:30-12:15 J. Tchen/S. Lei’ataua

COURSE MEETS FOR THE LAST SEVEN WEEKS ONLY.

Why the utter lack of awareness in New York City of the Pacific? - of our own collecting, literary representations, missionary work, and “manifest destiny” expansionism systemically imagined and formulated in America’s Pacific? How is environmental justice foundational to Oceanic worldviews and our global futures? We will reformulate this historical absence of presence. Help us deconstruct King Kong on the Empire State Building and other New York City-generated representations and formations of scholarly, museological, and pop culture about Pacific places, peoples, goods and ideas! We’re adapting the formulation of *Atlantic Worlds* to understand the Pacific; what Fijian philosopher Epeli Hau’ofa calls “Oceania, a sea of islands.” Sessions, on and off campus, will include Herman Melville’s port culture novels, the Lincoln Center’s restaging of Rodgers and Hammerstein’s ‘South Pacific’ based on James Michener’s Pulitzer Prize-winning book, written in New York City; Margaret Mead and the American Museum of Natural History; Michael Rockefeller and the wing named in his memory at the Metropolitan Museum of Art, the Pacific Missions to the United Nations; Pacificana kitsch— from tiki lounges to Halloween hula costumes. Through indigenous-grounded epistemologies, and the Pacific renaissance of cultural, linguistic, artistic and scholarly studies, we critically unpack the production of an imagined Pacific and global environmental policies.

INTERDISCIPLINARY SEMINAR FACULTY

Maria-Luisa Achino-Loeb

the study of silence; language and culture; migrations, ethnicity and identity; rhetoric and religious movements

Becky Amato

American cultural history; gender and sexuality; history of New York; cinema studies; urban studies; museums and cultural institutions

Haytham Bahoora

Arabic literature and culture; postcolonial theory; modernisms; urban studies; aesthetics and politics

Gary Belkin

social history of medicine and public health; history of consciousness; global mental health policy; social development

Carin Calabrese

Greek drama; Greek and Roman poetry; history of theater; feminist theory; literary theory

Christopher Cartmill

Asian theater and theatrical literature; performance theory and practice; Native-American culture and ritual; 18th and 19th century literature, culture and politics; art history; world folklore and mythology; religion in public discourse

Bill Caspary

modern social and political thought; democratic theory; political psychology; philosophy of science; peace studies

Gene Cittadino

history of science and medicine; environmental history; science, technology, and society; history of ecology and evolutionary biology

Nina Cornyetz

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

Marie Cruz Soto

Latin American and Caribbean cultural history; Puerto Rican diasporas; empire; gender and race; (post)memory and historical narrations; community formations

Dan Dawson

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

Michael Dinwiddie

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

Stephen Duncombe

media and cultural studies; history of mass media; history of consumerism; activist media and alternative culture

Steve Fraser

labor and economic history; the cultural history of Wall Street; the politics of America's two gilded ages; contemporary labor and other popular movements

Jean Graybeal

philosophy and psychology of religion; religion and culture; women and religion; philosophies of the body

Rahul Hamid

Iranian cinema; modernism in cinema; early film; narrative theory; politics and aesthetics; adaptation; film criticism

Justin Holt

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

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

Steve Hutkins

literature; place; travel; utopia; writing

Myles Jackson

cultural history of physics in 19th-century Germany; the relationships between music and physics, performers and musical automata; the history of creativity, humans and machines; intellectual property and human and plant genetics; genetic privacy

Antonio Lauria-Perricelli

power, class, culture, state; empire; everyday life; Caribbean/Latin America

Patricia Lennox

Shakespeare; Elizabethan/Jacobean literature and culture; early modern women; theatre; film history; creative and critical writing

Bradley Lewis

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

Justin Lorts

African American history; American political and cultural history; popular culture; civil rights and social movements; comedy

Clair McPherson

early Middle Ages; Late Antiquity; Old English and Icelandic literatures; ancient and medieval philosophy; art; Greek philosophy; comparative religion; Judeo-Christian and Classical traditions

Eve Meltzer

contemporary art, theory, and criticism; psychoanalytic, structuralist and post-structuralist thought; photography; discourses on materiality and material culture; theories of information; rhetorics of digitality; phenomenology

Bella Mirabella

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

Ali Mirsepassi

contemporary social theory; sociology of religion; Islam and modernity; Middle Eastern societies and cultures; postcolonial studies; knowledge, citizenship, and geography; critical globalization

Nicholas Mirzoeff

David Moore

anthropology of education, workplace culture; work reform and experiential learning; innovations in higher education

Sara Murphy

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

Stacy Pies

poetry; American and European literature, 17th–20th centuries; narrative; psychoanalysis

Millery Polyné

19th and 20th century African American and Caribbean Intellectual History; Haitian history; U.S. foreign policy in Caribbean; jazz; hip hop aesthetic; race and sports; film and propaganda

Peter Rajsingh

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

Lee Robbins

history, mythology, and philosophy of depth psychology; Freud, Jung, and postmodern psychoanalytic thought; Buddhist psychology; literature and psychoanalysis

Antonio Rutigliano

Greek, Roman and medieval literature; semiotics; romance languages; transformation of desire; luminosity: Dante, Virgil, and Boethius; French and Italian cinema; medieval and Renaissance art, philosophy, and history

INTERDISCIPLINARY SEMINAR FACULTY

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

Matthew Stanley

history of science and technology; science and religion; physics and astronomy; philosophy of science; history and philosophy of religion, mind and consciousness; science education; peace and war

Jack Tchen

cross-cultural and community studies; New York City history; Asians in the Americas; race, colonialism, and museums; dialogic theory and radical pedagogy

Paul Thaler

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

Aaron Tugendhaft

Hebrew Bible; ancient Greek literature; emergent Judaism and Christianity; theory of religion; political philosophy

Alejandro Velasco

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

Susan Weisser

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

ADVANCED WRITING COURSES

LIVES IN BRIEF

K30.1026	4 CR	MW 7:45-9:00	Christopher Bram
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This course provides grounding in how to create short, compelling biographies of intriguing people. We will explore the form by reading examples drawn from classical and contemporary literature, discuss research methods including the use of archival sources and interviews, and investigate the techniques of various writers. Students will write two short papers and one long one using different approaches to biography, including one based on interviews. Readings include *Eminent Victorians* by Lytton Strachey, *The Silent Woman* by Janet Malcolm, *Footsteps* by Richard Holmes, and profiles by Lawrence Weschler, Susan Orlean, and others.

WRITING ABOUT PERFORMANCE

K30.1034	4 CR	MW 12:30-1:45	Julie Malnig
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This writing seminar will train students to become critical viewers of performance and translate their “looking” into descriptive and analytical prose. Students will be introduced to a variety of critical strategies and approaches—from formalist to ethnographic to various forms of sociological and cultural criticism—to develop their interpretive skills. These analyses will help students discover how various performance mediums are constituted, how they “work”, and how they create meaning for viewers. Assignments will include interviews, artists’ profiles, performance documentations, cultural reviews, and critical and/or theoretical analyses. Occasional group excursions to performances will be arranged, as well as class speakers. Some of the authors, essayists, and artists whose works we may read include: Susan Sontag; Michael Kirby; Edwin Denby; Deborah Jowitt; Joan Acocella; Joyce Carol Oates; Anna Deavere Smith; Spalding Gray; and Henry Louis Gates, jr.

WRITING RACE IN CONTEMPORARY AMERICA

K30.1045	4 CR	F 2:00-4:45	Nettie Jones
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In contemporary America, we have a multicultural and racially diversified population; our national image is no longer dominated by people of European descent. This is easily evidenced in our mass media and in the last U.S. Census Report where the statistics demonstrate that our African-American, Hispanic, Asian, and “Other” populations are rapidly growing and developing. We are interbreeding, intermarrying, interracial, and interlocked. In this writing course, we will increase awareness of the phenomenon of our multicultural identities by writing personal essays, biographies, and autobiographies. We will focus on exploring our own racial and ethnic backgrounds, as well as exploring this theme in readings and in a variety of films.

CREATIVE NONFICTION

K30.1300	4 CR	W 6:20-9:00	Cris Beam
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Creative nonfiction marks the intersection between journalism and literature, and bears the hallmarks of both. Stories feature strong character development, well-developed, nuanced scenes, and a tangible narrative arc. But they also privilege thorough research, live reporting and a writer’s quizzical, intelligent stance. In this course, students will not only learn the components of a good story, but what makes an idea compelling to a diverse audience to begin with. Students will choose their own topics, but we’ll all write and revise one profile and one long investigative-style piece of researched and reported literary nonfiction. We will workshop these longer stories in sections, and students will learn effective editing strategies for their own writing by working closely with their peers. We’ll read masters of the genre like Joseph Mitchell, Katherine Boo, and Alex Kotlowitz as well as some newer or more experimental voices like Pumla Gobodo–Madikizela and Lauren Slater. We’ll also look at broader ethical questions like going undercover, cloaking source identities, and writing outside of one’s own experience.

THE LETTER AS LITERATURE

K30.1326	4 CR	TR 3:30-4:45	Victoria Blythe
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The letter as a genre of literature is situated in a middle space between private and public discourse. This writing seminar will inhabit the “space of the letter” to experiment with the letter-format as a unique modality of self-inscription. We will examine the “space of the letter” as an especially productive location for writing, and the literary letter as a vehicle with the potential to transport our writing from personal communication to literary work. We will theorize the letter by reading other people’s mail, such as Sylvia Plath’s “Letters Home,” Kafka’s “Letter to My Father,” and Rilke’s “Letters on Cezanne,” letters written as literary works, and letters never intended to be read. We will investigate the rhetoric, psychology and economy of the letter, a trajectory that will take us through the dead letter office (Derrida’s “Post Card”) and into the realm of blackmail (Poe’s “Purloined Letter”). As a community of writers we will “send and receive” letters in various literary formats, and take our place on the cutting edge with the electronic letter as it shifts the paradigm of this familiar, but strange, literary genre.

NEW YORK CITY STORIES

K30.1327	4 CR	W 3:30-6:10	June Foley
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It’s been said that there are eight million stories in the city, and this class invites you to write your own. We begin by

ADVANCED WRITING COURSES

conjuring up images from songs, movies and TV, only to challenge, complicate or exorcise those images. We read great works as diverse as the city itself, by writers who may include Herman Melville, Edith Wharton, James Baldwin, Jane Jacobs, Joseph Mitchell, Jose Marti, I.B. Singer, Tom Wolfe and Joan Didion. We also read the online Subway Chronicles; the electronic newsletter, Voices That Must Be Heard, which translates stories from hundreds of New York City ethnic presses; and blogs, from the general (gothamist), to the more focused (queenscrap), to those on specific topics, e.g., real estate (curbed), to the personal and “bitterly nostalgic” (vanishingnewyork). Then each of us walks the streets in search of her or his New York, adopting a building, a block, a dog walk, a borough; discovering a sacred spot, an obscure museum, an independent bookstore, a “new” (to us) festival or food or sport (cricket, anyone?) and writing about it.

WRITING YOUR ANCESTRY

K30.1336	4 CR	M 3:30-6:10	Nancy Agabian
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This workshop will give students the opportunity to practice elements of creative nonfiction through a multi-faceted approach to writing on ancestry and cultural heritage. The main goal will be a written exploration of the self to consider wider issues of history, community, identity, place, and family. The major assignments will be structured around various tasks: a personal essay will help to define themes and set scenes in the present; memoir writing will involve mining your memories of family to identify possible leads into the past; a reported piece will entail interviews of family members, archival research, and/or a visit to an ancestral site. These essays will be developed gradually with the help of shorter at-home assignments and in-class exercises on style, structure, and strategy. Revision will be built into the process, and we will read each other's work and give supportive feedback throughout the semester. Likely authors to be read and discussed for inspiration will include Ian Frazier, Honor Moore, Lawrence Weschler, Sarah Vowell, Bliss Broyard, Brenda Lin, Tara Bray Smith, and D.J. Waldie.

THE MONSTER UNDER YOUR STORY: Exploring the Possibilities of Genre

K30.1526	4 CR	F 12:30-3:15	Scott Snyder
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From the Gothic mansions of Poe to the gleaming hovercrafts of Gibson, genre fiction is often a craft of extremes: extreme imagination, extreme emotion. Do the trappings of “literary fiction” sometimes feel constraining to you as a writer? Do the settings feel too familiar, the conventions too tame for the story you want to tell? Could your story use a cowboy? A flesh-eating zombie? In this course, students will examine

and write in different genres, from mystery to science fiction, western to horror. While the course will include close, textual readings of works by authors such as Stephen King, Kelly Link, Ursula K. Le Guin, Koji Suzuki, Walter Mosley, Karen Russell, Elmore Leonard, and Max Brooks, the majority of each class will be spent workshoping student fiction.

THE SHORT STORY: A WORKSHOP ON REVISING

K30.1536	4 CR	M 6:20-9:00	Carol Zoref
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This workshop is dedicated to the oft-repeated observation that all writing is re-writing. Each writer will focus their efforts on only one or two short stories, rather than starting many new stories and abandoning them in favor of yet another new beginning. Students will take each of their stories through a number of drafts and revise them in response to (though not necessarily in accord with) questions and comments raised by other members of the workshop. The objective is to learn ways of staying with such challenges as maintaining the story's voice, determining the order of experience, and arriving at an ending that satisfies the design of the story as well as the intentions of the writer. Workshop members share their stories in class throughout the semester and comment in detail on one another's work. Participants should have some experience writing short stories.

CONTENT IS KING: EDITING SHORT FICTION

K30.1546	4 CR	R 6:20-9:00	Steven Rinehart
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This class explores the hard decision-making involved in fiction, and attempts to give the students tools for deciding which content belongs in a story and which needs to be put aside for later use, or discarded altogether. We look at ways to discover what the first and second drafts are about, and which parts of the story add to that idea and which detract. We will also hold a traditional workshop, discussing student stories in a roundtable session.

WRITERS AS SHAPERS: Strategies for Sculpting the Story

K30.1549	4 CR	F 9:30-12:15	Meera Nair
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A piece of fiction can be constructed in an unlimited number of ways and each week we will explore the formal possibilities that are available to us. We will study the choices we can make as writers—of narrative point of view, beginnings, resolutions, dialogue, description, pacing, plot and character development. We will isolate and inspect strategies that published authors have used. Students will produce and workshop their own fiction from exercises. In the conversation between student writing and the studied literature there will hopefully

ADVANCED WRITING COURSES

be a greater sense of writers as shapers, sculptors of the raw material of story. Readings: Mishima, Ha Jin, Russell Banks, Charles Baxter, C.J. Hribal, Carver, Flannery O'Connor, Isaac Babel, George Saunders, James Joyce and others.

FICTION WRITING

K30.1550 4 CR T 6:20-9:00 Dave King

STUDENTS MAY TAKE FICTION WRITING TWO TIMES.

This course provides students interested in writing fiction an opportunity to explore and discuss various forms of fiction writing in a workshop environment. The main objective of the course is to help students develop and revise at least one complete work of fiction, and in the process hone individual styles and voices. One route to this goal is an inquiry into a range of techniques available to contemporary fiction writers. Emphasis is on characterization, structure, and narrative cohesion, and a variety of the craft aspects of fiction writing will be explored through exercises. These include point of view, narrative voice, plot, tension, time, sequence, dialogue, symbolism, and so on. Students will present their own fiction, respond to the writings of others, and pose questions about literature, editing, and publishing, all within the supportive and responsive environment of the workshop group.

ADVANCED FICTION WRITING

K30.1555 4 CR T 6:20-9:00 Chris Spain

PREREQUISITE K30.1550 OR V39.0815 OR V39.0816 OR V39.0820 OR PERMISSION OF THE INSTRUCTOR. STUDENTS MAY TAKE ADVANCED FICTION WRITING TWO TIMES.

The aim of this course is to fathom why fiction works when it works, and why it doesn't when it doesn't. We will attempt to teach ourselves to read like writers, so we can learn from those who have come before, so we can begin to write like writers. We will engage all the elements that give a fiction a chance at success--obsession, seduction, evoking of the senses, the removal of filters, scene and summary, theatre of the mind, et cetera. Students--and the teacher--will turn in three first drafts of fiction, each 10-14 pages long, to be critiqued in a workshop setting. The critiques will be rigorous but constructive; no nastiness allowed. We will also complete short, extemporaneous, writing exercises. Readings taken from *The New Yorker*, *Zoetrope*, and others.

THE ART AND CRAFT OF POETRY

K30.1560 4 CR M 6:20-9:00 Emily Fragos

STUDENTS MAY TAKE THE ART AND CRAFT OF POETRY TWO TIMES.

In this workshop poets will focus on the foundations and intricate dynamics of poetry as a writer's process. A weekly reading of a poem by each poet in the circle will serve as point of departure for discussions of the relationships of craft and expression. The emphasis is on inhabiting the quality of language; some time is spent at defining clarity, aesthetics, elegance, and eloquence. The course also covers a brief review of some of poetry's history, including metric and syllabic measures of writing.

ADVANCED POETRY WRITING

K30.1564 4 CR F 11:00-1:45 Scott Hightower

PREREQUISITE K30.1560 OR V39.0817 OR V39.0830 OR PERMISSION OF THE INSTRUCTOR. STUDENTS MAY TAKE ADVANCED POETRY WRITING TWO TIMES.

A workshop designed for serious poets, this class will teach students how to take their writing to another level both intellectually and artistically; depth of theme, imagination, and craft will be discussed. Emphasis will be placed on developing and strengthening one's personal style and voice. Through work-shopping, students will further refine their critical eye as poet and reader. The class will include exercises and readings. Submission of work will be discussed and encouraged.

ADVANCED WRITING COURSES

OTHER-WRITING-RELATED-COURSE

LITERACY IN ACTION

K45.1460 4 CR M 6:20-9:00 Maura Donnelly

This course combines volunteer work in New York City adult literacy and English as a second language programs with an academic introduction to the philosophy, history, and current issues of basic education. Students will work as volunteer teachers of reading and writing oral English or mentors at such institutions as the University Settlement, Turning Point, International Rescue Committee, and the Fortune Society. In class they will read about and discuss such key issues as which

“basic skills” U.S. adults now need, which adults lack these skills and why, the implications for our economy, families, communities, and democracy, the instructional approaches developed for adults, and the steps that might be taken to build support for high-quality, adult basic-skills programs. Throughout the course, students will relate such issues to their own on-site experiences in class discussion, and create a portfolio of writing that includes on-site observations, lesson plans, a policy brief, reflections, and a final analytical paper. Readings may include Auerbach's *Making Meaning, Making Change*; Horton and Freire's *We Make the Road by Walking*; and the journals *Focus on Basics* and *The Change Agent*.

WRITING PROGRAM FACULTY

Nancy Agabian

essay; memoir; poetry; performance art; oral history; Middle Eastern cultures; post-Soviet cultures; urban cultures; immigrant and transnational issues; feminist and queer issues

Cris Beam

literary nonfiction; memoir; urban journalism; gender research; prison writing

Victoria Blythe

English literature; law and literature; critical theory; genre studies; the journal

Christopher Bram

Maura Donnelly

adult literacy and English for speakers of other languages; writing

June Foley

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

Emily Fragos

poetry; fiction writing; rhetoric

Scott Hightower

aesthetics and the arts; prosody; comparative literary studies; poetry; writing

Nettie Jones

20th and 21st-century fact, fiction, and fictionalized writing; creative cross-cultural cruising

Dave King

fiction and poetry; writing, rhetoric and translation; art and art history; film and film history; folklore; politics

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

Meera Nair

fiction and non-fiction writing; Asian-American and post-colonial literature; South Asian history and politics

Steven Rinehart

fiction, nonfiction, and memoir writing; Web development

Scott Snyder

Chris Spain

creative writing; film

Carol Zoref

fiction and essay writing; 19th-, 20th-, and 21st-century literature; photography and other visual narratives

ARTS WORKSHOPS

ACTING: REHEARSING THE PLAY

K40.1012 4 CR M 2:00-4:45 Ben Steinfeld

This class will approach acting from the belief that an actor's job is learning how to rehearse. During the semester we will investigate what makes for joyful, effective, and exciting rehearsal, striving to develop a process that is as powerful as any performance. How do we make the events of the play happen "in the room"? How do we take responsibility for what our character says and does from the first read-through? How do we connect with poetic or complicated language? How do we speak and listen from the same "place"? What is the purpose of "table work"? How do we make authentic physical choices? As we pursue these questions, we will engage with several of the actor's technical and artistic challenges and focus on developing the acting instrument through voice and speech, physicality, and style work. We will begin with Shakespearean monologues to build a common vocabulary, and move to modern and contemporary scene work that will culminate in a public presentation—giving each student the chance to share his/her work with an audience. Students must wear appropriate rehearsal clothes and will be asked to rehearse outside of class time.

ORAL HISTORY, CULTURAL IDENTITY AND THE ARTS

K40.1045 4 CR M 6:20-9:00 Judith Sloan

Oral History is a complex process in the creation of artistic projects across the disciplines: documentary film, theatre, book arts, exhibitions, web art, public radio, etc. This course offers training in interviewing and editing techniques, and looks at the impact of "truth-telling" on the people we interview, their families and friends, ourselves and the culture at large. Research explores the balance in accurately reflecting the realities and integrity of the people represented while staying true to the vision of the artist/creator and addresses some of the following questions: Who has a right to a story? How do we represent people with different experiences than our own? What are the nuances in understanding needed for representing people in our own culture and identity or those from a different cultural or class background? Readings include (but are not limited to): Greg Halpern's *Harvard Works Because We Do*; Art Spiegelman's *Maus I & II*; Ira Berlin, et.al (eds) *Remembering Slavery*; Warren Lehrer and Judith Sloan's *Crossing the BLVD*; Jim Fricke and Charlie Ahearn's *Oral History of Hip-Hop's First Decade Yes Yes Y'all*; as well as works by Studs Terkel, Anna Deveare-Smith, and articles and theory on oral history as a field of study. Guest lectures by filmmakers, book artists, theatre artists as well as viewing of films and listening to public radio projects will be included in

the weekly class sessions. For final projects students create collaborative or solo work in the discipline of their own training; theatre, artist books, photography, poetry, music, radio, audio art, film or video.

PERFORMING STORIES: East Meets West

K40.1050 4 CR W 2:00-4:45 Lanny Harrison

In this course we will create characters inspired by history, memory, dreams and world lore through challenging exercises that fuse Eastern contemplative traditions and Western theatrical improvisation. Students will learn how to access different aspects of themselves to enhance their own creative process and create a uniquely authentic theatre. Each session will begin with vocal exercises and physical warm-ups, based on Taoist exercises and Western dance techniques. Our character work starts with meditations and visualizations employing the Buddhist tradition of "mindfulness/awareness" practice, in which we place ourselves totally in the present moment. We will work in solos, duos and groups, gradually adding costumes, props and music. Open to theater students, dancers, musicians, visual artists, writers—all those interested in discovering their own source of deep invention. Readings will include Chögyam Trungpa's *Shambhala: The Sacred Path of the Warrior* and *Dharma Art*, Louise Steinman's *The Knowing Body*, and John Welwood's *Ordinary Magic*.

THE KNOWING BODY: Awareness Techniques for Performers

K40.1106 4 CR T 6:20-9:00 Robin Powell

Mind/body awareness techniques increase one's ability to strip away any physical and mental interferences which often appear as stiff, held muscles, poor body habits and impaired concentration. These methods are vital to the creative process and help students to honor inner knowledge. In this workshop, performance will be viewed in terms of concentration, breath, tension/effort, energy/presence, body behaviors/habits, and mind/body integration. Students will bring in a solo piece and work on it throughout the semester. Kinetic Awareness, the Alexander Technique, meditation, visualization, and energy work will be learned and applied to student's performance piece. Open to performing arts students who wish to deepen their relationship to their bodies, increase awareness, and draw on inner reserves. Readings will include Knaster's *Discovering the Body's Wisdom*, Steinman's *The Knowing Body*, Crow's *The Alexander Technique as a Basic Approach to Theatrical Training*, and Kohnlein's *Listening from the Physical Body*.

CREATIVE ARTS IN THE HELPING PROFESSIONS

K40.1115 4 CR R 9:30-12:15 Maria Hodermarska

This workshop explores the uses of drama, dance, visual arts, music and poetry within the health care professions, serving children to geriatric populations. Against a theoretical background of the psychological needs of mentally and physically ill individuals, the creative processes of the arts are experienced as they can humanize, sensitize, ameliorate, and liberate expressive capacities. Activities drawn from each art form are tried out, sometimes blended, and adapted for diverse age groups and needs. The workshop provides substantial background for artists, artist-educators, leisure studies majors, as well as others interested in exploring an ancillary or major career in the arts therapies. Employment possibilities are discussed, as well as professional organizations and registry requirements for further in-depth training. The workshop also includes selected books and visits by working arts therapists.

MAKING DANCES IN THE TWENTY-FIRST CENTURY: Concepts, Strategies, Actions

K40.1208 4 CR W 11:00-1:45 Leslie Satin

Dance composition is, simply, the process through which an artist selects and organizes movements. Less simply, it encompasses not only the interaction with other art forms but the expression of and resistance to cherished, or at least familiar, personal and cultural beliefs about how the body makes meaning. What is “the body”? What are the relationships of our movements, our experiences, our philosophies, our aesthetic frameworks and choices? In this workshop, we will grapple with these questions in the archive and the studio. We’ll read works by and about twentieth- and twenty-first-century choreographers and make dances that take off from their concepts, strategies, and actions. We’ll welcome students’ explorations of principles outside Western concert tradition; we’ll welcome however they wish to move, however they wish to move us. Readings may include essays by Lawrence Halprin, John Cage, Merce Cunningham, Yvonne Rainer, Robert Dunn, Elena Alexander, and others.

WORLD DANCE

K40.1212 4 CR R 3:30-6:10 Kathryn Posin

Dance reflects cultural heritage and is a key to understanding diverse societies. In this arts workshop, students will explore dance as it appears on six continents. Dance can be seen as encoded forms of a society’s religious, artistic, political, economic, and familial values. Readings cover issues of

globalization, fusion and authenticity. Migration, missionaries, trade routes and the diaspora have led to the creation of new dance forms like “Bollywood” and “Tribal” that are a synthesis of earlier forms. Each week students will be introduced to a different dance form through selected readings and a rich collection of video footage. After a brief warm-up, the class will learn simple steps, floor plans and rhythms from the music and dance of the culture being studied. The students chose a dance form as their project and themselves become researchers, performers and creators of new forms.

ADVANCED CONTEMPORARY MUSICIANSHIP

K40.1306 4 CR W 6:20-9:00 John Castellano

COURSE MEETS AT DRUMMER’S COLLECTIVE, 541 SIXTH AVENUE (NEAR 14TH STREET).

This course is designed for those who want to make music together with other people. Course work combines a study of contemporary popular music in terms of form, style, and instrumentation, with a review of practical music theory and the development of musicianship skills. Students have the opportunity to apply their skills by performing in class on their own compositions as well as on compositions written by their classmates and the course instructor. In addition, each student undertakes an independent research project focusing on an area or period of popular music in which the student has a particular interest. This course is appropriate for any student interested in furthering their understanding of music in general and contemporary popular music specifically. Access to a keyboard or guitar is recommended. **[\$35 fee]**

PLAYING JAZZ

K40.1316 4 CR T 3:30-6:10 Bill Rayner

COURSE MEETS AT DRUMMER’S COLLECTIVE, 541 SIXTH AVENUE (NEAR 14TH STREET).

This workshop is designed for student musicians with the knowledge and skills of basic musicianship who want to learn to play jazz or extend their present ability to play jazz. Students will learn the fundamentals of improvisation: scale and chord structures, modes, chord progressions, rhythmic applications, song forms and options for organizing an improvisation such as creating a melody out of melodic fragments, scale fragments, and sequences. We will listen to great jazz performers to hear examples of good improvisation, proper phrasing and jazz styles. Students attending the workshop will gain a working musical vocabulary in the language of mainstream jazz. This workshop will offer students a solid starting point, whether they want to play professionally, for personal enjoyment or simply to broaden their knowledge of what it takes to play jazz. **[\$35 fee]**

ARTS WORKSHOPS

DRAWING AND PAINTING

K40.1405	4 CR	F 9:30-12:15	Bert Katz
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This workshop is designed to provide both beginning and advanced students with studio experience in drawing and painting. The human figure will be the primary focus of this studio, although still life and other sources will also be used. A variety of drawing and painting media will be a part of the studio as well as discussions of required gallery and museum visits. An important part of this course will be the exploration of the problem of visual form and the development of mature aesthetic judgment. Selected work produced during the semester will be exhibited at the Gallatin School.

DISCOVERING MANHATTAN:

Drawing and Painting in the Spirit of the Modern Art Pioneers

K40.1425	4 CR	R 3:30-6:10	Barnaby Ruhe
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This workshop explores images of New York City as envisioned by various schools of modern art, including Ashcan, Bauhaus, Futurist, Dadaist, and High Tech, and by the artists of the modern period, including Sloan, Mondrian, Hopper, Marin, Brancusi, O'Keefe, Duchamp, Grooms, and Nam June Paik. In response to studying these visions of New York, students will create their own art works—sketching in Times Square with the garrulous attitude of Reginald Marsh, drawing a skyscraper in an ecstatic John Marin breath, creating a collage by rifling through bins with Arman and Duchamp. The workshop concludes with a collaborative mural project and a final paper analyzing various strategies of expression whereby modern artists discovered the meaning of Manhattan. Through a process of appropriation, imitation, and parody, students are thus encouraged to re-enact the process of “discovering Manhattan,” to engage in a dialogue with the city, and thereby to discover their own artistic voices. Readings include E.B.White’s ineffable “Here is New York,” Alan Ginsberg’s outrageous *Howl*, Robert Henri’s *Art Spirit*, as well as excerpts from Arthur Danto, Harold Rosenberg, and Irving Sandler.

OF FIRE AND BLOOD:

Art-Making, Culture and Mythology of Mexico

K40.1431	4 CR	W 3:30-6:10	Jaime Arredondo
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A rich landscape of art and culture flourished in Mexico for thousands of years beginning with the Olmec civilization at around the second millennium before Christ. With the arrival of the Spaniards in 1519, a new hybrid culture resulted from the fusion of two different worlds, the Iberian and the Native American: a fusion which continues to exist and grow to

the present day. This interdisciplinary workshop will closely examine the art, culture and mythology of Mexico, both before and after the conquest, and combine our study of it with hands on art making. The course will begin with a brief overview of the major Mexican muralists, Rivera, Orozco, and Siquieros, and American artists who were influenced by them such as Guston, O'Keefe, and Pollock. It will then move chronologically from the Olmec culture occurring 4,000 years ago; Teotihuacan, or the City of the Gods; the Toltecs of Tula, from which emerged Quetzalcoatl the “Feathered Serpent”, a figure that inspired art for centuries; the hyper-religious Aztecs; the large and complex Mayan culture; and lastly, the new hybrid art formed by the synthesis of Spanish and Native American cultures. Topics to be covered will include: astrology/astronomy; religion and shamanism; mythology; and human sacrifice. Museum trips, slide shows, videos, and the reading of rare texts such as the Popul Vuh will also be scheduled.

ON DISPLAY:

Museums and Visual Culture in New York

K40.1450	4 CR	MW 7:45-9:00	Sean Scheller
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As the Museum capital of the world, New York City offers students a unique opportunity to explore the roles and cultural meanings of “the museum.” In this course, students will investigate the historical, philosophical, theoretical, and practical aspects of the collection and exhibition of art and artifacts in museums. Using some of the leading museum/art institutions in New York as examples, this course will begin with a survey of the history of the museum, followed by topics such as audience and community outreach, curatorial strategies for exhibition and collection development, conservation issues, and museum architecture. Course readings will include such works as *Introduction to Museum Work* by G. Ellis Burcaw; *Museum Skepticism: A History of the Display of Art in Public Galleries* by David Carrier; and *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift* edited by Gail Anderson. There will be two museum visits scheduled outside of class time as well as an in-class presentation by each student.

VISUAL ARTS IN THEORY TO PRACTICE

K40.1460	4 CR	T 2:00-4:45	Keith Miller
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PERMISSION OF INSTRUCTOR REQUIRED (KM96@NYU.EDU).

This course is open to students actively engaged in art practice (photographic, painterly, sculptural, videographic, or otherwise) and interested in developing a theoretical framework for their work. We will begin by developing a common

vocabulary. Then through texts, museum, gallery and studio visits as well as studio practice, students will be challenged to define what they believe to be the place of art in contemporary society and, more specifically, where they believe their work fits within this context. Ultimately, the goal of the class will be the development of a work or a body of work that will be critiqued in group discussion and individually, and will be addressed on theoretical, formal, and technical grounds.

WRITING FOR TELEVISION II

K40.1572	4 CR	M 3:30-6:10	Imani Douglas
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This workshop focuses on the writer as an individual in the often daunting, sometimes humbling “collaborative” world of TV writing. In this workshop, we will work on capturing the voices, rhythm, and style of varied classic TV hits, while executing class writing assignments. Students will test their discipline, motivation, and ingenuity as they complete their very own “spec script” of a show of their choice, presently on the air. Readings may include *How to Write For Television* by Madeline Dimaggio and selections from *Story* by Robert McKee, *Screenplay* by Syd Field, *Comedy Writing for Television and Hollywood* by Milt Josefsberg, and *How to Write a Movie in 21 Days* by Viki King. Students will be required to work in Final Draft software for class projects.

ADVANCED ARCHITECTURAL DRAWING AND DESIGN

K40.1624	4 CR	M 6:20-9:00	Donna Goodman
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PREREQUISITE: K40.1621, ARCHITECTURAL DRAWING AND DESIGN. STUDENTS WHO HAVE TAKEN AN EQUIVALENT INTRODUCTORY STUDIO MAY CONTACT THE INSTRUCTOR (DJGSTUDIO@AOL.COM) FOR PERMISSION TO REGISTER.

This workshop introduces the experience of designing a small public or private building. The projects explore the design process, writing a program, developing a plan, circulation, environmental, and structural systems. Class discussions also include methods of designing a green building based on sustainable principles, such as the use of solar energy, green roof systems, appropriate building materials, recycling, daylighting, and green interior systems. The projects also explore methods for creating a strong architectural concept through a visual or philosophical parti. Classes will include lectures and films on architecture, as well as discussions of drawing, model building, analysis, and presentation techniques.

INNOVATIONS IN ARTS PUBLICATIONS

K40.1655	4 CR	MW 2:00-3:15	Lise Friedman
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The ever-innovative world of arts publications encompasses a dazzling range of subjects, mediums, and materials: from ancient illuminated manuscripts, provocative political manifestos, and one-of-a-kind artists books to handmade zines, high-end glossies, poster and print multiples, CD and DVD covers, 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 *Things I have learned in my life so far*, *A History of Illuminated Manuscripts*, *Looking Closer 5: Critical Writings on Graphic Design*.

ARTS WORKSHOPS

GRADUATE COURSES

PERFORMANCE COMPOSITION

K80.2025 4 CR M 6:20-9:00 Lenora Champagne

OPEN TO QUALIFIED UNDERGRADUATES WITH THE PERMISSION OF THE INSTRUCTOR, LENORA CHAMPAGNE (LENORACHA@AOL.COM).

This class in performance composition is for those who want to discover and uncover what emerges when they participate in this process, and for students who are interested in the history of performance art. Participants will develop a solo performance through a series of exercises that utilize various strategies for generating and structuring material. (Strategies that can also be used in creating devised group work.) These performance works will emerge from a process involving improvisation (movement and text), writing and composing, and revision of material. Readings include performance texts by prominent artists, essays on performance, and video viewings. (Required texts include Jo Bonney's *Extreme Exposure* and Lenora Champagne's *Out from Under: Texts by Women Performance Artists*.) Attendance at and written analysis of solo and other edgy performances that occur during the semester and an oral presentation and research paper on a significant performance development or performance artist are also required.

ADAPTATION:

Screenplays and Source Material

K80.2581 4 CR T 6:20-9:00 Selma Thompson

OPEN TO QUALIFIED UNDERGRADUATES WITH THE PERMISSION OF THE INSTRUCTOR, SELMA THOMPSON (ST35@NYU.EDU).

How does a story change when re-imagined for a new medium? Why are some film adaptations more successful than others? What is the screenwriter's responsibility to the work being adapted and to its author? Should one always strive to be "true" to the source? How do screenwriters contend with elements of prose such as first person narrative, point-of-view, authorial voice, and non-linear time? We will examine novels, short stories, memoirs, graphic novels—and the screenplays they inspired—from a screenwriter's perspective, as we consider various adaptation strategies. We will also analyze the writing choices behind what might be called "faux adaptations"—original screenplays written as if they were adaptations. A guest speaker from Volunteer Lawyers For The Arts will explain how to correctly secure rights to underlying material. Students will keep a journal, part of which may include, with instructor's approval, a short film screenplay adaptation, if the student holds the necessary rights.

Jaime Arredondo

visual art; Mesoamerican and Latino studies; art history; art and anthropology; mythology

John Castellano

music performance, business, and technology

Lenora Champagne

performance art; directing; playwriting; creative writing; theatre history; women and performance

Imani Douglas

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

Lise Friedman

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

Donna Goodman

art; architecture; philosophy; film; visionary theories; technology; urban and environmental studies

Lanny Harrison

character acting and performance; storytelling; dance; Buddhist and Taoist studies

Maria Hodermarska

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

Bert Katz

studio art; photography; contemporary art thought; histories of visual art and artist's training

Keith Miller

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

Kathryn Posin

dance and choreography; ethnology; dance fusion forms; anthropology; performance technique, placement

Robin Powell

dance; performance; mind/body integration/body therapies; health and fitness; psychology; clinical social work; energy medicine

Bill Rayner

music; composition, improvisation, performance, guitar studies, recording technology

Barnaby Ruhe

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

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

Sean Scheller

art history; Italian art of the 15th century; museums; publishing; and Anglo-Catholic liturgical history and practice

Judith Sloan

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

Ben Steinfeld

acting, directing, theatre history, music, Shakespeare, 20th-century American drama, and musical theatre

Selma Thompson

screenwriting; playwriting; adaptation; script analysis and development; business issues for writers; cinema studies; New York City culture

COMMUNITY LEARNING

CULTURAL MAPPING FOR SOCIAL CHANGE

K45.1422 4 CR R 6:20-9:00 Jaime Martinez

Where do forces of gentrification intersect with grassroots efforts to preserve the cultural identity of a marginalized community? This course explores how to use Geographic Information Systems (GIS), a powerful application in mapping technology, as a tool for cultural documentation, community engagement, and public policy analysis. We will analyze how changing demographics and market forces are redefining the cultural landscape and boundaries of ethnic communities in New York. We will explore the effectiveness of GIS as a mapping tool to help reclaim cultural identity, uncover historical patterns of segregation and displacement, and empower community members to become informed citizens in the decision-making process. Specific skills we'll learn include how to geocode addresses, do a spatial analysis, and use census data to map the racial and income composition of New York neighborhoods.

SHIFTING FOCUS:

Video Production and Community Activism

K45.1445 4 CR R 6:20-9:00 Mark Read

From the taping of the police beating of Rodney King to the burgeoning growth of Independent Media Centers around the world, video has become an essential tool of social struggle. This course will be a hands-on class in video production in the service of progressive social change. Class time will be used to: examine the biases of corporate-controlled media; learn the theory and history of video activism; develop basic camera and editing skills; and reflect on lessons learned in the field. Outside of class students will break into groups and collaborate with local community organizations in the conception and production of a short video piece, and subsequently strategize with those organizations about how to most effectively use video in their particular struggles. Readings will include selections from Noam Chomsky, Robert McChesney and Thomas Harding.

LITERACY IN ACTION

K45.1460 4 CR M 6:20-9:00 Maura Donnelly

This course combines volunteer work in New York City adult literacy and English as a second language programs with an academic introduction to the philosophy, history, and current issues of basic education. Students will work as volunteer teachers of reading and writing oral English or mentors at such institutions as the University Settlement, Turning Point, International Rescue Committee, and the Fortune Society. In

class they will read about and discuss such key issues as which "basic skills" U.S. adults now need, which adults lack these skills and why, the implications for our economy, families, communities, and democracy, the instructional approaches developed for adults, and the steps that might be taken to build support for high-quality, adult basic-skills programs. Throughout the course, students will relate such issues to their own on-site experiences in class discussion, and create a portfolio of writing that includes on-site observations, lesson plans, a policy brief, reflections, and a final analytical paper. Readings may include Auerbach's *Making Meaning, Making Change*; Horton and Freire's *We Make the Road by Walking*; and the journals *Focus on Basics* and *The Change Agent*.

POLICY, COMMUNITY AND SELF

K45.1466 4 CR W 6:20-9:00 Eric Brettschneider

Intended to introduce policy, this course will include an internship at a policy and /or advocacy organization. Community building, service integration and child welfare will be featured in readings, discussion, and internships. Through examples such as ethnic matching placements in foster care, zero tolerance approaches to drug abuse, or public financing of political campaigns, students will come to understand how government, schools, gangs, religious institutions and families can, with varying degrees of explicitness and formality, all make policy. Students will at the course conclusion be able to: identify policies within their lives; argue all sides of a policy question; appreciate the importance of evidence; and distinguish implementation from formulation. Readings will include *Bowling Alone*, by Robert Putnam, and *The Lost Children of Wilder*, by Nina Bernstein. Students will be helped to connect meetings they attend and the policy concepts taught and discussed in class. The goal is to leave no student unaware of the importance of policy in their own and their community's life. The course will focus on policies that are empowering. Assignments will include an internship journal.

JOURNALISM, LYRICISM, ACTIVISM AND POWER

K45.1476 4 CR F 12:30-3:15 Kathy Engel

FORMERLY TITLED "POLITICAL JOURNALISM AND ACTIVISM." COURSE IS NOT REPEATABLE.

How is public information communicated? How is opinion developed? What gets filtered, left out, and how? What is censorship and how is it addressed? How do people decide what to believe? Is there such a thing as "objective" reporting? What makes people change their minds? Is any journalism not political, by definition? How do you work to stretch public dialogue, make space for alternative perspectives and infor-

COMMUNITY LEARNING

mation not accessible in traditional or mainstream outlets? How do civic and advocacy organizations work to develop relationships with the media? How do activists become their own reporters and documenters? What is the contribution of artists and writers to public information and opinion? These are some of the questions we will address in this course. We will make site visits to news institutions, work on developing

campaigns to publicize critical issues, and meet with journalists. We'll discuss questions of audience, power, corporate control of media, accessibility and assumptions in reporting and in organizational communication and promotion. And we will look at the intersection between language, storytelling, imagination, and news and commentary.

COMMUNITY LEARNING FACULTY

Maura Donnelly

adult literacy and English for speakers of other languages; writing

Eric Brettschneider

community building, advocacy, child welfare, the law and social welfare, parent involvement, and service integration

Kathy Engel

imagination, art and social change; poetry and political action; communication, community building, breaking boundaries through creativity; media, development and advocacy; building multi-racial, cross-class, cross generational efforts for social change, peace, human rights.

Mark Read

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

INDIVIDUALIZED PROJECTS

PRIVATE LESSONS

K50.1701 Variable Credit: 1-4 PASS/FAIL ONLY

DEADLINE FOR SUBMITTING PROPOSAL IS MONDAY, FEBRUARY 2.

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

K50.1801 Variable Credit: 2-8

DEADLINE FOR SUBMITTING PROPOSAL IS MONDAY, FEBRUARY 2.

Internships offer Gallatin students an opportunity to learn experientially at one of New York City's many social institutions, art and cultural organizations, community-based organizations, or corporations. Students gain first-hand work experience and develop skills and knowledge that will help them in pursuing employment after graduation. They also explore the relationship between practical experience and academic theory. Gallatin provides an extensive list of available internships; students may pursue their own as well. Internships are typically unpaid positions, although students in paid positions are permitted to receive credit. Students work an average of 10 to 20 hours each week at the site and meet regularly during the semester with their faculty adviser to discuss the internship. For each credit, students are expected to devote three to four hours per week during the fall and spring semesters, and at least seven to nine hours per week during the six-week summer sessions. In addition to the weekly hours spent at the internship, students are expected to attend two workshops about internships; keep a journal of their daily internship experiences; submit a progress report describing the internship; and write a final paper for the faculty adviser.

INDEPENDENT STUDY

K50.1901 Variable Credit: 2-4

DEADLINE FOR SUBMITTING PROPOSAL IS MONDAY, JANUARY 26.

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 credits. Meeting hours correspond to course credits; a 4-credit independent study requires at least seven contact hours per term between the teacher and the student.

TUTORIAL

K50.1925 Variable Credit: 2-4

DEADLINE FOR SUBMITTING PROPOSAL IS MONDAY, DECEMBER 1.

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 credits. Meeting hours correspond to course credits: a 4-credit tutorial requires at least fourteen contact hours per term between the teacher and students.

TRAVEL COURSE FOR STUDENTS STUDYING ABROAD

THE ART OF TRAVEL

K55.1200 2 CR to be arranged Steve Hutkins

ENROLLMENT IS RESTRICTED TO STUDENTS STUDYING ABROAD AT AN NYU SITE DURING SPRING 2009.

This online course provides an opportunity for students studying abroad to reflect, analytically and creatively, on their travel experiences. We examine some of the art created by travelers—travel literature, photography, paintings—and consider how traveling can itself be viewed as an art, with its own conventions, styles, traditions, and opportunities for innovation. The course looks at the history and sociology of travel, the political and economic dimensions of global

tourism, and the representation of travel in the visual arts and literature. All of the course activities are conducted on the class website: students blog about their responses to the readings and their own travels, talk with each other in a chat room, post photos, etc. Enrollment is limited to students studying at one of NYU's study abroad sites. Reading assignments are individualized for the city and country of each study-abroad site, but some readings are for the whole class: these may include selections from de Botton's *The Art of Travel*, Urry's *The Tourist Gaze*, MacCannell's *The Tourist*, and Leed's *The Mind of the Traveler*. For more information, see the course website: placeandliterature.com.

LIBERAL ARTS REQUIREMENT

As students plan their schedule, they should keep in mind the liberal arts requirement. Students are required to complete a minimum of 32 credits in the liberal arts as follows: **First-Year Seminar** (4 credits or one course); **Expository Writing** (8 credits or two courses—Writing Seminar I and II, or the equivalent); **Humanities** (8 credits or two courses); **Social Science** (8 credits or two courses); and **Science or Math** (4 credits or one course). Transfer students will have their transcripts reviewed upon admission to determine which, if any, of the liberal arts requirements they have fulfilled. Students transferring with more than 32 credits may take a Gallatin interdisciplinary seminar in lieu of the First-year Seminar.

To fulfill this requirement, students may take courses in several schools, departments, and programs of the University, as well as in Gallatin (see page 40 of the Gallatin Bulletin). Below is a list of Gallatin interdisciplinary seminars being offered this spring and winter that may be counted toward the liberal arts requirement. In addition, students are urged to review their academic progress and degree requirements via the internet and the NYU Albert System: <http://www.albert.nyu.edu/>

GALLATIN COURSES

HUMANITIES

K20.1072	Poets in Protest
K20.1116	Fate & Free Will in the Epic Tradition
K20.1135	The Medieval Mind
K20.1181	A Sense of Place
K20.1202	Tragic Visions
K20.1238	The Anatomy of Love
K20.1314	Literary and Cultural Theory
K20.1341	Metaphor and Meaning
K20.1369	Behind the Mask II
K20.1371	Ancient Comedy and Modern Thought
K20.1372	African Diasporic Art and Spirituality
K20.1466	The Philosophy of the Welfare State
K20.1468	Psychoanalysis and the Visual
K20.1482	Consuming the Caribbean
K20.1487	Performing Objects
K20.1503	Hemispheric Imaginings
K20.1522	Masculinities
K20.1528	Virtue and Villainy
K20.1529	Love as Language and Idea
K20.1533	Narratives of the Civil Rights Struggle
K20.1535	Narrating Memory, History and Place
K20.1537	Place and Memory
K20.1538	Reading and Theorizing Film
K20.1539	Travel Classics: Before Tourism
K20.1540	Power and Love in Shakespeare
K20.1541	Divine Indifference
K20.1542	Motown Matrix
K20.1544	Fanon and Revolutionary Existentialism
K20.1548	Modernity and Identity

SOCIAL SCIENCE

KK20.1043	The Image: History of Media III
K20.1144	Free Speech, Media Law, and Democracy
K20.1188	Emergence of the Unconscious
K20.1300	Militaries and Militarization
K20.1313	Ethics for Dissenters
K20.1342	Language, Globalization and the Self
K20.1480	Dangerous and Intermingled
K20.1502	Everyday Life
K20.1513	New Deal Liberalism
K20.1520	The Streetroots of Latin America II
K20.1521	Political Theology
K20.1526	Explaining Ourselves
K20.1527	Finance for Social Theorists
K20.1530	Wall Street
K20.1536	Perversion
K20.1543	Imagining the Middle East
K20.1545	On Freud's Couch
K20.1546	The Politics of Aesthetics
K20.1547	Oceania

SCIENCE

K20.1156	The Darwinian Revolution
K20.1294	Philosophy of Medicine
K20.1501	What is Biocultures?
K20.1519	Biology and Society
K20.1534	The Seen and Unseen in Science
K20.1532	Lives in Science

LIBERAL ARTS REQUIREMENT

In addition to Gallatin School courses, students may fulfill the liberal arts requirement through courses offered in the following College of Arts and Science departments:

CAS DEPARTMENTS

HUMANITIES

Africana Studies
American Studies
Asian/Pacific/American Studies
Classics
Comparative Literature
Dramatic Literature, Theatre History,
and the Cinema
East Asian Studies
English
European Studies
Fine Arts
French
German
Hebrew and Judaic Studies
Hellenic Studies
History
Irish Studies
Italian
Music
Medieval & Renaissance Studies
Middle Eastern Studies
Near East Language & Literature
Philosophy
Portuguese
Religious Studies

Russian and Slavic Studies
Spanish
Morse Academic Plan
(V55.0400 –.0599 and V55.0700–0799)

SOCIAL SCIENCE

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

SCIENCE AND MATH

Biology
Chemistry
Computer Science
Earth & Environmental Science
Mathematics
Neural Science
Physics

SCHEDULE PLANNER

	Monday	Tuesday	Wednesday	Thursday	Friday
8:00 -9:15					
9:30 -10:45					
11:00-12:15					
12:30-1:45					
2:00-3:15					
3:30 -4:45					
4:55-6:10					
6:20-7:35 or 6:20-9:00					



GALLATIN SCHOOL *of* INDIVIDUALIZED STUDY
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