

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Abunassar, Lauren	WRITING AS EXPLORATION	<p>Susan Sontag calls the writer someone who notices, who pays active attention to the world. Over the course of this semester, we will consider the way various forms of the essay also pay attention to the world. How do they actively notice and what do they notice? What are they attempting to do?</p> <p>Through this course, we will begin exploring these questions while reading a number of drastically different kinds of essays, trying to define for ourselves what an essay is and does. We will watch visual essays, we will read one paragraph essays, we will watch and consider the music video as a kind of essay, ask the question of whether or not a series of photographs can be an essay. And can a series of tweets? A group of Instagram captions? We will consider the way research impacts essays, the way humor and trauma structures essays. And ultimately, we will consider the way different forms of writing inform and reflect both our understanding and confusion towards the world around us.</p> <p>For this course, suspension of disbelief is key. We will frequently examine texts that are strange, unfamiliar, challenging. You will not be expected to have all the answers for unlocking these texts. You will be expected to ask questions, to explore texts, to give their strangeness a chance, and to search both on your own and with your peers for meaning. Coinciding with this search will be several writing assignments which we will workshop together in a number of different ways (first in small peer groups and eventually as a whole class in the final weeks of the semester). Your writing, though prompted by our class readings, should be your own: thoughtful, creative, and a representation of your own careful considerations of what the essay is. You will be given a detailed assignment sheet with a prompt in advance of all writing assignment due dates.</p> <p>A note on technology: In class, no technology at all, unless permitted by me ahead of time. You are not expected to buy any full texts for this class but you are expected to bring hard copies of readings (annotated). Files and links for all readings will be listed on our NYU Classes page. We will often need hard copies of readings for class exercises, and having them only supports active discussion and presence. Please don't forget!</p>
Adams-Jones, Gerceida Eloise	HISTORY OF THE UNIVERSE	<p>"History of the Universe" presents the astronomical phenomena of the Universe in the context of physical science and examines Newton's laws governing force and motion, Kepler's laws of Motion, the role of electromagnetism in nature, the atomic structure of matter, the birth and death of stars, our milky way galaxy, the Double Dark Theory, the Big Bang and the ultimate question; does life exist around other star systems? Each of these topics will be discussed in the context of current issues in planetary and space sciences (Lecture + Lab = 4 credits).</p>

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Alexander, Edward Sterling	ARTS AND CULTURES ACROSS ANTIQUITY	<p>Is Arjuna's decision to go to war against his cousins a "happy ending"? Is Antigone a "strong female character"? We usually interpret fictional characters through their motivations and decisions. We appreciate their struggles to overcome challenges in terms of the pursuit of personal gain, happiness or agency. But the way we understand such modes of flourishing often assumes a larger historical world where time is progressive, where the individual can move about within society, and where meanings are primarily the product of human actions. How might ideas that currently influence our understanding of social personhood, ideas like "freedom," "empowerment" or "self-actualization," have been understood differently within cultures of antiquity who saw the larger world as ordered by broader forces and principles shaping the individual's fate? Are the characters within these worlds merely deprived of our modern values of autonomy and self-fashioning? What might we learn about ourselves by coming to appreciate both the continuities with and differences between these other cultures' worldviews and our own?</p> <p>In this first part of the three-course series, we will cover the modern geographic areas of Africa (Egypt), Europe (Greece and Rome), the Middle East (Mesopotamia), Asia (China), and Southeast Asia (India) as they existed from 2400 BCE to 400 CE. Taking as our guiding interpretive frame the perceived tension between "liberation" and "fate," we will attempt to situate these works within the broader matrix of social, cultural, environmental and historical forces that helped shape them. We will examine some of the different genres (epic, lyric, myth, tragedy) and the different media (architecture, sculpture and painting) through which humans come to terms with and express a sense of their place in the world. Classroom discussions and written assignments, both formal and informal, will provide an opportunity to hone our skills in interpretive analysis and reasoned argumentation.</p>
Alvarado-Diaz, Alheli De Maria	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>Global Works and Society: Antiquity will expose students to different outlooks and reflections on the constitution and pursuit of the good life at the individual and collective levels. Students will explore the different paths to moral perfection envisioned by key thinkers from Ancient Times to the fall of the Roman Empire. The course's global focus will offer opportunities for comparative analysis of philosophical and political currents that dominated the lives of world civilizations in different geographical regions. Students will learn to discuss the assigned reading material critically, engaging in rigorous and provocative readings of the documents.</p> <p>Global Works and Society: Antiquity will operate as a space of intellectual exchange where students share their grasp of the texts and deepen their understanding of each foundational narrative discussed throughout the semester. Weekly discussions will emphasize the pertinence of each reading in contemporary social debates, establishing insightful connections between Ancient thinkers and ongoing public issues.</p> <p>Global Works and Society: Antiquity will inspire students to reflect on their own set of personal values, potentially encouraging them to become self-critical of their choices in daily life. By the end of the semester, students should recognize the uses of philosophy in everyday reality and recognize the value of ethical narratives as tools for individual empowerment, emancipation, and personal evolution.</p>

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Asotic, Selma	WRITING AS EXPLORATION	<p>The topic of this course is belonging, broadly conceived as a sense of affiliation with ideas, norms, places, groups, languages, and entities that help us define who we are. We will ask ourselves: how do place, time, childhood experiences, and the people we meet affect our sense of self and the way we relate to the world at large? What happens when we become dislodged, forced to reevaluate basic assumptions about ourselves? We'll look at how different writers have navigated these questions, and analyze the textual strategies they've employed.</p> <p>This is a fifteen-week online course. We will meet on Zoom every Monday and Wednesday to discuss the assigned readings, do in-class informal writing exercises, and workshop the three essays that will comprise your formal writing requirement. For workshoping, you will be divided into groups, and I expect you to read your classmates' work carefully. You will also contribute once a week to a collective reading diary through NYU Classes (explained below).</p>
Baker, Brianne M	WRITING AS EXPLORATION	<p>In this section of Writing as Exploration, Identity and the Essay, we will look at the ways that our identities change as we operate within and between different technologies, languages, and places. It is often in moments of great tension, questioning, and reflection that we come to a deeper understanding of our identities, of our various selves. Similarly, the essay itself is a fluid form, one which arises from moments of tension and exploration. In this course, we will ask ourselves: what can the essay do as it changes between forms? How does the purpose of the essay change as it is directed toward different audiences, different publics? In what ways can the essay as a form facilitate our thinking, and help us come to a greater understanding of ourselves? Exploring these questions in our own essays will necessitate writing against some of the forms we might be used to, namely the five paragraph essay, with a clear thesis statement in the introduction, three supporting paragraphs, and a recapitulation of our ideas in the conclusion. Conversely, the sorts of essays we will read and write in this class will often resist a single thesis, or a prescribed form. We will think of the essay in the traditional sense of the word: as an attempt, a journey, an exploration.</p> <p>Throughout this semester, we will read and work with texts by Zadie Smith, Jia Tolentino, David Foster Wallace, James Baldwin, Jamaica Kincaid, Edward Said, Amy Tan, Gloria Anzaldúa, and others. We will discuss how identity informs language, and vice versa, and the ways that language and rhetoric can be adapted and utilized to participate in various discourse communities, and to write toward different audiences. We will look at ways that identity and personal experience can be used as evidence in building a rhetorical argument. We will learn to embrace intellectual uncertainty on the page, and engage in ongoing conversations with the public. To do this kind of work, we must consider not only what texts communicate, but how they communicate their messages, and how these two things are related. In other words, how does the how affect the what? How does the form of a text relate to its content? For us to be thoroughly and thoughtfully engaged in significant and pressing conversations, we must be able to respond to these questions not just about written texts, but also about communication in other media, and as such, we will work with many different modalities and texts, including films, photos, poems, podcasts, and more. Engaging with such diverse vehicles for communication and conversation will help us become public thinkers and writers who engage rigorously and ethically with ideas, with others, and with the world.</p>

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Banks, Danis	WRITING AS EXPLORATION	Writing as Exploration is the first in the two-course series introducing students to the essay genre; it complicates our understanding of the essay's forms and functions. The course offers occasions to practice essay writing across disciplines and in several modes, including personal, critical, academic, and possibly journalistic. It exposes students to writing, reading, and critical thinking skills necessary for undergraduate work as well as writing beyond academic contexts, and introduces them to some of the interdisciplinary and theoretical bases for such practices. The course engages global issues and perspectives through its reading/writing assignments, and through experiential learning. Writing as Exploration helps students develop an appreciation for the use of writing as a means of thought and inquiry. To ground this process, students practice narrating, contextualizing, and analyzing different types of evidence and concrete subject matter, including personal experiences, written and visual texts, and perhaps objects, public events, and/or social phenomena. Students become familiar with various ways of engaging other writers' ideas and content in their own writing. By the end of the semester, new understandings of essay writing—and new skills to reflect these understandings—give students a foundation for studying and practicing advanced approaches to reading, writing, and research they may do in Writing as Critical Inquiry.
Barna, John E	ARTS AND CULTURES ACROSS ANTIQUITY	No Course Description Available
Bishop, Kathleen A	ARTS AND CULTURES ACROSS ANTIQUITY	We shall examine some of the major works of the ancient world – East and West -- including literary and art historical material. Students will develop a familiarity with the conventions of lyric, epic, and drama. Through reading, discussion, and critical writing, students will discover some of the great works of world civilization, material valuable not only in itself, but as a frame of reference for the study of later works of art/literature/music that rely heavily on these ancient models. Particular attention will be paid to exploring why these great works are still relevant today and why they still matter especially because of what they have to say about women, “foreigners” and enslaved people who were traditionally viewed as outsiders/marginalized people.

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Blickle, Benjamin	WRITING AS EXPLORATION	<p>Essay writing is a process that requires practice and one that has been useful in generating and developing ideas for centuries. As a methodology, serious and attentive writing can enrich critical thinking and clear expression. Writing can also help individuals understand and connect with texts, readers, and larger communities while engaging with vital social and political issues. For this course, you will complete three themed essays from initial inspiration to polished final draft. We will also work through a collection of readings, supplemental materials, discussions, exercises, developmental writings, exercises, preliminary drafts, peer responses, and workshopping, contributing to the final executed graded assignments. The course materials tied to the final essays will guide students through the particular type of writing process relevant to each given unit of the course. This developmental coursework will establish new critical skills and writing proficiencies over the semester.</p> <p>Because this course is both a seminar and a workshop, we will devote time to discussing well-written, exemplary essays from past generations as well as those addressing the current, competing crises and how we can use these texts as models for our own work. For example, we will read Virginia Woolf's essay, "On Illness," alongside contemporary reflections on COVID and then attempt to express our own experiences of the current pandemic. As a workshop, you will be asked to submit drafts of your assignments to receive feedback from me and your classmates. Both the seminar and workshop components of this course will rely on attendance and active participation. Each week, you will be asked to read texts closely, analyze their rhetorical strategies, and apply them to your own writing.</p> <p>The fully remote nature of this course will present unique challenges to both in-class participation and workshopping; however, as these are essential elements in a writing class like ours, we will be implementing measures to quantify and qualify your engagement and to ensure the timely completion of assignments. Generally, it will be important to be respectful to your peers' time, opinions, feedback, work, and our shared goals and expectations. Please see the sections below for further information.</p>
Blitshteyn, Marina	WRITING AS EXPLORATION	<p>Because Plato famously distrusted musicians and poets alike, the ability to read and write about music is a cultural and political reckoning, the music critic a kind of seer into the future of the State. This semester we'll be close-reading the music we inhabit casually, giving special attention to its influence on our life and thought and the emotional health of our culture. New York runs rich with sounds and senses from all over the world, so our first unit will explore our often-transient encounters with music as we navigate the city. Our second unit will engage critically with contemporary pieces of music journalism, clarifying our ability to read text and tone alike. Lastly, we will be researching important and meaningful albums or artists in our final unit, using some of the most compelling essays about music in recent years. From Kanye to Hole, from Radiohead to Lauryn Hill, this semester will play with poetry and prose then remix them into the lyric essay. Assignments will be both academic and creative, and complimentary readings would be quite welcome if you have some to recommend.</p>

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Bloch, Vincent Roger Antoine	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>In this class, we will reflect on the democratic paradigm by examining the interconnections between intellectual currents, historical developments, and social sciences from the 18th to 20th centuries. In doing so, we will analyze how the traditional philosophical question of human nature has been eclipsed by the problem of the articulation between rights, politics, and collective horizons.</p> <p>Starting at the end of the Middle Ages, successive epistemic ruptures paved the way for political modernity. The dismantling of the absolute and sacral monarchy collided with technical advancement, as well as the rise of capitalism and European expansion, all of which had a profound effect on all areas of human life. In Europe, the Enlightenment thinkers urged human societies to find their own yardsticks for government, justice, and the search for meaning. By and large, allegiance shifted from the monarch to the State and the Nation. At the same time, faith in progress and science coexisted with economic inequalities, class distinctions, and individual bewilderment. Industrialization, urbanization, and international migrations facilitated the diffusion of new ideologies such as liberalism, socialism, and imperialism. At the turn of the 20th century, Europe was divided among autocracies who resisted the political ideals of liberty and equality and democracies who nonetheless relied on "scientific criteria" to deny rights to some categories of their citizens and to justify colonization. World War I gave free reign to total mobilization and bureaucratic rationality, resulting in brutalization of European societies, accelerated technical advancement, and the integration of women in the workforce. Rapidly-evolving cultural norms fueled totalitarian revolutions, which erupted in the wake of this cataclysm.</p> <p>As French philosopher Claude Lefort pointed out, the disentanglement of power, law and knowledge results in the indeterminacy of modern democracies. If totalitarianism expressed nostalgia for incorporated order, the defeat of Nazi Germany strengthened communism as a valid model for liberation movements that fought colonial powers, often leading them to implement single-party rule once they achieved independence.</p> <p>The course will culminate with the exploration of how factors that made totalitarianism possible can always resurface even though democracy is now a norm of international law. Mainly defined through legal parameters, the vitality of democracy is measured through its renewed capacity to grant rights to citizens, and incorporate demands linked to culture, identity, race, and gender into civil, political, and social rights. Can democracy survive if it is reduced to a legal concept?</p>

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Bonakdarian, Mansour	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>This first sequence of Global Works and Society ("Antiquity") examines certain ancient societies and/or cultures prior to roughly 500s CE through the lens of certain texts they produced. We will ask not only what these texts indicate about the people who composed or compiled them, and the societies and cultures to which they belonged, but also how elements of those texts may still have resonance and relevance in our own time. The narrow range of these texts is merely due to time constraints and the particular thematic organization of this class and should not be misconstrued as privileging or trivializing particular societies or cultures, not to mention any intentional disregard of those societies and cultures that had not developed writing at the time, or whose scripts remain undeciphered or are as of yet still undiscovered — and not forgetting other forms of self- and collective-expressions, as in oral traditions and non-textual visual representations, tools, clothing, and so on.</p> <p>The key questions we will ask and discuss in this class are those with relevance to our own lives. For the sake of a more focused conceptual approach to the course and cohesive discussions, we will explore certain key themes, namely: constructs of Self and Others, Rights, Justice, Duty, and Responsibility. Among other topics we will examine in conjunction with our primary thematic focus in this class, are such subjects as foundations of authority and forms of social and cultural hierarchy in different settings, particular patterns of cultural innovations and intellectual developments and transformations, religious and philosophical ethical principles, perceptions of reality and human consciousness formulated in these texts (e.g., how do we know the world), and the nature of existence (Being and Time). We will also routinely probe some basic points about all the texts, among them: Do we know anything about who composed them? What do we know about the historical and cultural settings in which these texts were produced? What general messages do these texts convey and how are they structured? To whom are these texts addressed? What sort of ideas, aspirations, concerns, and/or anxieties, do these texts convey? Is there a single, or are there multiple, voice/s present in the texts? Whose voices do these texts reflect and whose voices are absent (i.e., "agency")? I will explain all the concepts and terminology used in this course during our class discussions. You should always feel free to ask for further clarification and/or suggest possible alternative definitions and/or ways of engaging with the texts.</p> <p>Above all, we will approach these texts intertextually. That is, we will engage with them in relation to one another. Moreover, students are encouraged to adopt a self-reflexive approach when scrutinizing the readings and other assignments in this class, by continually asking themselves on what terms and through which sets of belief systems and values they engage with the course material and how their existing personal assumptions about the world and various issues impacts their understanding and interpretation of the course material or the expressed opinions of their classmates. For instance, do we approach and engage with texts differently based on whether they presumably "belong," or do not belong, to our existing cultural, religious, philosophical, political, and/or other "heritage"? We also need to be careful not to read into these texts interpretive frameworks, historical developments and connections, etc., that were not known to the authors or compilers of the texts in question. Furthermore, we should keep in mind that we are reading and discussing these texts through particular modes of linguistic, cultural, and/or historical "translation," in the manner of what Walter Benjamin called the "after-life" and "reception" of texts.</p>

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Bonney, Kevin	GLOBAL TOPICS:	Since HIV/AIDS first appeared approximately 100 years ago, its path to becoming one of the most devastating pandemics in human history has been shaped by the highly variable social, cultural, and political practices of each country and society that has been affected. This course begins by examining the role of colonialism and globalization in the emergence of HIV in Central Africa and ends by discussing ethical issues associated with the first genetically modified humans who were created in 2019 to be resistant to HIV. Through a series of readings, films, discussions, and writings, this course will examine the HIV/AIDS pandemic through the lenses of history, sociology, politics, economics, and biology. The role of sustainable development, business practices, and healthcare in controlling the outcome of the global AIDS pandemic will be highlighted by comparing key components of the HIV/AIDS pandemic across different countries and regions of the world, including those that are home to Liberal Studies juniors' global sites of study.
Braico, Giovanni	ARTS AND CULTURES OF MODERNITY	Even though rooted in human atavistic fears and ancient tales, according to the American philosopher Noël Carroll the artistic representation of horror in Western art is essentially a modern phenomenon, deeply intertwined with the development of Gothic fiction in 18th-century Europe. In this course we will investigate the ways in which different arts and cultures from the late 17th/early 18th-century to the post-World War II era approached horror, in order to get a thorough understanding of how modernity viewed and (re)presented such a complex theme/concept/emotion, as well its most notable offspring: the monster. By examining a wide array of modern visual and written artworks from around the globe, and by conducting independent research on the topics of the course, we will collectively think and learn about: the conceptual, aesthetic and formal features that define horror and the monstrous in modernity; the processes of migration of horror(s) and monsters across and between media and cultures, and in history; how issues, concerns, discourses and phenomena connected with modernity and the contemporary world (such as industrialization/urbanization, the outcomes of cross-cultural contact, globalization, colonialism/postcolonialism, the redefinitions of mind, language, gender, and sexual identity, posthumanism) relate to the arts of the horrific and the monstrous in various parts of the globe.
Brosh, Liora	ARTS AND CULTURES ACROSS ANTIQUITY	This course surveys the literature, music, and art of diverse ancient civilizations. It focuses on how ideas about death, divinity, and power shaped life and art in the Near East, Egypt, Greece and India. How did beliefs about death shape what writers saw as the purpose and meaning of life? Why did Greek art emphasize life while Egyptian art served the dead? Why are gods and kings, who hold power over the living, seen as tragically flawed by one people yet as perfect by another? We will gain insight into ancient views about the nature of civilized life under the shadow of imperfect rulers, powerful gods, and an inevitable death. The arts of antiquity will be studied in a cross-cultural context by reading texts as diverse as The Ramayana, Gilgamesh, the Hebrew bible, and Homer's The Odyssey, and by viewing sculpture, architecture, and painting.
Brown, Pamela Mary	GLOBAL WORKS AND SOCIETY: ANTIQUITY	In this course, you will read a selection of social, philosophical, and religious texts from antiquity to the 2nd Century C.E. in order to reconsider fundamental questions about the relation between the individual and society. Themes will include the relation between law and justice, the constitution of a well-ordered community, the art of the good life, the nature of the apparent world, sacrifice, and the limits of the human and the knowability of the divine. The course is designed to introduce students to both speculative and practical reasoning, and to deepen critical thinking, discussion, and writing skills. Our goal is to understand that the reward of a return to the questions that most perplex us is not ultimate answers, but living, breathing, insights and inspirations. It is through such insights and inspirations that the everyday real gains its meaning.

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Browning, Jacob	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>The first semester of Global Works and Society (Antiquity) introduces students to the ancient world and ends with the dissolution of the Western Roman Empire, of the Gupta Empire in India, and of the Han Dynasty in China. This course takes a global perspective and uses an interdisciplinary approach, and part of its aim is to explore enduring questions such as the relation between the individual and society, between justice and power, and between humanity and the divine.</p> <p>The ancient societies from which the texts emerged are as much objects of study as the ancient texts themselves. Students are expected to consider many ideas with which they might not agree. They ask how these earlier conceptions speak to their own lives and how these earlier ideas connect to the world today. Students are encouraged to distinguish between understanding a text in its historical setting and engaging in broad historical criticism. Accordingly, writing assignments strive to strike a balance between close reading and comparative assessment. In addition to drawing seminal texts from the Mediterranean world and the Middle East, instructors give extended attention to at least one non Mediterranean/non-European culture.</p>
Buck, Marie Elizabeth	WRITING AS EXPLORATION	<p>Welcome to Writing as Exploration. In this course, you will improve your writing by focusing on the writing process. The course is based on four major ideas.</p> <ul style="list-style-type: none"> <input type="checkbox"/> We can define good writing as writing that is appropriate for its context, audience, and purpose. <input type="checkbox"/> You get better at writing through a writing process that includes brainstorming, drafting, revising, copyediting, and proofreading, with feedback in between. <input type="checkbox"/> Writing is itself a means of thinking (rather than just the process of putting your already-existing thoughts into words). <input type="checkbox"/> Reading and editing others' work makes you a stronger writer who is better able to edit your own work. <p>In this course, then, you will compose, revise, and edit three major essays; participate in brainstorming and editing workshops; and read, discuss, write about, and analyze a number of essays, including essays by other students. The class is workshop- and discussion-based, so you should show up to Zoom prepared to actively participate in each class session. In between our Zoom sessions, and sometimes during our Zoom sessions, we'll be using Slack to discuss texts and write informal responses—some of which you'll develop into your major essays.</p> <p>This section of Writing I focuses on documentary, daily life, and social change. We're in a bizarre moment—daily life in the US has changed rapidly in the past six months. Additionally, pretty much no one is happy with the way things are right now. We'll be working with two intertwined threads this semester: the documentation of daily life, particularly diary writing and documentary film, and the question of how to collectively change unjust social structures. We'll close the semester by looking at past speculations on the future in pop culture, theory, and poetry.</p>

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Chace, Jessica Ann	WRITING AS EXPLORATION	<p>This course is called "Writing as Exploration," but it might well be called "Writing as Voyage." Writing has the ability to transport both the writer and the reader to new places, real and imagined; to grant new ways of thinking about complex issues of critical import; and to change minds through logical persuasion and emotional appeal. During your journey on this course, you will get the chance to discover and test the many forms that writing takes, from the personal essay to the informative podcast to the persuasive op-ed. You will navigate the turbulent waters of first drafts, convene with your colleagues to plan next steps, and land firmly on a polished and worthwhile final essay.</p> <p>Although the course will take place online, its readings and multimedia assignments will transport us to New York as it has been experienced by a diversity of writers-in-residence, from the Chinese journalist Wong Chin Foo to the Cuban immigrant poet José Martí. This course thinks about New York City through a lens of different social perspectives (including race, gender, and disability) and various modes of writing (including fiction, memoir, poetry, and journalism). It invites you to explore various outdoor locations (virtually or in-person, whenever possible) that were foundational to some of the social movements that have shaped the city over the past two centuries. Not only will you read writing about New York City in a variety of forms, but you will also experiment with these forms, reflecting on their distinct qualities and tweaking them as it suits. Above all, you will learn to experience writing as a process, a rigorous and rewarding endeavor that occasionally involves failure but that always leads to discovery.</p>
Chandler, Jeannine	EAST ASIAN CULTURES	<p>This course introduces East Asian cultures, focusing to a greater or lesser extent on China, Japan, and/or Korea. Aspects of East Asia's traditional and modern culture are presented by study of some of the area's Great Books, as well as other literary, political, philosophical, religious and/or artistic works from the traditional, modern, or contemporary periods. Issues raised may include national or cultural identity in relation to colonialism/ imperialism, East-West tensions, modernism's clash with tradition, the persistence of tradition with the modern, the East Asian diaspora, and the question of East Asian modernities.</p> <p>This semester we will focus on studying the dynamics of change and continuity in East Asian history, using China as the cultural foundation and historical framework, or lens, through which we view these changes. We will explore trends in East Asian thought and culture from the beginnings of Chinese civilization, and examine how these trends are transformed (or not) through time. Emphasis will be on integrating the textual analyses of primary and secondary sources with the larger historical narrative. Students will conduct close readings of these sources and gain an understanding of and appreciation for historical context. As this course is designed to foster critical thinking and the expansion of students' speaking, research, and writing skills, this course is dependent upon student participation in daily discussions. Students interested in East Asia's past, current and future role in global affairs will benefit from learning about East Asian cultures and gain insight into change and continuity in East Asian history.</p>

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Chandler, Jeannine	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>The last semester of Global Works and Society (Modernity) examines major intellectual and historical events from the Enlightenment and the Qing dynasty (around 1700) to the contemporary world. This period has seen some of the most rapid and significant changes in human society and scientific understanding. At the same time many of the enduring questions of humanity have become even more critical as disparate cultures interact in a new global arena. This course is a cap to the Foundations sequence; accordingly, authors and themes come from a range of texts both interdisciplinary and international.</p> <p>Among the themes the course explores are the philosophical and political debates that followed the creation of global colonial empires, as societies from around the world confronted imperial policies and institutions. The course also considers the rise of vast, new international markets, the spread of revolutionary and national liberation movements in the nineteenth and twentieth centuries, new challenges to established property, and the social effects of industrialization. In addition, instructors discuss postmodern attempts to question and undermine the institutions and practices that structure contemporary societies. In this part of the sequence students consider criticisms of Western practices that come from both within the West and from other regions of the world, giving special attention to the reception of Western texts by other traditions, and, conversely, the influence of these other traditions on the West.</p> <p>In this course, students will investigate the ideas, events, people and places of the last three hundred years through the lens of revolution. This time period has produced revolutions in culture, economy, politics, empire, nation, hierarchy, race, gender, and thought. This era saw waves of creation and destruction, celebration and rage, prosperity and war. In this course, the students will collectively work towards an understanding of revolution in all of its manifestations in the modern period. Students will be comparing and contrasting revolutions/ revolutionaries of different backgrounds, eras, motives, and outcomes. The focus of the course will be integrating the textual analyses of primary sources with the larger historical narrative. Students will conduct close readings of these texts and gain an understanding and appreciation for historical context. As this course is designed to foster critical thinking and the expansion of students' speaking, research and writing skills, this course is dependent upon student participation in daily discussions. Ultimately, one of the goals of this course is to acquaint students with their own passions, and to encourage students to learn from history as they pursue those passions.</p>
Chapin Jr, Peter L	ARTS AND CULTURES ACROSS ANTIQUITY	<p>Arts and Cultures across Antiquity: Traditions and Transformations examines literary and visual arts from prehistory through the end of antiquity, concluding around 600 CE just before the rise of Islam. The course explores a variety of literary and artistic genres, such as epic, lyric poetry, drama, painting, and architecture, from different cultural traditions. We will investigate what art is and what it allows us to do and to know. Works of art do not exist in isolation. We will both closely read and analyze individual texts, asking questions about the way in which and not just what texts mean, and consider the social and cultural roles they play. An important concern of the course is the way in which texts are transformed in different cultural contexts, including our own. We will look at the role of translation and the way it (and our cultural context) mediates our understanding of the texts. We will consider the way the works antiquity continue to shape and influence contemporary culture and their relevance to our own experience.</p>
Chapin Jr, Peter L	ARTS AND CULTURES OF MODERNITY	<p>Arts and Cultures of Modernity: Subjects of Modernity examines literature and the visual arts of global modernity from the eighteenth century to the present. The course explores a variety of literary and artistic genres, including novels, short stories, poetry, painting, and film, from different periods, movements, and cultures. We will closely read and analyze individual texts, asking questions about the way in which and not just what texts mean, and consider the social and cultural roles they play. We will examine the connections between the works of literary and visual arts, exploring their relation not only to each other but to us. Modernity placed new emphasis on the subject, and an important concern of the course will be the formulation of subjectivity in art and literature. We will look at the ways in which works reproduce and undermine modern notions of the subject as an autonomous and self-determined individual, and consider who is excluded from such conceptions as well as other modes of subject formation.</p>

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Chavoshan, Ida	ACADEMIC ENGLISH FOR LIBERAL STUDIES II	Academic English for Liberal Studies (AELS 1002) is a remote course (mostly asynchronous with some synchronous components) designed to support the academic learning and development of first-year students in Liberal Studies at NYU. The course will focus on academic reading and writing, and other forms of academic communication (e.g., presentations, discussions of readings, social interactions) that students will need during their time at NYU and for their future careers.
Colonna, Joseph Domenic	WRITING AS EXPLORATION	<p>Writing As Exploration introduces students to the essay genre and complicates their understanding of its varied forms and functions. The course offers occasions to practice essay writing across disciplines and in several modes, including personal, critical, academic, and journalistic. It also exposes students to writing, reading, and critical thinking skills necessary for undergraduate work as well as writing beyond academic contexts, and introduces them to some of the interdisciplinary and theoretical bases for such practices. The course engages global issues and perspectives through its reading and writing assignments, as well as through the experiential learning it incorporates. The course helps students develop an appreciation for the use of writing as not merely a showcase for knowledge and opinion, but more importantly, as a tool for thinking and inquiry. To ground this reflective process, students practice narrating, contextualizing, and analyzing different types of evidence and concrete subject matter, including personal experiences, written and visual texts, objects, public events, and/or social phenomena. Students become familiar with various ways of engaging other writers' ideas and content in their own writing. Most importantly in this regard, they develop an appreciation for the uses of qualifying, expanding, and otherwise responding to—rather than merely parroting or appealing to the authority of—texts in their essays. They also engage and develop the creative faculties all forms of essay writing demand: among the course's creative concerns are issues of style and form, inventive approaches to critical reading and writing, and the ability to draw connections between disparate and culturally distinct subjects.</p> <p>By the end of the semester, new understandings of essay writing—and new skills to reflect these understandings—together give students a foundation for studying and practicing advanced approaches to reading, essay writing, and research in Writing II.</p>

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Corcoran, Jonathan David	WRITING AS EXPLORATION	<p>Welcome to Writing as Exploration! This course is designed to expand your understanding of the purpose and use of writing. We will work to use writing to communicate ideas more effectively. We will also learn how to use writing as a way to think through problems creatively. By the end of this course, you will begin to see writing as a tool--one that is used both to reach others and to help process your own thinking.</p> <p>I have themed this section as "Writing Obsession" as a way to help you conceive of the goals of our readings and assignments. Our sequence of major assignments and readings will look like this:</p> <p>1) narrating an obsession - writing an essay on a subject matter that fascinates/enthalls/captivates you; we will use the New York Times Letter of Recommendation column as one possible model</p> <p>2) examining something that you want to understand better - writing an essay on a topic that fixates/frustrates/bothers/disturbs/enraptures you</p> <p>3) considering a cultural obsession - writing an essay on a cultural phenomenon you notice here in New York or elsewhere.</p> <p>We will blur the lines of what constitutes "highbrow" and "lowbrow" subject matter. You can write about your obsession with classical music. You can also write about your obsession with K-Pop. You can talk about a society's obsession with incarcerating prisoners. You can talk about a</p> <p>2</p> <p>society's deep affection for food carts and street food. All of these will be considered important and worthy subject matter.</p> <p>The sequencing of these assignments is designed to get you thinking and writing more analytically. With each essay, I hope that you will be able to probe more deeply into the subject matter so that your writing and thinking ultimately become revelatory. Through writing about these obsessions--our own or the obsessions of others--we will learn something about ourselves, our cultures, and our communities. We will learn how to find and ask better questions of our subject matter and then to explore these questions through our writing. We will increasingly incorporate and synthesize more "texts" (written, visual, or otherwise) into our work. This kind of writing and thinking--beginning with our curiosities, fixations, and observations, and then probing them with deep reflection and analysis--will serve you well here at college and in the world at large.</p>
Correm, Tal	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>In this course we will explore questions regarding the human condition, focusing on enduring issues such as the purpose of life, happiness, freedom, and virtue, moral responsibility in light of conflicting duties, obligations to the natural environment, and the relation between the individual and society, between justice and power, and between humanity and the divine. We will examine different answers to these questions through close reading and discussion of central works from the ancient Mesopotamian, Hebrew, Chinese, Hindu, Buddhist, Greek, and early Christian traditions. These works represent some of the major religious, philosophical, and social movements in the ancient world. Texts include The Epic of Gilgamesh, Daodejing, The Bhagavad-Gita, Plato's Republic, and St. Augustine's Confessions, among others. You will take an active role in your learning by critically engaging with these works in class discussions, exams, and informal writings. By employing global and cross-cultural approaches and understanding these works in their historical contexts we will draw connections to contemporary ethical and political problems in order to identify their relevance to the present globalized world and our place within it.</p>
Culver, Brian Douglas	ARTS AND CULTURES ACROSS ANTIQUITY	NO COURSE DESCRIPTION IN SYLLABUS
Culver, Brian Douglas	ARTS AND CULTURES OF MODERNITY	NO COURSE DESCRIPTION IN SYLLABUS

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Davies, Lindsay	ARTS AND CULTURES ACROSS ANTIQUITY	<p>One theory for why humans make art is that it offers humans a kind of immortality that we are physically denied. Our works live on, if we do not. Much ancient cultural output is associated with the fact of death and beliefs about the afterlife. So Death, "in all its glory," will be the running theme in my section of Arts and Cultures Across Antiquity. We will study Gilgamesh's thirst for immortality, Sumer's autobiography told from the grave, Ancient Egyptian funerary practices, Achilles' choice between lasting fame or long life, Antigone's determination to bury her brother, Chinese burial practices, Roman theories of the afterlife, Hindu belief in reincarnation, amongst other things. Though this may be a gloomy topic, it is an ever-relevant one. As long as the human heart beats, the mind will wonder about what happens when the body dies. So long as humans love and form attachments, we will fear the loss of the people and things we love.</p> <p>Topics to be addressed (amongst others) in the course of study: immortality; death and religion; death and judgement; concepts of the afterlife; burial; reincarnation; funeral practices; tomb architecture; art and death; grief and mourning; war, death and honor; the ethics of killing; sacrifice; memorialization.</p> <p>Our approach will be comparative and interrogative, examining the works of different cultures contiguously, as opposed to discretely, whenever possible. Ancient Cultures addressed in this course: Near Eastern, Chinese, Indian, Egyptian, Greek, Roman, and Early Christian. Additionally, the course will introduce major generic categories of literature (epic, lyric, drama, tragedy) and visual art (architecture, sculpture, and painting). Written work and class discussion will develop and hone your critical thinking skills and your ability to construct reasoned and well-supported arguments.</p>
Davies, Lindsay	SENIOR COLLOQUIUM I	<p>This colloquium is designed to prepare you to write a senior thesis in the Art, Text and Media Concentration. The process of writing the thesis will be challenging, demanding, and at times probably frustrating. It is my hope that it will also turn out to be gratifying. The colloquium should certainly help to make it a less lonely experience. The small community of this class, ideally, will be a place where you feel supported. Your topics will all be different, and your primary focus will be on your own research and writing. But the Colloquium also serves as a safe forum for the sharing and discussion of on-going work and a space where ideas can be hashed out among friends.</p> <p>By the end of the semester, you should have (1) a well-defined sense of purpose for the thesis, (2) a research plan that is already well underway, (3) one finished chapter and a detailed outline of a second chapter, (4) a grasp of the overall design of the thesis, and (5) a working bibliography.</p> <p>The design of this course aims to achieve a balance between one-on-one support from me (the instructor) and group workshoping and discussion of your projects. At the very beginning, I will be meeting with each of you individually, to get to know you and talk about your project. Then we will spend about a month reading some core (short) works that have been generated from specific topics students are working on but that also offer relevance in a broader way to all the students in the class. That is, I have chosen readings that work at the intersections of various thesis topics. This should stimulate your thinking and encourage your research. From the middle of October till the end of the semester, a period when you will begin to write in earnest, the class will divide between intensive individual conferences with me and work-shopping together the drafts of the first written chapter. Workshoping, then, will involve the presentation of your work to the other students in the class for appraisal and scrutiny. I will provide guidelines for the workshops later in the semester.</p>

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Dearman, Jill	WRITING AS EXPLORATION	Welcome to Writing I: Writing as Exploration: The Writer as Part of History, the first semester of a year-long writing class. In this course, we will engage in college-level writing by reading and writing essays that exhibit intellectual rigor as well as compelling creativity. Our work will take a global focus in its attention, not just to place and narrative, but also to questions of how we can approach stories we gather and sites we visit with mindfulness and a broad sense of context and perspective. Through a process of observation, research, composition, and revision, students will arrive at complex ideas and consider their own agency as alert and artful writers in the world.
Del Rosso, Lisa	WRITING AS EXPLORATION	<p>Writing as Exploration has two main objectives. The first is to develop self-confidence and fluency through the use of writing to express, explore, and develop ideas through a variety of modes, including informal writing (free writing, journal writing, etc.). The second objective is to practice the critical and analytical skills students will use throughout their undergraduate career. All papers go through multiple drafts, often with input from peers in addition to the instructor.</p> <p>Writing as Exploration is typically an essay course. In order to facilitate your best written essay, you will read, analyze and discuss essays by accomplished writers, studying their craft and form. You will apply what you learn to your own essays, striving for clarity, depth and truth. Essays will go through a rigorous process of drafting, revising, discussion and peer review. Because exploration of New York City is nil or severely limited, students will listen to podcasts, watch TED Talks, and participate in spirited debate depending on the assignment, as the latter is an excellent way to learn from and about one another, broaden your mind and can only benefit your writing.</p> <p>My motto: if I'm bored, you'll be bored. So I try never to have a boring class. Do bear that in mind when it comes to your weekly discussions of assigned readings, and that class participation factors into your final grade.</p> <p>NYU Classes is a critical feature of this course. Students are expected to check in with NYUC daily for announcements, assignments, and general communications. Each week, NYUC will feature a Forum prompt. This will be under the topic of New York Stories. Your participation is mandatory.</p>
Deutsch, Katherine A	ARTS AND CULTURES OF MODERNITY	<p>Svetlana Boym has described nostalgia as a "romance with one's own fantasy," a "longing for a home that no longer exists or has never existed." This course examines how cultures and individual artists constantly re-imagine and mythologize the past, their own artistic inheritances, and worlds familiar and foreign.</p> <p>In this course we look at nostalgia as concomitant with aesthetics: how might desire and (displaced) homesickness provide the basis for the study of art and of the beautiful and the sublime? To what extent is the "aesthetic experience" predicated on a longing for a retrospective future or a prospective past? In looking at texts and artworks we will consider dichotomies that thinkers of the 18th-20th centuries labeled as "sublime" and "beautiful," "Dionysian" and "Apollonian," and "naïve" and "sentimental" – in conjunction with the categories "self" and "other," "West" and "East," and "Hellenism" and "Orientalism." In a globalized world of cultural exchange, we will examine how cultures "appropriate" one another. We will read texts by Wordsworth, Coleridge, Rousseau, Mann, Nietzsche, Pound, Lu Xun, Woolf, Rushdie, Said, Walcott, Lahiri, and others, and study the visual arts, music, and film.</p>

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Diamond, Peter J	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>This course examines and compares the ways in which several ancient societies constructed and maintained their ways of life. We will explore and analyze texts taken from the Hebrew, Chinese, Hindu, Greco-Roman and early Christian traditions, focusing in particular on such enduring topics as the relation between humanity and the divine, between justice and power, and between the individual and the group. Our perspective will be global insofar as we will concentrate on the attempts by ancient thinkers to bring order to the worlds they imagined. From this standpoint, "global" is not so much a geographical designation or a synonym for "non-Western" but instead refers to the perceptual scope of the arguments or other acts of imagination we will study. Our approach will also be interdisciplinary: in addition to situating texts in their historical contexts, we will analyze and compare their relation to the world today.</p> <p>This is a remotely taught course, composed of "synchronous" sessions—i. e. simultaneous online meetings of the class with the instructor at a regularly scheduled time—and "asynchronous" assignments—i. e. work students complete on their own time. The course will be predominantly synchronous, but will also feature asynchronous discussion-forum posts or annotation exercises whose purpose is to enrich and to extend discussion occurring during our synchronous sessions.</p>
Diamond, Peter J	SENIOR COLLOQUIUM I	<p>This colloquium is designed to prepare you to write a senior thesis in the interdisciplinary Politics, Rights, and Development concentration. Writing a thesis that meets the "global" requirement of the GLS Program will deepen your knowledge and stretch your analytic skills in major ways, as you focus closely on events, problems, and ideas associated with the interaction of different cultures. By the end of the semester, you should have (1) a well-defined thesis question on an important topic, (2) a clear plan for answering that question, (3) a good idea about how you will ground your question, arguments, and evidence in the appropriate substantive and theoretical literature, (4) one finished chapter and a detailed outline of your next chapter (which you will complete over the winter break), and (5) the overall outline of your thesis and a working bibliography.</p> <p>We will begin the semester by examining how scholars choose research questions, evaluate possible answers, and select research strategies. Your initial task will be to frame an important yet manageable question. Above all, the question must be one that interests you. At the same time, it must be one you can answer convincingly with the resources available to you. The more precisely you pose your question and the clearer your plan for answering it, the better the thesis will be (and the easier to write).</p> <p>This is a remotely taught course, composed of "synchronous" sessions—i. e. simultaneous online meetings of the class with the instructor at a regularly scheduled time, or online meetings between individual students and the instructor—and "asynchronous" assignments—i. e. work students complete on their own time.</p> <p>Most of the online (synchronous) class sessions during the first half of the semester will be devoted to reading ourselves into the basic literature relating to your senior thesis topics. These sessions aim to stimulate your thinking, challenge you intellectually in laying the groundwork for your senior thesis, and help you in situating your research question within the theoretical and empirical literature treated by the PRD concentration. They are also intended to help all seminar members become familiar with one another's topics, and also enable them to offer informed and constructive feedback throughout fall and spring semesters. We aim to create a supportive intellectual community in which to workshop chapter drafts of your thesis.</p> <p>In the second half of the course everyone will present their work to the class in one of several workshops that will help you manage your writing schedule, provide you with the opportunity to communicate your ideas to a group of charitable and constructive critics, and learn from their careful appraisal of your research and writing.</p>

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Dohrmann, Sarah	WRITING AS EXPLORATION	<p>"The great thing about writing is that you always have the opportunity to improve as a thinker and as a communicator. I love that you are able to be flawed, but you can still say something." —Roxane Gay</p> <p>"An essay is a thing of the imagination...it is the movement of a free mind at play." —Cynthia Ozick</p> <p>Writing is thinking.</p> <p>You will be writing essays in this course. The word "essay" comes from the French verb <i>essayer</i>, which means to attempt or to try. In the essay, contrary to what has likely been taught to you before, one uses writing as a way to attempt or try to understand something, make sense of something, testify to something, bear witness to something. To do this you must learn to really look at something, really see, and not just from your usual perspective.</p> <p>Essays in this course will grapple with questions of place, culture, and society, both local and global. Students will compose two formal essays and give one class presentation. They will write one essay that combines narration and description methods of writing, as well as one critical essay that utilizes the methods of division or analysis. Various informal writing tasks and responses, which students will be asked to complete in shared Google Docs or on a shared classroom Google Site, will serve as generative material for these formal essays, as will in-class discussions and activities, outside reading of different types of texts, and experiences and excursions outside the classroom.</p> <p>All of it—all of life—is fodder for writing and contemplation, which I hope you'll come to understand by the end of the semester.</p>
Douglas, Leo R	ENVIRONMENTAL STUDIES	<p>This course is an introduction to the enormous diversity of life on Earth, the environmental impacts of humans at multiple scales, and a range of important contemporary global issues with respect to the natural world. We will examine ecological systems, biogeochemical cycles, and human-social experiences in order to explore the biological history of earth, how natural systems function, and to discuss the socio-political dimensions of environmental science. As part of an appraisal of the realities of modern human lifestyles, we will critically analyze key themes in environmental science, including: agriculture, climate change, energy resources and pollution. We end with a review of the dominant environmental conservation strategies practiced, and an analysis of key tools/approaches used in the study and management of environmental concerns.</p>
Dragomir, Cristina-Ioana	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>This course examines selected major intellectual, philosophical, and political understandings in the modern world - from the opening of the 18th century down to the present. In doing so the course focuses on the development of the idea of social justice, and presents topics such as equality, race/racism, gender/sexism, castism, anti/post colonialism. Proceeding chronologically, the course has three connected units; unit one presents the outline of idea of social justice, unit two engages with the early critical engagements of the concept, and unit three explores its contemporary critical views. Some of the questions to be addressed are the following: What is social justice? How did it change across the years? Who are the groups privileged and who are excluded from specific concepts of social justice? Looking to our own lives, and the contemporary context, we will consider how we are living, and how just is our world, and consider the life we hope to lead.</p> <p>We will explore diverse and interconnected philosophical, political, and religious/spiritual aspects, situating each work in its historical context and encouraging a critical assessment of representations of race, gender, and caste/class. Particular attention is given to developing students' critical thinking, textual analysis, presentation and writing skills, and to fostering class discussion.</p> <p>The class is primarily discussion-based, supplemented by lectures. Students are encouraged to take an active role in their own learning.</p>

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Dunks, Robert	WRITING AS EXPLORATION	<p>Liberal Studies Website Description: Writing I and II comprise a two-semester writing sequence in which students develop analytical thinking abilities in the context of academic essay writing. Writing I has two main objectives. The first is to develop students' self-confidence and fluency by engaging them in the use of writing to express, explore, and develop ideas through a variety of forms, including informal writing (free writing, journal writing, etc.). The second objective is to engage them in practicing the critical and analytical skills they will use throughout their two years in LS's writing-intensive program. The course is conducted as a workshop. Students produce a wide range of writing, both in and out of class, which forms the basis for classroom activities. All papers go through multiple drafts, often with input from peers in addition to the instructor.</p> <p>Our Writing 1 class will be about improving your communication skills, particularly writing, through reading, observing, interacting with, and of course writing about, various texts. Specifically, you will work on improving your narrative and descriptive writing abilities, and, ultimately you will work on your argumentative skills. In addition to improving your writing and reading, the class's goal will be to exercise your critical thinking skills. To these ends, we will use <i>The City</i>, as a concept, and New York literally and specifically as a primary text about which to think and, ultimately, write.</p>
Dyroff, Charlee	WRITING AS EXPLORATION	<p>You'll first encounter this syllabus on a screen, which is probably how you come across most information these days. Alerts, texts, notifications. All of them sliding across your computer or phone telling you where to eat, what to wear, who moved into what dorm, and what celeb just got a puppy last week. In this course, we'll think about this digital world surrounding us and how humans engage with technology. How do we create data and how does data end up creating us? Many assume the stem and humanities fields are separate, which means the ever-growing gray area where they overlap is a good place to begin digging for questions and ideas now more than ever. For example, what are the ethics of collecting data on people in order to stop a pandemic from spreading? How do you teach a robot to flirt? Is flirting a sign of intelligence? Do we have separate selves in the classroom vs. on Instagram? Is Zoom fatigue a real thing? In order to think critically about the digital world, we must also learn how to write about it. As the infamous Didion quote above suggests, writing is an act of thinking. Over the course of the semester, you'll learn the various ways that journalism and creative non-fiction writing can operate within and outside of academia. Rather than approaching writing as an innate talent, this course will teach writing as a learned skill that can be developed.</p>
El-Ghobashy, Mona	MIDDLE EASTERN CULTURES	<p>The Middle East and North Africa (MENA) is a region of 583 million people living in 22 countries straddling two continents, with diverse political systems, economies, and ethnic, racial, religious, linguistic, and class groups. Our course will focus on this diversity through time, examining how the term "Middle East" came about, the kinds of political structures that emerged from the nineteenth century to the present, and the changing cultures of societies as they interacted with one another and with broader global trends. It is impossible to comprehensively cover every aspect of such a sprawling geography, so will focus on the crucial themes that everyone needs to know to be able to make sense of contemporary developments. These include the nature of the Ottoman Empire that governed much of the Middle East for 500 years; European colonial incursions into the region in the 19th and 20th centuries; the anticolonial freedom movements that created independent states in the 1950s and 1960s; and the series of uprisings that began in 2010 and have come to be known as the "Arab Spring." The course begins and ends with these pro-democracy rebellions, explaining how they began in a small town in Tunisia and turned into a region-wide upheaval that continues to transform the Middle East, North Africa, and the wider world.</p>

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Eve, Sean A	GLOBAL WRITING SEMINAR	<p>This semester we will be focusing on New York as a context and stimulus for exploratory writing and thinking. We are operating under extraordinary circumstances, as is the City itself, the economic and social consequences of COVID-19 and long-term issues around social justice and economic fairness coming together to make for a volatile moment in our society. This moment is also brought on by changes in the places and in the ways we communicate. Never has digital community been a more powerful instrument, whether to further authoritarian impulses or as a context for potentially revolutionary political reorganizing. This semester we will explore how we can speak to the moment and engage the potential within this emerging communicative and cultural patois, a mix of the visual and verbal elements, sampled, manipulated and invented, that is fast displacing existing systems of discursive authority. As this is a globally oriented course, we will also be looking at how these local or national changes are connected or not connected to discursive shifts taking place elsewhere, and focusing on communities within NYC that have extra- national origins. Finding communities and locations in the city that are attuned to more than one national context, as you may well be yourself, will be a key aspect of this course..</p> <p>New voices, new ideas, new ways of doing things- the promise of so much change presents us with great opportunities but also tremendous risks. We are losing many of our elders, losing institutions and businesses that have defined our communities for generations. And existing institutions, including NYU, are struggling to manage the conceptual and logistical demands brought on by accelerating social change and the devastating consequences of the pandemic. Rather than stepping back from all that is going on, this semester, in this class at least, we will jump into fray head on. An appropriate commitment to personal safety need not preclude being brave or engaged. In attending NYU this Fall, you are already attempting to strike this balance. In personal, political, economic, and expressive terms, the dance you are already engaged in is what we will learn to use this semester, drawing on emerging dynamics within ourselves and in environments around us for inspirations and as context that can amplify and externalize what we picture in our heads. The future you have watched unfold in the movies is happening right now. And you are in New York, a city invented as much by movies and</p> <p>stories, by fantasies and dreams, as it is by harsh economic realities. These mythologies play out in different ways and have different characteristics depending on the communities involved and the national and economic drivers within the experiences of the individuals involved. What part will you play here? Who will you use the city to become? And what sort of place do you want to emerge from this all this ferment? If you are here on a temporary basis, as many are, what do you hope to take forward to bring home from your experiences here? What aspects of the self you construct and the agency you discovery will be transferable, and how?</p> <p>The course will help you begin to answer these questions, and to shape others that can provide a framework for your education and your broader life going forward. Purpose may be something we are all striving to find in our lives, or to hold onto if we've found it, but good intentions and good ideas, thanks to the pinball haphazardness of fate, or the complexity of what we are messing with, often turn into disasters. Utopias sour on close inspection. Dystopias give rise to heroic acts of resistance - intellectual, artistic, personal. These contradictions abound in the city, as they do within our own actions and understandings, and are part of what we will explore as a resource this semester. A good story takes you somewhere you never intended to go. That's true of any effective creative act, any meaningful social engagement. It's the promise offered by a night on the town - the unknown as central to love, to wishfulness, to adventure and activism, as is a handsome face or a well-researched social commitment. Engaging the potentials of the university, like engaging the city, is as much about venturing into the unknown as it is touring the landmarks we expected to find there. This course is about leaving the avenue for the alley, stumbling across the criminal or madman who might well become your best friend. This course is also about trusting in the varied perspectives you have access to, and invites you to bring together expressive and analytical tools from extra-local and extra-national parts of your experience or those of the people you engage. While New York is a US city, it has often been characterized as somewhere only loosely</p>

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Eve, Sean A	WRITING AS EXPLORATION	<p>This semester we will be focusing on New York as a context and stimulus for exploratory writing and thinking. We are operating under extraordinary circumstances, as is the City itself, the economic and social consequences of COVID-19 and long-term issues around social justice and economic fairness coming together to make for a volatile moment in our society. This moment is also brought on by changes in the places and in the ways we communicate. Never has digital community been a more powerful instrument, whether to further authoritarian impulses or as a context for potentially revolutionary political reorganizing. This semester we will explore how we can speak to the moment and engage the potential within this emerging communicative and cultural patois, a mix of the visual and verbal elements, sampled, manipulated and invented, that is fast displacing existing systems of discursive authority.</p> <p>New voices, new ideas, new ways of doing things- the promise of so much change presents us with great opportunities but also tremendous risks. We are losing many of our elders, losing institutions and businesses that have defined our communities for generations. And existing institutions, including NYU, are struggling to manage the conceptual and logistical demands brought on by accelerating social change and the devastating consequences of the pandemic. Rather than stepping back from all that is going on, this semester, in this class at least, we will jump into fray head on. An appropriate commitment to personal safety need not preclude being brave or engaged. In attending NYU this Fall, you are already attempting to strike this balance. In personal, political, economic, and expressive terms, the dance you are already engaged in is what we will learn to use this semester, drawing on emerging dynamics within ourselves and in environments around us for inspirations and as context that can amplify and externalize what we picture in our heads. The future you have watched unfold in the movies is happening right now. And you are in New York, a city invented as much by movies and stories, by fantasies and dreams, as it is by harsh economic realities. What part will you play here? Who will you use the city to become? And what sort of place do you want to emerge from this all this ferment?</p> <p>The course will help you begin to answer these questions, and to shape others that can provide a framework for your education and your broader life going forward. Purpose may be something we are all striving to find in our lives, or to hold onto if we've found it, but good intentions and good ideas, thanks to the pinball haphazardness of fate, or the complexity of what we are messing with, often turn into disasters. Utopias sour on close inspection. Dystopias give rise to heroic acts of resistance - intellectual, artistic, personal. These contradictions abound in the city, as they do within our own actions and understandings, and are part of what we will explore as a resource this semester. A good story takes you somewhere you never intended to go. That's true of any effective creative act, any meaningful social engagement. It's the promise offered by a night on the town - the unknown as central to love, to wishfulness, to adventure and activism, as is a handsome face or a well-researched social commitment. Engaging the potentials of the university, like engaging the city, is as much about venturing into the unknown as it is touring the landmarks we expected to find there. This course is about leaving the avenue for the alley, stumbling across the criminal or madman who might well become your best friend.</p> <p>While New York is a US city, it has often been characterized as somewhere only loosely tethered to the rest of the country, a place apart. This has contributed to New York's being identified both with utopian and dystopian characteristics, as a place of promise, but also a place of danger and dissolution. This is a mix commonly associated with big cities across the globe. This mix is central to cosmopolitan thinking and transformative communicative engagement. If you risk nothing, you may get the reward offered by the contract you signed, a paycheck at your job, a decent meal when you enter a restaurant. But is that why you went to dinner with your friends, when such things were still possible? Is that why you have gone through all the crap necessary to get the New York City and attend NYU in the midst of all that is going on?</p> <p>We are a room full of people embarking on a journey we have only the vaguest sense of, our tentative steps strengthened by adrenaline, by the knot in our stomachs, by the tight smile concealed under our N95s. Can you believe this stuff is actually happening? I don't</p>

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Ferrando, Francesca	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>What is wisdom? Since the very beginning of human civilization, humans have engaged in the quest for meaning and envisioned different paths to deal with the existential search. In this course we will explore how ancient societies developed their approaches, and how the same proposals are still present in contemporary society: from the search for immortality to the spiritual quest; from social and political justice to religious devotion. The course will explore a variety of related topics such as: the human search for meaning, the question of origin, the relationship between life and death, the human and the divine, mythology and society, the connection between social norms and individual ethics. We will reflect on all these aspects from related perspectives: the individual, the social, the species, and the planetary.</p> <p>In the first part of the course, we will delve into the Paleolithic and Neolithic, following, we will read the earliest texts ever written from tancient Sumerian, Babylonian, and Egyptian original sources. We will then focus on Indian and Chinese classic philosophy. In the second part of the course, we will explore major foundational texts: from philosophies and politics of ancient Greece and Rome, to the Jewish Torah and the Christian Bible. In the final part of the course, we will delve into early Christianity, its origins and its different interpretations. As we read these major pillars of world heritage, we will try to understand how different traditions of thought and beliefs relate in their approaches to envisioning human existence. We will constantly relate to these texts from generative and critical perspectives: are these sources still relevant and inspiring? Are they outdated? We will strive to find a constant balance between appreciation and critique with existential honesty and academic rigor.</p> <p>In order to do this, this course will provide an interactive environment where students directly engage in such an ambitious task by developing their own list of foundational maxims, in different workshops, activities and exchanges. This course takes a global perspective and uses an interdisciplinary approach; the ancient societies from which the texts emerged are as much objects of study as the ancient texts themselves. Students are expected to learn the tools of critical thinking, cultivate analytical skills and learn comparative textual analysis. This course aims to help students understand how these earlier conceptions speak to their own lives and how these earlier ideas connect to the world today. The pedagogy is primarily discussion-based, supplemented by lectures as needed; students are encouraged to take an active role in their own learning. We will develop an open conversation to enrich each participant in their intellectual,</p> <p>1</p> <p>existential and social perspectives. After all, meaning inhabits the search...</p>

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Fitterman, Robert M	CREATIVE WRITING: GLOBAL VOICES	<p>You might be tired, already, of hearing that this semester is like none other—annoying, but obviously true on many levels. The changes we have all lived through and the struggles that will continue through the semester, have impacted us to a great degree. The reverberations of the changes will be felt in what we read, write, and talk about. Even though most of our assigned texts this semester are not explicitly about the pandemic, financial crisis, or racial tensions of the moment, we can see how our readings implicitly relate to these themes because, often, I've chosen global writers who think progressively and write about the socio-political issues of the day. As such, many of the writers and ideas you will be introduced to will offer new and challenging ideas. Our aim is to learn from these innovations so that we can develop of our skill-set, writer's toolbox, or voice. In terms of content, one of the global themes that has emerged centrally is that of identity: the self, subjectivity, and the "construct of identity" personally and nationally. At the same time, digital culture has challenged us to rethink our ideas about identity and authenticity--when cultures so freely borrow from each other, we can begin to imagine that the authenticity of "self" is more complex than ever, and the notion of "voice" is constantly changing and being challenged. From the perspective of new forms of writing, both prose writers and poets have been introduced to a full menu of new strategies and techniques to offer them ways of expressing these new ideas. One of these ideas is the blurring of prose forms and poetry. Around the globe, writers seem less concerned with following the rules of such boundaries. As such, many of the writers included here are working in a poetry-prose hybrid form. Boundaries between ideas, forms, and places are freely crossed in the readings we will study this semester. Not only do we have authors from Brazil, Chile, Lebanon, China, Russia and others, but also we have distinctive voices from US writers with diverse backgrounds: African-American, Asian American, Native American, and others.</p>

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Fitterman, Robert M	GLOBAL WRITING SEMINAR	<p>This is a writing class, and not a history or political science class. As such, our emphasis is on writing—not only strategies for writing, but also ideas to confront, analyze, research and write about. We're living in a moment when there is a lot of political and social turmoil to write about. We are in the midst of a terrible pandemic that has taken, so far, nearly 850,000 lives world-wide, we are living through a global economic collapse that makes our financial futures less stable, and we are witnessing the rise of the protest movement #BlackLivesMatter, propelled by several instances of police brutality, especially the recent murder of George Floyd. The term, #BlackLivesMatter, has been used to call out and rise up against the ongoing anti-black racism, white supremacy, violence, and prejudice against people of color at the hands of US institutions before and since Emancipation. Often in college writing classes, students are asked to write through the socio-political topics of the day—in this case, the history of racial inequality is a topic that I feel we can teach each other about and possibly foster some real change in the world.</p> <p>Let me state clearly that our focus in this course is writing. I am not a political scientist, sociologist, or political activist. Rather, I am a writing teacher who has been moved by the events of the last several months and who feels it a responsibility for each of us to do what we can to make ourselves and others more aware. We will learn from each other—not as authorities, but as curious, open-minded thinkers. That is our responsibility, in part, as citizens of an institute of higher learning. We won't all begin with the same opinions, and we won't all arrive to the same conclusions. The purpose of exploring this topic is to become more aware of the issues by reading, thinking, discussing, researching and writing. And then to share those discoveries.</p> <p>We will read several key texts, including: Keeanga-Yamahtta Taylor, James Baldwin, Frederick Douglass, Fred Moten, Angela Davis, Combahee River Collective, Ibram X. Kendi, Frank B. Wilderson III, Bryan Stevenson and many others. Also, we will view several historical videos as a class and on our own. In addition to your participation in discussions and writing responses to the readings, you will produce 3 essays: 2 shorter essays and one longer research essay. Your research essay will be an outgrowth of your semester-long project where you will present to class a topic of your choosing related to our class theme. Additionally, each student will maintain an ongoing writing portfolio which will contain homework assignments, notes, essay drafts, etc. These portfolios will be handed in, online, periodically. This course will be taught online entirely. Most of our classes will be on zoom—it is required that you be present and have a secure internet connection. Please contact me if you feel like there will be problems with our class meeting time or connectivity issues. As a remote class, I have found that discussion is, of course, challenging but essential. We will make an extra effort to include all of the voices in our class and I'm confident that we will have lively discussions about our readings and presentations. In terms of writing itself, we will review several strategies for writing an academic essay and new approaches to research and "revisionism."</p>

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Freedman-Apsel, Joyce	GLOBAL TOPICS	<p>This course traces the development and mechanisms of human rights norms and agencies in the post World War Two world through exploring the politics and history of human rights and humanitarianism. And, in doing so, this multidisciplinary, global course continues themes from Social and Cultural Foundations. Topics and rights to food, asylum, healthcare, elimination of racism and inequity link to current, ongoing violations of human rights as well as to specific state policies world-wide.</p> <p>Key questions explored are: How did human rights concepts evolve, and what institutional structures emerged? How are human rights issues represented and identified on the local and global level? What are the differences/overlap with civil rights; is this a distinction without a difference?</p> <p>How does this link with how human suffering has been viewed and represented in some cases (hierarchies of suffering) and ignored in other cases (written out of history, forgotten, silenced)? Are human rights universal? How do international human rights norms such as the Universal Declaration of Human Rights (UDHR) and Convention on Elimination of Discrimination against Women (CEDAW) frame rights and what is the gap between ideology and praxis, between the global and local? What has been the genesis and impact of more recent norms such as the right to a sustainable environment, to peace and to development and the responsibility to protect? What was the impact of the Cold War on human rights? How effective are UN agencies, development of NGOs and other institutions in addressing human rights violations? Students will have the opportunity to explore a particular theme or country linked to human rights and humanitarianism in their final research papers.</p> <p>This is a seminar and student participation in discussions based on readings is an integral part of the course. Together, we will read and analyze a number of UN conventions, histories and testimonies related to violations including structural violence, starvation, and a range of atrocities including state directed harms against civilians. One of our goals is to look beyond popular representations of human rights issues and explore their complicated, complex realities and the challenges of seeing and addressing such human wrongs. We analyze works to see what is recorded and constructed and what is left out and the use of language, and sites of memory to media. What events are forgotten and why; what methods are employed to highlight issues framing human rights that gain public support?</p> <p>Examples include global slavery, structured violence against migrants to manipulation of food (starvation as a political weapon) and of basic necessities and health care to genocidal destruction. What effect has the "war on terror" had on human rights around the world? How do issues of economics, nationalism and other factors contribute to the current human rights policies? From environmental to political factors, what has been the impact of displacement---internally displaced to refugees and migrants...and how have human rights and humanitarian organizations attempted to address ongoing global crises such as the current pandemic?</p>
Freedman-Apsel, Joyce	SENIOR COLLOQUIUM I	<p>This senior colloquium follows multiple tracks---primarily thesis research and writing along with themes of re-thinking the politics of human rights and wrongs. Events over the spring and summer, 2020, highlight the ongoing tensions between the state, inequity, public policy and the right to health among other in the face of a global pandemic and civil protest. Related issues include ongoing tensions between state power and control, violence and the vulnerability of individuals including those belonging or perceived as belonging to specific groups linked to race, nationality, class and other identity triggers.</p>

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Freedman-Apsel, Joyce	SENIOR SEMINAR	<p>Over the last decades, historians, sociologists, political scientists, journalists, photographers and others have been re-evaluating the history, effectiveness and challenges of human rights and humanitarianism. This course examines the concept of "seeing the harm" and the development of the structures, norms and institutions of the modern human rights and humanitarian "undertaking" and "enterprise."</p> <p>Readings examine "classic foundations" such as traditional histories and establishing new laws and structures followed by new writings that situate the development of human rights and humanitarianism globally within more complicated, contradictory political, sociological, cultural, environmental and economic narratives. These re-evaluations contrast to earlier triumphalist and teleological readings, that is, the inevitable, progressive advance of human rights. Hence, this course explores the fluidity and disjunctures in theory versus praxis of the universal ideal of basic rights and the imperative to "to do good" with the challenges posed "to do no harm" within systems that remain state centric and characterized by global structural inequity. Why are some events ignored and neglected past and present (Syria); how do rights and aid become mythicized? At a time of increased "exclusionary populism" what are some of the challenges and responses?</p> <p>The class and individual students will have the opportunity to look at particular case studies and topics globally and locally and how state power and politics clash with human rights and humanitarianism.</p> <p>By looking at the growth of NGOs and other civil advocacy actors and the challenges they face, we will learn about how such international humanitarian actors have moved from the rhetoric of "doing good" to "doing no harm" as they take part in re-thinking their actions and goals. challenges they face. What directions in the future for human rights and humanitarianism? Through multidisciplinary readings, we will explore a series of intellectual and political dilemmas central to re-thinking the meaning and significance of human rights and humanitarian ideas and institutions as "ameliorative" rather than utopian or curative projects.</p>

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Fulani, Ifeona Harrison	SENIOR COLLOQUIUM	<p>Welcome to the first in a two-semester sequence of courses designed to help you write your senior thesis. Call this sequence a journey, and you've got the main idea of our colloquium: we will be traveling, intellectually, imaginatively and physically. We will participate in a series of intellectual engagements – textual, narrative, visual, rhetorical - that we will interpret and analyze, in order to learn from them. The point of these journeys is for you to discover useful models for the kinds of projects you are writing and, secondarily, for you to participate in public scholarship as much as current limitations on movement allow. Our journeys will also include self-investigations, interior travels prompted by your ideas, your inquiries and your expressive impulses as evident in your written and spoken presentations.</p> <p>In addition, this course covers advanced methods and theories associated with the GLS concentration, Cultural and Social Identities, and as necessary we will study selected texts drawn from literary studies, sociology, anthropology and cultural studies as well as texts that reflect the intersections of these disciplines. Mindful of the global and comparative nature of your senior projects, attention will be given as required to the practices of ethnographic and qualitative research as tools to help you describe and research human subjects as well as issues growing out of transnational and transregional perspectives.</p> <p>While the class will meet regularly via Zoom as a group, on certain designated days, students will meet with me individually via Zoom to discuss their thesis. The course is also a workshop, which means that we'll share writing with each other in structured ways that aim to help you think deeply and research more effectively as well as write with clarity. Students are encouraged to use their previous work as sources for ideas and inspirations. Thesis topics originating from information gathered during the Junior Year abroad are especially encouraged.</p>
Gillespie, Michael	ARTS AND CULTURES ACROSS ANTIQUITY	<p>This course examines human literary and artistic expressions from their origins through the end of antiquity, roughly the 7th century CE, exploring a host of ancient cultures, including Near Eastern, Egyptian, Greek, Chinese, Roman, early Christian, and Indian.</p> <p>But what occurs at the moment we encounter these cultures? What does it mean to "cross cultures," and what happens when we cross from one culture to another? Consider some of the various and often contradictory meanings of the verb "to cross": "to lie or be situated across"; "to cancel by marking a cross on or drawing a line through"; "to run counter to"; "to confront in a troublesome manner"; "to go from one side of to the other"; "to cause (an animal or plant) to interbreed with one of a different kind"; "to move or pass from one character, condition, or allegiance to another"; "to meet in passing especially from opposite directions." These definitions, in all their variety and contradictions—ranging from the neutral to the hostile—describe some of the possibilities that occur when crossing, or translating, from one culture to another. In a literal sense, "translation" means "to carry across" (from the Latin <i>translatio</i>), and we will pay close attention to what happens during that crossing. This course foregrounds the concept of translation—both as a "carrying across" of meaning and as a metaphor for understanding.</p> <p>We will analyze a range of genres, forms, and styles of both literature and visual art. The course is global in scope, and we'll explore connections among various parts of antiquity that illuminate the ancient world while helping us to comprehend better our own modern experience.</p> <p>All students will benefit from active engagement in the course—through the reading and writing assignments; forum discussions; and special field trip, either online or in-person.</p> <p>Students will develop their ability to think critically and write thoughtfully, to interpret and appreciate a variety of literary and visual texts, and to become more aware of interpretive and expressive traditions and the contexts in which they were made and how they continue to resonate.</p>

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Gramer, Regina U	GLOBAL WORKS AND SOCIETY: MODERNITY	This course provides a historical approach to some of the most fundamental and innovative ideas that emerged from the Enlightenment to the present. We will study classic texts written by Jean-Jacques Rousseau, Adam Smith, Karl Marx, Erich Fromm, Frantz Fanon, and Simone de Beauvoir within the context of their own time and test their ideas from a variety of different perspectives, such as cross-cultural and interdisciplinary ones. What stakes, for instance, did slaves in Saint Domingue have in the French Revolution, or moral philosophers in global markets, Marxist revolutionaries in British colonialism, psychologists in capitalism, psychiatrists in decolonization, or European women in the emancipation of African-Americans? We will discuss the ways in which empire, capitalism, war, and globalization have shaped discourses on race, class, gender, violence, and human rights since the French Revolution and explore their contemporary relevance. Students will learn to engage in multi-disciplinary research and debate.
Gramer, Regina U	SENIOR COLLOQUIUM I	My plan is to let you grapple with new frameworks first, that is Shringarpure (a scholar of comparative literature) who puts colonialism front and center, and Masco (an anthropologist) who puts nuclear nationalism and nuclear colonization front and center. Let's see what happens if we think of the Cold War not simply or predominantly as US/Soviet tension, but tension between decolonization/recolonization (rooted in problems of/dynamic of industrialization/empire as opposed to just Marx and Stalin). Then, let's grapple with Masco's nuclear issues (not simply the arms race, as how the nuclear defines aesthetics, ways of life [including cancer rates and sense of time, etc.], and how it defines our present (even though we don't focus on the bomb the way we used to during the Cold War). Then, we will put Cold War Civil Rights on the agenda with Dudziak, which, among other things, will allow us to historicize the transnational protests of BLM. And the questioning will go into various directions: For instance, does progress in Civil Rights happen only when it suits global strategic needs? And: Why did the global protests (across the Iron Curtain) in 1968 not end the Cold War, but the one-sided, voting with feet" in 1989 did (to the extent it did)? With these questions/frameworks in mind, we will go back into the traditional literature and topics of the Cold War and think of ways to expand/reframe the classic sources in light of decolonization/recolonization, nuclear colonization/nuclear nationalism/technoaesthetics, and transnational protest and reform movements. We will look at the Cold War as an ideological East-West conflict, a conflict over developmentalism shaping the Global South, a costly and deadly conflict ("Black Book of Communism"; v. "Black Book of Capitalism";), and an uneasy blending of utopian and apocalyptic registers (What if, with the end of the Cold War, "we"; lost not so much "our" enemy as our utopian striving?).

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Gramer, Regina U	SENIOR SEMINAR	My plan is to let you grapple with new frameworks first, that is Shringarpure (a scholar of comparative literature) who puts colonialism front and center, and Masco (an anthropologist) who puts nuclear nationalism and nuclear colonization front and center. Let's see what happens if we think of the Cold War not simply or predominantly as US/Soviet tension, but tension between decolonization/recolonization (rooted in problems of/dynamic of industrialization/empire as opposed to "just" Marx and Stalin). Then, let's grapple with Masco's nuclear issues (not simply the arms race, as how the nuclear defines aesthetics, ways of life [including cancer rates and sense of time, etc.], and how it defines our present (even though we don't focus on the bomb the way we used to during the Cold War). Then, we will put Cold War Civil Rights on the agenda with Dudziak, which, among other things, will allow us to historicize the transnational protests of BLM. And the questioning will go into various directions: For instance, does progress in Civil Rights happen only when it suits global strategic needs? And: Why did the global protests (across the Iron Curtain) in 1968 not end the Cold War, but the one-sided "voting with feet" in 1989 did (to the extent it did)? With these questions/frameworks in mind, we will go back into the traditional literature and topics of the Cold War and think of ways to expand/reframe the classic sources in light of decolonization/recolonization, nuclear colonization/nuclear nationalism/techno-aesthetics, and transnational protest and reform movements. We will look at the Cold War as an ideological East-West conflict, a conflict over developmentalism shaping the Global South, a costly and deadly conflict ("Black Book of Communism" v. "Black Book of Capitalism"), and an uneasy blending of utopian and apocalyptic registers (What if, with the end of the Cold War, "we" lost not so much "our" enemy as our utopian striving?).
Harouse, Janet	HISTORY OF THE UNIVERSE	Students in History of the Universe examine the nature of science as a way of looking at the world as well as to investigate the "world" through historic perspectives. We examine the nature of matter, energy, space and time and the forces that continue to shape the Cosmos. Topics include "starlife," planetary systems (including exoplanets) and the universe itself. The course begins with class discussion and examples of scientific thought and methodology. A retrospective survey on astronomers, physicists, philosopher, and mathematicians will provide a starting point for exploring the Universe. Our readings & discussions include the works of Avicenna, Ptolemy, Al Sufi, Newton, Curie, Einstein and Hubble to name a few. Through deliberate thought students acquire an understanding of modern science: its development and methods, strengths and limitations of science and the scientific method.
Hartman, Amie	WRITING AS EXPLORATION	In this course, we'll consider writing as more than just a vehicle to communicate ideas, but as a means to explore, think, discover, and deepen them. We'll also consider the interrelationship between writing and reading-both of which are processes of thinking and discovering ideas. We'll write informally, through weekly discussion forums, short writing exercises and responses, and freewriting in and out of class. We'll also present our ideas formally- in two longer essay projects and one group presentation. We'll work on strategies for generating and clarifying ideas, refining analytical thinking, using evidence effectively, controlling detail and generalization, and developing a sense of voice and audience. We'll approach writing as a practice and a process that develops over time. In this class, I encourage you to take risks in your writing and thinking, to engage fully and wholeheartedly in the revision and feedback process, and embrace the work that it takes to move through the stages of the writing process. As a class theme we will examine stories and narratives and how they function for us as individuals as well as society. We will read, tell, watch and examine stories and narratives about others, as well as examine our own stories. Some questions we will ask are: To what extent do stories capture the "truth"? How do we connect to stories that may be foreign to us? Why do some stories intrigue and some disturb us? What do the stories we tell say about us and how we see the world or others? We will read memoir, fiction, essay, drama, and film as inspiration for our own thinking and writing. You will write two essays this semester, and work in a small group on one final project- each of which will go through several drafts and peer review.

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Hatcher, Jessamyn	ARTS AND CULTURES OF MODERNITY	<p>"Enlightenment thinkers... had the extravagant expectation that the arts and sciences would promote not only the control of natural forces but also understanding of the world and of the self, moral progress, the justice of institutions, and even the happiness of human beings," writes the philosopher Jürgen Habermas. "The 20th century shattered this optimism," he continues. "But the problem won't go away."</p> <p>In this course, we will study novels, films, theory, poems, art, fashion, and popular culture drawn from the early 19th century to the present. In the process we will examine the "extravagant expectations" Habermas speaks of and how--and who--they came shatter, or depended on shattering in the first place. We will also explore the "problem that won't go away"--that is the undiminished need to increase and equalize human beings' life chances, make institutions more just, and understand the world and ourselves. We will pursue the possibility that art can offer a non-trivial tool for this work, and can function as "equipment for living."</p>
Hatcher, Jessamyn	SENIOR COLLOQUIUM I	<p>What is the senior thesis? This year you will each do something beautiful and difficult: write--or make--a thoughtful, coherent, compelling, 40–50 page thesis, or its equivalent in another medium. It will be a thesis that you're proud of; the culmination of four years of study at GLS; it will take up an a global issue of contemporary importance in the framework of the CCP concentration; it will be cross-cultural, interdisciplinary, and grounded in history; and it will be something you can take with you into the world.</p> <p>In CCP, you have the option to write one of three different kinds of theses. In this course, we'll talk about the three choices, and you'll have the chance to study previous theses of all three types:</p> <ul style="list-style-type: none"> •You can write a written thesis. For the general guidelines, please see: GLS Senior Thesis Guidelines •You can submit a "written thesis with a creative component" (a website, a film, a presentation or performance). •You can produce a "creative thesis" (novella, short stories, film, play, etc.), which requires a "process document" in addition to your creative project. For details, see Thesis with Creative Component.docx . If you opt for the latter, the objective this term is for you to produce a substantial part of the creative part of your thesis and write the first two chapters of the process document ("1. The pre-production process" and "2. The production process"). The Literature Review and the Prospectus will form part of the process document. <p>What is this course? This four-credit course, Senior Colloquium, is followed in the spring semester by the six-credit course, Senior Thesis. We will stay together both terms. The point of the yearlong sequence is to support your work--from your initial idea to the completion of your thesis, submitted on March 15. To this end, the sequence is organized as an intensive research and writing workshop, combining discussion, peer feedback and review, oral presentations, and one-on-one meetings.</p> <p>What you will accomplish this semester: This semester you will concentrate on developing your research inquiry and its right-sized parameters; creating an epistemological base for your inquiry comprised of primary research, secondary research, and a set of critical lenses; and building the form to house your project in. You will leave at the end of the semester with a prospectus; a literature review; a significant part of the project itself (first chapter, essay, or segment depending on the nature of the project); and a developed project plan to build on that will help you to complete the thesis in the spring. The syllabus is designed to distill this work into component, graduated steps.</p> <p>My role: My role as your professor and thesis director is to foster research directions, help you refine ideas, support your efforts in giving shape to the thesis as it evolves, and, most importantly, keep you on track to complete the project by the spring term.</p> <p>Your role: Each section of the Colloquium/Thesis course brings students in the same concentration who have spent their junior year at various locations; by bringing you together, students gain a global perspective on their topics by drawing on the experience of your peers.</p> <p>Your role is to keep to the deadlines, and immerse yourself in the work of research and writing, and to support one another. Your thesis project should be your number one priority each week. If it's not, there is a strong likelihood you won't complete the thesis and you won't graduate.</p>

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Heiser, Erin	WRITING AS EXPLORATION	<p>This course asks students to look at the world around them and to observe the ways that art reflects or represents the world. We will focus on the topic of Art (defined broadly to include writing like literature – essays, poems, but also film, television, music) and current events, looking at the ways various artists have responded to the current events that have recently dominated the media and our lives and how have artists of all kinds now and throughout history have responded to political situations, injustice, and oppression. We will think critically about the function of literature and art in today's world and explore these important questions:</p> <p>Is art dangerous? Do artists tell the truth? What's so dangerous about telling the truth? Does art (particularly literature, film and television) reflect the world or create it? We will look closely at a variety of texts using intersectional, critical analysis. Reading and writing are important companions. Our class discussions and our writing will be spurred by studying both short and long form essays. Through close examination and rhetorical analysis of literary essays, personal narratives, essays of place, persuasive, and exploratory essays, we will use various texts to spur class discussions and generate ideas for students' own writing.</p>
Hoffman, Ari Ross	ARTS AND CULTURES ACROSS ANTIQUITY	<p>This course examines the art and thought of what we have taken to calling the 'ancient world.' This period, from the very beginning of recorded history to the end of the great empires of antiquity, is foundational for understanding the world we live in today. The ancient world was interconnected, globalized, and often avant garde in ways that remain resonant. We will focus on how individuals and social relations are shaped in literature, the visual, plastic, and performing arts, and through music.</p> <p>This course will pay special attention to the strangeness of antiquity. By this I mean the ways in which works at a long temporal remove are both familiar and foreign, precedents and paths not taken.</p> <p>2</p> <p>Ancient texts are both mirrors onto how we live now and windows into a different time entirely. It is easy to look at the texts of the past as static and solemn. We will take the opposite approach and focus on those dimensions of these works that are fluid, dynamic, disconcerting, or radical. Even as we firmly delve into cultural context, we will be alert to the afterlives of these formative texts, and the ways they continue to haunt and inspire modernity.</p> <p>We will focus on close reading of both literary and visual texts and the practice of interdisciplinary modes of analysis. Our thinking will be cross-cultural as we develop connections between various parts of the world, discussing different traditions through diverse genres, including literature, the visual, plastic, and performing arts. This course will provide a foundation for future study in the Arts and Cultures sequence as well as the humanities more broadly.</p>

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Hogan, Brendan	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>This is the third part of a three-part survey that focuses on key primary texts in history that have responded to fundamental human questions in philosophy, political science, and enlightenment and modernity. By exploring the works of thinkers such as Rousseau, Kant, Marx, Nietzsche, Wollstonecraft, Freud, Fanon, and others we are invited to join a critical and necessary conversation if our existence under conditions of modern society is to have more than a merely superficial meaning. The line of questioning we are engaging in follows a historical and geographical arc. These authors are located in their own specific tradition and contexts; their geographical, political, and historical locations diverge greatly. The core issues of this inquiry include, but are not limited to: matters concerning the relation of reason and politics, the nature of reality and justice in political theory, the relation of power to reason, human nature, and the question of international expansion and empire with respect to thinking through these questions. This course has two objectives: To provide a deeper understanding of several of the main sources of our own contemporary social and political world and to develop our critical capacities with regard to interpreting, analyzing and expressing our judgments in writing and speaking on these fundamental questions of human existence for ourselves, in our own time. Thus, this course will take a somewhat experimental tack. Past texts will be interwoven with more recent texts, so that themes can emerge and become analytically clarified in terms of our political present. This course requires critical reading and thinking of a small collection of the greatest minds' responses to fundamental questions from enlightenment up until the current cosmopolitical arrangement of global powers.</p> <p>Though a variety of themes will necessarily come up in this course, the threads of critique and politics, human nature and power, and global political history in light of our contemporary normative landscape will be developed and emphasized. Thinkers' location with respect to various study abroad sites will also be highlighted.</p>
Hogan, Brendan	SENIOR COLLOQUIUM I	<p>The Colloquium topics represent a combination of the instructor's expertise and background and the group's interests and objectives for their final thesis. Students learn to analyze and interpret a number of theories and methods in their respective concentration. They improve their critical research abilities and are able to articulate their own research, both in written and in oral form. Students build on a research paper/project proposal that they originated (and had approved) at the end of their junior year, with the goal of producing an advanced level, research-based thesis project.</p> <p>Toward that end, each student brings to the class an existing proposal.</p> <p>The students read and discuss assigned readings for the first 1/3 of the semester; the remaining time is spent developing individual research projects. A further goal of the colloquium is to teach students to organize and produce cogent, effective public presentations of their research. Thus, the second half of the course is structured as a workshop in which students review, critique, and help revise each other's work. Each student presents his/her research twice during the course of the semester.</p> <p>Senior Colloquia are primarily discussion-based. Students attend two graduate- or post-graduate level seminar or lecture events directly related to their senior thesis project at either NYU or any other university or cultural institution in the larger New York metropolitan area.</p> <p>In this particular colloquia, deep questions about the axes of analyses are investigated. Starting with the philosophical foundations of the social sciences, moving through the foundations of ethics and rights discourse.</p>

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Horan, Molly C	WRITING AS EXPLORATION	<p>This class is designed to make you a stronger essay writer, but also to challenge your ideas about what an essay looks like, and what the role of an essay is. A personal essay's purpose might be to allow the reader to be understood, or to examine an important issue that can often seem abstract and distant in a very personal context. A journalist's essay's purpose might be to transform what could be perceived as dry facts into the kind of narrative that allows a reader to engage with a complicated question, or it might be to bring multiple threads of a story together into one cohesive whole. Essays can be illustrated, essays can be read aloud in podcasts, essays can be one page short or pages long. The tools you develop in this class will help hone and join together your storytelling skills and your analytical skills to help you create pieces that can transport readers to a new space or frame of mind. We'll do this by focusing on essays that examine the many identities we inhabit every day, whether those are identities that are given to us or ones we cultivate.</p> <p>Over the course of the semester, we will consider essays of all genres as a class, analyzing their strengths and weaknesses, and learning how to utilize their tools in your own work. You will write three major essays, in addition to shorter reflective essays. Each of the major essays will go through several drafts, and receive feedback from both myself and your classmates.</p>
Hornig, Susanna Helen	CREATIVE WRITING: PLACES	<p>Our Creative Writing workshop will focus on narrative storytelling in fiction, poetry, and creative nonfiction. Together, we will examine published work as mentor texts and models for craft, technique, and style, which will provide you with the tools and resources to create your own original pieces. Weekly informal reading and writing exercises will help you generate material which you will develop into full drafts to be workshopped by the whole class. After being workshopped, you are expected to revise and polish your pieces to submit as part of your Creative ePortfolio per the due dates listed on the course Calendar.</p> <p>My goal is for us to build and foster a safe, warm, supportive, inclusive, and respective community this semester. And I'm so excited that we'll be collaborating together. Imagination, creativity, active listening, respect, close reading, discussion, participation, and peer feedback are crucial to our collective work. Each individual has multiple roles here. As a writer, complete all of the assignments with care and thoughtfulness, challenging yourself to be a better thinker and writer. As a reader, read assigned texts with care and attention, be they published or a peer's material. Annotate as you read. Look up what you don't know. Ask questions of the text and bring these to class. As a citizen of this class, come prepared for each synchronous class session and submit all assignments on time. Be prompt and participate actively in our shared online spaces. Be respectful of our community's feedback, opinions, and ideas. Show evidence of your learning.</p>

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Horng, Susanna Helen	GLOBAL TOPICS:	<p>Documentary films are a discovery and exploration,, a method of developing inquiry and critical thinking, a tool for connecting communities local and global. This course will provide an overview of influential documentary films, filmmakers, and storytelling techniques from the early twentieth century forward. Students will develop a filmmaker's vocabulary and the ability to identify and analyze film clips as evidence of this specialized vocabulary from historic, archival, and contemporary documentary films. Students will synthesize their knowledge in assignments. Attention will be paid to the interpretation of creative works in the context of their circulation, adaptation, remixing or reinventing across cultural borders. Students will also learn key filmmakers in the history of documentary film, their innovations, and important films.</p> <p>2</p> <p>The viewing, reading, written work, and project proposals leading up to the responses and final paper should not be seen as distinct assignments in and of themselves, but as connected to motivating and stimulating conversation within our class community. This process will prepare you for advanced work during your junior and senior years. If you take these seriously and expend the effort, you will transform your creativity, critical thinking, and writing.</p> <p>My goal is for us to build and foster a safe, warm, supportive, inclusive, and respective community this semester. And I'm so excited that we'll be collaborating together. Crucial to our collective work are your class participation in discussions, peer feedback, active listening, and close reading. Each individual has multiple roles here. As a creative producer, complete all of the assignments with care and thoughtfulness, challenging yourself to be a better thinker and writer. As a viewer and reader, annotate and take notes as you watch or read the assigned work. Look up what you don't know. Record responses to the guiding questions on your text and share these in class. As a citizen of this class, come prepared for each class session and submit all assignments on time. Be prompt and participate actively in every class in our shared online space. Be respectful of our community's feedback, opinions, and ideas. Show evidence of your learning during class activities, peer feedback, and in your writing, and you will do well in this course.</p>
Isikara, Baki Güney	PRINCIPLES OF MACROECONOMICS	<p>This is an introductory course to macroeconomic theory, covering its core concepts and tools so as to equip students with a sound basis for economic reasoning. First, we will take a brief look at the emergence of the current socio-economic system and understand its distinctive properties such as the guiding role of profits, division of labor and specialization, productivity increase and accumulation. Then, the method and vocabulary of macroeconomic analysis will be gradually introduced from a pluralistic perspective, demonstrating to the students the fact that there are substantially different ways of approaching the same question. In every possible occasion, we will apply the emerging conceptual knowledge to real world examples in a critical manner so that students develop the skill of interpreting the world around them. By the end of the semester, students will not only be familiarized with core concepts such as investment, unemployment, GDP, growth, distribution, and consumption, but at the same time relate these analytical tools to the complex of social relations and systemic tendencies, upon which everyday economic interactions and problems arise.</p>

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Isikara, Baki Güney	PRINCIPLES OF MICROECONOMICS	<p>This is an introductory course to microeconomic theory, covering its core concepts and tools such as supply and demand, elasticity, consumer and producer surplus, and so on. We will also discuss the application of these concepts to consumer and firm behaviour, and explore problems like monopoly, monopolistic competition, and oligopoly from microeconomic perspective.</p> <p>We will first take a brief look at the emergence of the current socio-economic system and understand its distinctive properties such as the guiding role of profits, division of labor and specialization, productivity increase and accumulation. Then, the method and vocabulary of microeconomic analysis will be gradually introduced from a pluralistic perspective, demonstrating to the students the fact that there are substantially different ways of approaching the same question. In every possible occasion, we will apply the emerging conceptual knowledge to real world examples in a critical manner so that students develop the skill of interpreting the world around them.</p> <p>By the end of the semester, students will not only be familiarized with core microeconomic concepts, but at the same time relate these analytical tools to the complex of social relations and systemic tendencies, upon which everyday economic interactions and problems arise.</p>
Jaeckel, Johann	PRINCIPLES OF MICROECONOMICS	<p>This introduction to microeconomics aims to provide students with a basic degree of economic literacy to better understand our current social system. The focus of the course lies with the analysis of supply and demand, which forms the basis for microeconomic analysis of production, consumption, the case for and against government intervention, the relation between different factors of production, and the distribution of wealth and income.</p> <p>Economics is a technical discipline with its own specialized vocabulary and methodology; it is also a body of conversations where informed positions widely diverge. A major theme of the course is thus that economics is not simply a compendium of dry facts or bits of knowledge about the economy, but a set of tools and different perspectives that enable us to comprehend, interpret, and debate social and historical questions. By the end of the semester, students will be able to better analyze complex social problems and to critically evaluate economic policy.</p>
Jaeckel, Johann	SENIOR COLLOQUIUM I	<p>This course is the first part of a two-semester sequence designed to guide students in the process of writing a senior thesis. This section of the PRD Senior Colloquium is intended for students who are primarily interested in exploring the socio-economic dimensions of a research topic. In particular, the colloquium is designed for students working on issues in political economy, i.e., questions at the intersection of economics and politics. These include, but are not limited to, research on: economic growth and distribution, poverty & inequality, technological change & innovation, education, class, labor, capital, trade, finance & banking, development, and critiques of capitalism & neoliberalism.</p> <p>After a brief review of the research methods and skills required to successfully complete the senior thesis, students will make in-class presentations of their work. The first round of presentations provides an opportunity to present the overall contours of the thesis project, to document prior work, as well as to discuss possible research questions and hypotheses. During the second half of the semester student presentations focus specifically on a refined version of their thesis prospectus. In addition, students will meet individually with the instructor throughout the semester for detailed advice and guidance.</p>

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Jelly-Schapiro, Joshua Ian	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>Over the first two semesters of Global Works and Society, we have engaged some of humankind's most enduring questions: What is it to be a good and ethical person? What is justice? How can or should members of our social species, given to forging communities and living in a complex civilization, seek to live lives and build social orders that reflect our values? We've explored philosophers' answers to these questions from across the ancient world. We've also examined, in our readings from the Middle Ages, "faith-based" answers to these questions, and the incipient tension—embodied by Aquinas—between faith and reason. In this final semester of Global Works and Society, we will turn our attention to the so-called "age of reason": the span of history, from roughly the 1700s to today, shaped by Enlightenment thought and the rise of science; by secularism and by capitalism; by modern empires and their undoing.</p> <p>In so doing, we will read foundational works of political liberalism. We'll also engage the great "theoretical universes" of Marx and Freud. And we'll look at the ways that historical discourses on equality have often excluded certain people—notably women, and people of color—whose just demands for inclusion shape our politics today.</p> <p>As we continue work to improve our skills as writers, thinkers, and communicators, we will at each turn also focus on the vital import of stories and storytelling to how we humans engage the weighty spheres—from politics to psychology and economics—that shape our modern world.</p>
Julia, Roxana	PRINCIPLES OF MACROECONOMICS	<p>This course will introduce the field of macroeconomic theory and analysis. It will cover the behavior of aggregate economies – national economies for the most part – and the core, mainstream topics of macroeconomic theory such as national income, inflation, unemployment, economic growth and economic fluctuations. It will also analyze related macroeconomic policies (such as fiscal and monetary policies) and examine how they might contribute to, or detract from, human well-being. Critical concerns of the 21 st century – such as distributional equity, sustainability, and the quality of employment – will be discussed within their political, social and environmental context. The concepts will relate to current events to encourage students' engagement in the subject matter.</p>
Julia, Roxana	SENIOR COLLOQUIUM I	<p>This first part of the senior colloquium sequence is designed to guide senior Global Liberal Studies (GLS) students in the Politics, Rights and Development (PRD) concentration with the writing of a yearlong thesis on a global subject of their choice. This section is best suited for PRD students interested in investigating interdisciplinary issues related to the global economy, society, and the environment – and related policies. It consists of a series of group and individual meetings with planned activities designed to help students define their thesis research question/s, identify and analyze the academic literature relevant to their focus, and design and get started with an academic thesis that will serve as a conclusion of their studies at GLS.</p>

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Julia, Roxana	SENIOR SEMINAR	<p>The corporate-driven neoliberal globalization model that has dominated the global economy during the last three decades has shown immense productive and growth capacity, but has also increased wealth disparity within and between nations, and due to its extractive nature, has degraded the natural world at unprecedented rates. The neoliberal commitment to corporate-dominated free markets, the commodification of nature and the assumption that economic growth is the solution to the increasing levels of unemployment, income inequality, and even environmental degradation, have been widely criticized by individuals, communities and organizations across the world. Some of the opponents call for a transformation of global institutions of governance and the harmonization of rules across nations. Others call for more radical changes, seizing this moment as an opportunity to experiment with alternative economic systems, reclaim the power to control local and regional economies, secure rights to food, water, land, and healthy environments, build resilience, restore value systems and ultimately improve the quality of life.</p> <p>This course explores the ideas behind, and actions toward (some of) these alternatives. It is comprised of two components: one theoretical and one experiential. The theoretical component provides a comprehensive overview of the worldviews that brought the system forward, and the theoretical and empirical arguments behind its critics. Theoretical and practical principles needed to build an alternative economic system consistent with just, resilient, sustainable societies – and its challenges – will follow. Finally, discussions will focus on the analysis of experiments and initiatives that are taking place in different parts of the world. The experiential component consists of an urban field project based on a neighborhood of New York City. Students will have the opportunity to interact with a NYC organization working on alternatives and develop a proposal that could be implemented as a means to further the way into the alternatives discussed in the first part of the course.</p>
Karavitis, Gerasimos	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>In this course, we will study some of the most renowned texts of ancient times. We will treat these texts as portals to the worldviews of the ancient civilizations in which they appeared. Our general goal in studying these texts will be to develop more robust perspectives on the human condition. Our course will transgress territorial, temporal, and disciplinary boundaries. We will search for common denominators among the worldviews of people who inhabited very distant regions of the planet, and, with equal energy, we will seek to grasp the intense differences that existed among these worldviews. And we will ask after the use that ancient ideas might have for us today, as we try to give form to our lives in a world vastly different from those inhabited by the ancients.</p> <p>In studying our selected texts, we will focus on the ideas that ancient thinkers developed within three domains of thought: politics, ethics, and epistemology. With regard to politics, we will explore comments on the nature and value of different regime types, the relation between rulers and ruled, the institution of slavery, the phenomenon of war, the question of what makes a political order legitimate, the question of what makes rulers effective, and the problem of human freedom. In regard to ethics, we will explore comments that the ancients made on human happiness, filial piety, the distinction between virtue and vice, the notion of evil, and the tactics that one might employ in the struggle for self-mastery. As regards our epistemological inquiries, we will explore questions surrounding the definition of knowledge, the distinction between truth and opinion, the distinction between essence and appearance, and the idea of non-dualism, and we will also explore some of the insights that the ancients developed about the art of learning.</p>

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Karbiener, Karen	ARTS AND CULTURES OF MODERNITY	<p>What is modernity, and what does it mean to be modern? This course considers how the diverse conceptions and conditions of modernity both shaped and were shaped by the arts around the world. The final feast in a three-part, worldwide celebration of the arts, "Arts & Cultures of Modernity" samples masterpieces from the late seventeenth century to the post- World War II era. During this period, new art forms and approaches flourished, and New York City became a great metropolis and cultural mecca; this class uses these phenomena as opportunities to discuss work as diverse as epic poetry, opera, photography, and the novel, and to use this great city as our classroom.</p> <p>Broadly speaking, this course is an introduction to the close reading and analysis of a selection of the world's great cultural achievements. We will study material from a range of genres, periods, and cultures, and test a variety of interpretive strategies. The course is required because it develops skills and ways of thinking that will be of great use at NYU and beyond: how to be a careful reader, a strong and confident writer, and a convincing critic. It's an important building block in one of the major missions of the Global/Liberal Studies programs: to enable you to become an informed and engaged citizen of the world. By studying the best that we humans have done, I hope you'll be inspired to be the best that you can be.</p> <p>Experiential learning is an important part of my pedagogical approach, and has historically served as a defining feature in the way I have taught this course. A remotely taught course poses challenges to practitioners of on-site pedagogy--challenges I have enjoyed meeting while planning for our very unusual Fall 2020 semester together. Here's the plan: instead of venturing out into the city this semester, we will enjoy some of NYC's most memorable cultural experiences from our own desk chairs. Though we may not be able to take part in a Japanese tea ceremony in the East Village's Setsugekka, its proprietor and tea master Souheki Mori will give us a personal demonstration from her tea room on East 7 th Street. Though I highly recommend visiting the Center for Alternative Photography on West 30 th Street in safer times, we'll supplement our discussion of photography's beginnings with a hands-on cyanotype workshop featuring Argentinian photographer Claudia Cortinez. And though I deeply regret that we cannot enjoy Aida live at the Metropolitan Opera—an unforgettable experience that should not be missed— I am delighted that esteemed contralto Nicole Mitchell (who last year starred in the Met's Porgy and Bess) will help introduce you to the magnificent world of opera. I'll even take you on two New York City walking tours—one over the Brooklyn Bridge, one around NYU's own storied 'campus'— that you can join on Zoom or in person (observing social distancing protocol, of course).</p> <p>In an effort to remind you that you are an important part of the learning process, and to encourage active learning and collaboration even though we must remain behind our own screens, this course utilizes a student-centered approach borrowed from 'problem-based learning' pedagogy. Nine of our sessions will be driven and shaped by your own questions regarding our readings and experiences, and your reactions to your classmates' responses; I will serve as guide and respondent. You will also be encouraged to develop your own paper topics or projects in response to what you've learned as well as what you'd really like to know. Additionally, I sincerely hope that you feel welcome to introduce yourself during office hours, and return to discuss our readings and your ideas. Together, let's test and expand the supposed limits of learning 'remotely.'</p>

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Kemerli, Pinar	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>The last semester of Global Works and Society (Modernity) examines major intellectual and historical events from the Enlightenment and the Qing dynasty (around 1700) to the contemporary world. This period has seen some of the most rapid and significant changes in human society and scientific understanding. At the same time many of the enduring questions of humanity have become even more critical as disparate cultures interact in a new global arena. This course is a cap to the Foundations sequence; accordingly, authors and themes come from a range of texts both interdisciplinary and international. Among the themes the course explores are the philosophical and political debates that followed the creation of global colonial empires, the rise of vast, new international markets, the spread of revolutionary and national liberation movements in the nineteenth and twentieth centuries, new challenges to established property, and the social effects of industrialization.</p> <p>In this session of the course, we approach these themes from the perspective of politics and violence in particular. Covering a wide range of topics including empire, decolonization, democracy, gender and feminism, we will in each instance reflect upon different forms of violence these topics enact, imply, preclude, or seek to overcome. Throughout our perspective will be critical and interdisciplinary and we will pay attention to the mobility of the political texts, ideas, and ideals that we study across the world.</p>
Kemerli, Pinar	APPROACHES: SOPHOMORE SEMINAR	<p>Why do citizens rebel? When is it legitimate to break the law? What makes resistance civil? This course surveys modern theories of dissent and resistance. We will examine the characteristics, justifications, and limitations of major forms of dissent including decolonization and civil disobedience, and focus on liberal, republican, and radical perspectives on what makes such resistance necessary and just. We will also study how contemporary technological transformations have changed the forms and means of resistance and what we perceive as justice and injustice. Our goal is to acquire a historically grounded understanding of key concepts in discussions and justifications of dissent including political obligation, independence, conscience, dignity, civility, refusal, and violent/nonviolent action, and learn to form connections between philosophical debates we study and our contemporary political dilemmas. In addition to textual resources, the course includes analysis of several movies and documentaries on resistance including Chi-raq (2015), The Square (2013), and Malcolm X (1992).</p>
Kemerli, Pinar	SENIOR COLLOQUIUM I	<p>This Senior Colloquium is intended for students who are interested in political theories of dissent, refusal and democratic mobilization. It will be especially useful for students whose projects are interdisciplinary and which mix political theory with ethnographic methods. Relevant research topics include the complexities and complications of democratic action and resistance, violence/nonviolence, the role of gender and race in dissent, theological and moral motivations inspiring action, and the political framing and reception of protest. The first half of the colloquium will be designed to help students clarify and refine the research design of their projects while the second half will focus on individual chapters and the arguments of the thesis.</p> <p>By the end of the semester, you should have (1) a well-defined thesis question on an important topic, (2) a clear plan for answering that question, (3) a good idea about how you will ground your question, arguments, and evidence in the appropriate substantive and theoretical literature, (4) one finished chapter and a detailed outline of your next chapter (which you will complete over the winter break), and (5) the overall outline of your thesis and a working bibliography.</p>

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Kiceluk, Stephanie	ARTS AND CULTURES ACROSS ANTIQUITY	<p>Arts and Cultures Across Antiquity ACA UF101 offers an introduction to the literature, art, and architecture of ancient cultures up to the advent of Christianity. The overarching purpose of the course is to examine how various early societies expressed their fundamental beliefs about the philosophical, psychological, and moral aspects of human life through the forms of aesthetic representation they created. Emphasis will be placed on interactions and exchanges among these societies in the creation of these forms. An ongoing problematic within the course will be defining its subject matter: What is culture? What is art? Beauty? What do they have to do with being human? How is the production of such ideas and objects necessarily global? With these questions in mind, we will pursue three interrelated strands of inquiry.</p> <p>The first strand will explore WHAT different works say about our deeply rooted fears and wishes regarding love, death, fate, power, justice, and freedom, with special emphasis on gender and sexuality. We will examine how relations between various entities—mortals and gods, men and women, the self and society—were conceptualized and reshaped over the centuries. The second will analyze HOW the works we study convey the meanings and achieve the effects that they do. We will study a range of types or genres of expression created by artists and poets, and the techniques and strategies they used to shape their work and address their audiences. We will ask what the text itself tells us about the very strategies it uses and the reactions it produces and, consequently, about the making of art and of beauty in general. Our third line of inquiry will ask WHY we study these works, and what we—entrenched in modern culture and society—can gain from entering their worlds and from participating in the desires, anxieties, and beliefs of the humans who created them so long ago.</p>
Kola, Azeta	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>This course looks into classic texts in order to survey the moral, political, and philosophical thought of the ancient world. We seek to discover a common human thread as expressed through four different literary traditions—those of classical China, the Bible, ancient Greece, and ancient Rome. Historical topics include the rise and fall of the Greek city-states, the development of classical Greek philosophy, the intellectual ferment of China before its unification, the imperial expansion of Rome, the rise of Christianity, and the dissolution of Roman authority during the early Middle Ages. In addition, we also consider philosophical issues that arise during the period, such as the proper exercise of political power, the relationship between the state and the individual, the relation of religion to morality, what constitutes a good life, rationality and knowledge, the existence of free will, the relation between mind and body, fundamental ethical principles, and the effects of political freedom and the rule of law in a society. The course asks students to examine these issues critically, so class discussion will be very important.</p>

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Kolisnyk, Mary Helen	WRITING AS EXPLORATION	<p>This is a course in essay composition, though maybe not of the kind of composition that you are accustomed to writing. In it, we will work on 3 distinct series of small writing and reading exercises intended to activate your creativity and insight. Each series, or progression, will last for about a month, and will culminate in a 6-8 page essay that I hope will expand your understanding of what an essay is.</p> <p>It may not seem to be so, but your ability to sketch the origins of your own attitudes and the responses you have to your reading are central to a liberal arts education. College learning communities rely on students who can not only expand their knowledge base by taking in information, but who can also enhance their means of understanding complex issues, and who can reason their way through dilemmas and contradictions. A writing class that focuses on the many varieties of essay form and on verbal precision assists students in coming to conclusions, and can help to set the intellectual adventures of college on track. These 2 features will hold our attention throughout the semester as we practice close reading and bring it to bear on the essay writing process.</p> <p>Another important focus of our course will be learning to revise – using the compositional process to raise and address new questions, and to develop your ideas in new directions. Revision is about enhancing the overall quality of the thinking in final drafts (the ones you hand in: no essay is ever really finished!). What this means will become more apparent as the semester proceeds, but the most important thing to remember about Writing As Exploration is that it is designed to stretch each individual's writing abilities, not to allow them to remain where they are now.</p> <p>Other administrative expectations and guidelines are listed below. Your principal job in the course is to do all the assigned work, being as aware as you can be of what you do when you write. My job is to help you understand what good, university-worthy writing entails, and to help you find ways of optimizing what you already know. I look forward to working with you all!</p>
Kreindler, Katharine R	ARTS AND CULTURES ACROSS ANTIQUITY	<p>Ancient peoples produced some of the most striking and significant works of art known to man. In antiquity, many marveled at these great works, such as literature like The Iliad and The Book of Songs, architecture like the Great Pyramids at Giza and the Indian city of Harappa, and visual arts like the Aphrodite of Knidos and the Prima Porta of Augustus. In this course, we will examine great works of literature, poetry, epic, visual and plastic arts, and architecture. Our goal will not simply be to gain an appreciation for the aesthetic and technical excellence of these works, but we will contextualize, analyze, and interrogate these works to better understand the peoples who produced these them, along with their institutions, cultures, and lived experiences. This class, the first in a three-course series, will cover materials from the ancient Old World. Chronologically, we will examine materials that span the Neolithic Period to roughly 400 CE, the approximate time when three great empires, the Roman, the Gupta, and the Han Empires, came to an end. We will cover a broad geographic area, examining materials from the Middle East, Egypt, Greece, Rome, India, and China. We will adopt a broad geographic approach in order to compare and contrast ancient works of art and peoples; this approach will highlight some of the commonalities of ancient human experiences, while also illustrating the unique aspects of each culture.</p> <p>In order connect different peoples, cultures, and experiences, this course will be organized thematically. This means that we will not proceed in a straight chronological line, nor will we examine each region in isolation. Rather, the course will be broken up into five thematic units, which will provide cohesion to the included materials and will relate to various concentrations of the Liberal Studies program, such as politics, economics, religion, and identity.</p> <p>As the first course in a series, we will interrogate how these great works have influenced, and continue to influence, later cultures. In fact, many of the works that we will study in this course still exert immense influence today. Therefore, in addition to contextualizing each work of art, we will examine relationships between antiquity, the more recent past, and the present day.</p>

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Krimper, Michael Jason	ARTS AND CULTURES ACROSS ANTIQUITY	In this section of "Arts and Cultures across Antiquity," we will return to the ancient past in order to think about what has disappeared, what we take for granted today, and what might still shape the future yet to come. While reading ancient texts and objects, we will focus in particular on different stories, conceptions, techniques, practices, and arts of ecstasy in ancient civilizations across Mesopotamia, the Mediterranean, and Asia. The word "ecstasy" names an experience at the limits of human expression, desire, knowledge, and being, which has played a fundamental role throughout history in determining the place of the individual in relation to social life, divinity, and the cosmos. In the Ancient Greek, the concept of ek-stasis signifies an experience which moves you—which threatens to pull you dangerously into the unknown, destroy your sense of self, change you in such a way that you can no longer return to what you used to be. In this spirit, we will examine subjects in ecstasy from multiple vantage points, navigating between works of literature, philosophy, theology, mythology, religion, visual culture, and the performing arts, with an eye to the debates of the present.
Kukushkin, Nikolay	LIFE SCIENCE	What makes our species, Homo sapiens, special among others that inhabit planet Earth? To put this question into perspective, we will go as far back in time as biology can take us. The first half of this class will begin at life's origins 4 billion years ago. We will trace the evolutionary path from simple molecules to replicating cells, from microorganisms to plants and animals, and finally from the earliest animals to human ancestors, always asking the same question: how does our own lineage stand out among the infinite ways to be alive? By understanding other species, past and present, we will learn more about our own. In the second half of the course, we will examine the origins of human mental function. Beginning with the basic organisation of a nervous system, in this part of the class will aim to unify the biological understanding of the brain with theories of language, consciousness and cultural evolution. In addition to the lecture series, the class features activities and group projects designed to accompany the ongoing topics. These projects will require a combination of analytical thinking and creativity, and will help us learn more about the natural world and the modern scientific process
Lagerweij, Johannes F	GLOBAL WORKS AND SOCIETY: MODERNITY	Are we masters in our own house? -- On the Limited space within which we May and Must realize our Freedom. In this course we will examine some major intellectual and historical developments and events from the early 18 th century to the contemporary world. We will focus, in particular, on ideas of social liberty, freedom and equality -- ideas that we will find developed in texts by Rousseau, Kant, and Mill. Some of these ideas inspired and led to the rise of revolutionary movements. However, these same ideas often lent themselves to justify and, thereby, maintain the establishment of global colonial empires, and the exploitation and forms of enslavement that go with it. We will also read critiques of these Ideas by, for example, Marx, Nietzsche, Freud, and Foucault, as well as by some non-Western thinkers such as Tagore, and Achebe.
Lamoureux, David L	PRINCIPLES OF MACROECONOMICS	This is part of a two-semester introductory sequence dealing with economic principles. The course introduces basic concepts of macroeconomic theory. Topics include unemployment; inflation; aggregate demand; income determination and stabilization policies; fiscal and monetary policies; and the Keynesian monetarist debate over stabilization policy. This course will be based primarily on textbook readings and lectures. Occasionally, additional articles or news stories on current events may be assigned as supplemental material.

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Langer, Irina	WRITING AS EXPLORATION	<p>Writing is always a process. The process can be agonizing at times, but to quote Angela's Ashes author Frank McCourt, "easy writing is vile, hard reading." The class is designed to expand your ideas about writing, rewriting, and broaden your choices for creating a college-level essay.</p> <p>We will be reading essays, short novels, and poetry in a variety of rhetorical modes that are written from the point of view of "the outsider," whether that is the cultural outsider, the psychological outsider, the sexual outsider, the racial outsider, or the physical outsider. These writers and directors are able to convey to the reader/viewer the depth of their situation in a language that exemplifies persuasive, engaging prose while employing Standard Written English (SWE) as well as other dialects when appropriate. Your own experience as an outsider, including being a freshman at a large university, will be used in your written work in dialogue with the authors that we read. The class requires you to share your work within a writing workshop setting that is essential to learning to edit. Through the various assignments and rewrites, this class will teach you 1) how to write clearly, concisely, and with depth of meaning; 2) to be able to read and edit your own work for both style and content by reading and editing the work of your peers; 3) to expand your choices for We will be working on different kinds of writing, from expressive to analytical. There will be a variety of writing assignments, including three longer essays (with drafts), short responses to readings, and informal in-class writing. In all of the reading and writing, we will pay attention to the mechanics of style and voice (including grammar, when needed), to the analytical reading of texts, and to helping you investigate and develop your ideas through persuasive, interesting prose. This class is a workshop, not a lecture, so your active participation and commitment are necessary at all times during the semester. Laptops may be used during in-person class only when the instructor deems it necessary.</p>
Lin, Cammie Kim	LIBERAL STUDIES ELECTIVE	<p>Service Learning Seminar I is the first course in a two-semester sequence for students selected to participate in the year-long Liberal Studies Service Ambassadors program. The seminar integrates intensive weekly service practice with academic coursework and critical reflection. Students who have applied and been selected to serve as a Liberal Studies Service Ambassador partner with organizations across New York City to address social issues in the areas of education, health, and the environment. In this mandatory seminar, Service Ambassadors engage in rigorous coursework meant to ensure that the service learning experience fosters transformative growth for the student—academic, intellectual, experiential, and personal—and meaningful outcomes for the partnering organization.</p> <p>Using John Dewey's "justice vs. charity" orientation as a framework, we will examine how thought, language, and action impact our relationships with others, the way we engage in service, and how we address social issues. With an emphasis on place-based learning, critical self-reflection, and dialogue, we'll build the foundation of a coherent practice of service and leadership and cultivate a community with whom we can deepen our practice over time.</p>
Lin, Cammie Kim	WRITING AS CRITICAL INQUIRY	<p>The concepts of adolescence and coming of age are deeply embedded in the American consciousness. What defines coming of age? Is it a universal experience? To what extent might it be a cultural phenomenon? And is it, as for the narrator in the epigraph above, something that happens in a moment, all of a sudden, without the slightest flicker of a doubt?</p> <p>In this course, we will explore these core questions through reading, research, and writing. Texts will include a wide range of nonfiction (including literary journalism, adolescent psychology, and critical theory) and literature. Major writing assignments will include a short, highly polished piece of narrative nonfiction and an in-depth article that serves as the capstone to a critical inquiry project. You should expect to engage deeply with the course theme, while honing the kind of intensive research, analysis, and writing skills that will prepare you for success in advanced liberal arts courses across the curriculum.</p>

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Longabucco, Matthew	GLOBAL WRITING SEMINAR	Welcome to the Global Writing Seminar, your first-year writing class. In this course, we will engage in college-level writing by reading and writing essays that exhibit intellectual rigor as well as compelling creativity. Our work will take a global focus in its attention, not just to place and narrative, but also to questions of how we can approach stories we gather and sites we visit with mindfulness and a broad sense of context and perspective. Through a process of observation, research, composition, and revision, students will arrive at complex ideas and consider their own agency as alert and artful writers in the world.
Longabucco, Matthew	WRITING AS EXPLORATION	Welcome to Writing I: Writing as Exploration, the first semester of a year-long writing class. In this course, we will engage in college-level writing by reading and writing essays that exhibit intellectual rigor as well as compelling creativity. Our work will take a global focus in its attention, not just to place and narrative, but also to questions of how we can approach stories we gather and sites we visit with mindfulness and a broad sense of context and perspective. Through a process of observation, research, composition, and revision, students will arrive at complex ideas and consider their own agency as alert and artful writers in the world.
Longabucco, Matthew	SENIOR COLLOQUIUM I	Welcome to the Senior Colloquium, the first semester of a year-long seminar and workshop. In this course, we will work together as a group and one-on-one to frame, research, and craft a senior thesis that will represent the culmination of your work in GLS. Our goal will be to design and fulfill projects that work across cultures, histories, and disciplines to investigate complex ideas in an artful way. Part of our work will be to form a community of readers, thinkers, and writers who share ideas and help one another—and in the process, ourselves—create projects that present intellectual material in both a creative spirit and at a professional level.
Lumbley, Coral	ARTS AND CULTURES ACROSS ANTIQUITY	Social environmentalism and scholarly ecocriticism dovetail in this section of AC I, which focuses on how early human representations of the natural world and non-human animals (from rain clouds to earth worms) express human beliefs about how people ought to live. Working from this lens, we will explore how expressive media (literature, visual art, architecture, song, and dance) originating in the ancient and antique periods draw on natural phenomena to define humanity itself. Questions we will explore include: How do our own assumptions and beliefs refract what our sources are representing? How do beliefs about human exceptionalism and superiority shift over time and space? How do interactions with non-human things affect basic social conventions like sexuality, gender, and race? Why do humans, ancient and modern, feel the need to create stories and to make art? Why bother studying the beliefs and creations of humans at all?
Mahootian, Farzad	GLOBAL WORKS AND SOCIETY: ANTIQUITY	Global Works and Society: Antiquity spans the period from pre-history to around 700 CE and examines relationships between patterns of action, belief and thought in ancient societies as compared with those of current cultures. Our section of GWA emphasizes philosophy, religion and science as key formative socio-cultural factors. We study the historical development of religion, science and philosophy in Greece, India and China, as well as reflecting philosophically on the basis and rationale of their concepts and cosmologies. Key texts include Apology, Meno, Phaedrus and Timaeus (Plato), On Christian Doctrine (Augustine), Dao de Jing (Lao Tzu), the Upanishads, the Bible, and The Man in the High Castle (P.K. Dick). The latter is a work of speculative history that casts an interesting light on intersections of “western” and “eastern” ways in the semi-fictional world of 1960s San Francisco.

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Mahootian, Farzad	SCIENCE OF TECHNOLOGY	<p>Science and technology have progressively broader and deeper impacts on the social, cultural and personal lives of increasingly larger portions of the world's population. As information technology becomes more integral to the major organizational structures and functions of contemporary societies, we become more acutely aware of the role that science and technology play in shaping our emerging global civilization. Correlatively, political, social, religious and esthetic values significantly shape the progress of science and technology. Historical investigations of discoveries and inventions have demonstrated profound mutual influences between human values on the one hand, and science and technology on the other. Our approaches to understanding the complex mutual influences between science, technology and society must necessarily be both interdisciplinary and global.</p> <p>We will spend part of the course learning about some of the science and technology that shape the actual, imaginal and virtual environments in which we are immersed. Another part of the course is concerned with the historical, social, psychological and personal impact of sciences and technologies. A third part, which is distributed unequally between the other two halves, will be concerned with the aesthetic, emotional and spiritual aspects of technology.</p> <p>It is my hope that we as a class, and you as individuals will seek to integrate the variety of perspectives suggested by, but not limited to, natural and social sciences and the humanities. Modern science originated from the dialogue between civilizations, different cultures. Similarly, it progresses in the interactions among disciplines and continues to be driven by cultural imaginaries. So it is natural that future technologies arise from future interactions and dialogues. A variety of perspectives must be engaged to understand the sources and drivers of technoscientific change.</p>
Manko, Vanessa K	WRITING AS EXPLORATION	<p>Writing as Exploration has two main objectives. The first is to develop self-confidence and fluency through the use of writing to express, explore, and develop ideas through a variety of modes, including informal writing (free writing, journal writing, etc.). The second objective is to practice the critical and analytical skills you will use throughout your undergraduate career. For this course, we will focus on the personal essay, reading and analyzing its many forms from personal essays that employ narration and description to those that present an argument or concern larger social and political matters. We will write our own personal essays, and we will also learn to write about the personal essay, practicing the literary-critical analysis used in academic writing. Our readings will serve as guides for our own writing and each week we will explore a main theme—family, place, person, work, for example.</p> <p>We will workshop writing in class, comment on peers' essays through peer review, shared Google docs and other collaborative assignments and you will meet with the instructor in conference at least two times over the semester. Short writing assignments over the course of the semester will help generate essay ideas. Readings will include works by Ta-Nehisi Coates, Joan Didion, Aleksander Hemon, Maxine Hong Kingston, Jhumpa Lahiri, Hisham Matar, Gabriel Garcia Marquez, Haruki Murakami, Suketu Mehta, Vladimir Nabokov, Michael Ondaatje, Rebecca Solnit, Valeria Luiselli and Zadie Smith among others.</p>
Marcelle, Lauren	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>This course examines major intellectual and political movements of the modern world—from the opening of the 18 th century down to the present. . Our central area of inquiry will focus on the role of the Enlightenment's conception of reason. We will examine the nature of reason so conceived, and trace its effects on the radical alterations of economic and political relationships that marked the 18 th -20 th centuries. What did the proponents of the Enlightenment mean by reason and why did they suppose a commitment to reason could be the basis of a society that was at once morally just and conducive to human happiness? By answering this we can raise the question: What is the modern conception of reason, and do we still suppose that commitment to rationality can lead to justice and happiness? And if not, what are the alternatives?</p>

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Martin, Kristen	WRITING AS EXPLORATION	<p>Food writing has become ubiquitous in recent years—we all consume it every day, whether consciously, by searching for a restaurant review on Yelp, or unconsciously, as we scroll through captions on Instagram photos. We have become obsessed with documenting our experience of food, capturing a static portrait of each ephemeral bite. But the best food writing does more than just record and evaluate a meal's looks, smells, and flavors—it illuminates beyond food's immediate appeal, providing insight into identity, culture, memory, place, politics, economics, and history. In this section of Writing as Exploration, we will read, discuss and write pieces that provide that insight.</p> <p>Students will hone skills key to writing creative nonfiction and essays: finding stories, thinking critically, understanding and engaging with audiences, observing, reflection, and engaging the perspectives of other thinkers and writers. Over the course of the semester, students will write two drafts each of three main writing assignments: a personal essay, a close reading essay, and a critical analysis/conversation essay incorporating multiple perspectives that considers the intersection of food and place.</p> <p>For models, we will consider pieces by long-esteemed food writers like M.F.K. Fisher, as well as contemporary works like Francis Lam's ode to his mother's Chinese stir-fried tomatoes and eggs and Mayukh Sen's interrogation of how fruitcake became a slur. We will read and respond to texts that use food as lens through which to consider cultural collision and cultural exchange across the globe, from Michael W. Twitty's food-centric exploration of his ancestry from Africa to America and slavery to freedom, to Nigerian chef Tunde Wey's essay "The Nigerian-Appalachian Remix," to historian Heather R. Lee's study of the history of Chinese restaurants in America and the Chinese immigrants who worked at them during the time of the Chinese Exclusion Act.</p>
Masri, Heather A	ARTS AND CULTURES ACROSS ANTIQUITY	<p>This course examines the ways ancient peoples sought to understand their lives and their place in the world through literature and art. We begin at the beginning, by comparing creation stories from different cultures, then examine the archetypal hero's quest as Gilgamesh struggles to come to terms with his own mortality. This ancient epic raises questions about heroism and identity and the way human beings define themselves in relation to nature and the divine—questions that will be recurring themes throughout the course, which covers the period up until roughly the 6th century CE.</p> <p>In particular we will examine the ways people have confronted death with counter-narratives of rebirth and immortality—literally in a religious context, or figuratively through identification with the cycles of nature or the establishment of a lasting legacy. We will examine depictions of the Underworld from the Egyptian Book of the Dead and Virgil's Aeneid; interactions between gods and mortals in the Ramayana, Bacchae, and the Bible; the cycles of nature and human life in the Shijing; and the role of art as a form of immortality in Sappho and Ovid.</p> <p>Throughout the course, we will focus on the ways human beings create meaning through stories and visual art.</p>
Masri, Heather A	SENIOR COLLOQUIUM I	No Course Description Available

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Matos-Martin, Eduardo	ARTS AND CULTURES OF MODERNITY	<p>What is the dark side of modernity? How do literary and artistic expressions of modernity engage with the outcasts, such as the condition of the colonized? How can we rethink the implications of modernity for the contemporary world context through literature and the arts? This course examines cultural representations of political and economic violence over the last three hundred years. Some of the topics we will explore include notions of citizenship, xenophobia, racism, nationalism, domination, violence, or social justice. We will begin our exploration with the historical processes of slavery and colonization in the 18th and the 19th centuries, and then focus on the 20th century experiences of fascism, dictatorship, oppression, war, colonialism and decolonization. Within this framework, we will attend to the cultural representations of the Armenian Genocide, the Spanish Civil War, fascism in Germany and Italy, the Dirty Wars in Latin America, the Central American Civil Wars, the Algerian War, as well as the refugee crisis today. We will use the course materials to raise questions about violence in the contemporary world, and address experiences of exclusion and marginalization due to race, gender, class and ideological oppression. In that light, we will study a selection of literary and artistic genres, including novels, graphic novellas, short stories, film, drama, poetry, painting, photography, and propaganda murals. We will analyze the works of a wide range of authors and artists that include Jean Jacques Rousseau, Joseph Conrad, Eduardo Galeano, Fernando Vallejo, Art Spiegelman, Atom Agoyan, Jamaica Kincaid, Chinua Achebe, Lajos Koltai, Gillo Pontecorvo, Pablo Neruda, Patricio Guzmán, Mohsin Hamid, Alberto Méndez, Harriet Jacobs, Laila Lalami, Pablo Picasso, Robert Capa, Gerda Taro, Jacob Lawrence, or Primo Levi. Primary materials will be paired with texts by leading cultural and political thinkers such as Giorgio Agamben, Walter Benjamin, Naomi Klein, Slavoj Žižek, Susan Sontag or Wendy Brown.</p>
May, Thom J.	WRITING AS EXPLORATION	<p>This writing course is designed to challenge your analytical abilities as writers and to measurably improve the quality of your academic writing by the end of a single semester. It takes the form of an investigation into the power of images and the difficulty and importance of translating images into words. Together we'll translate paintings, poems, buildings, billboards, films, economic systems, music videos, and memes into a common language so we can discuss them alongside each other and make arguments about how they relate. This is a course for making unexpected connections and seeing in new ways through the act of writing. By reading, watching, speaking, and writing about works of art and the world, you'll hone your facilities with language and develop arguments and new pathways of thought through your engagement with images and objects.</p>
McBride, James	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>This course provides students with an introduction to the philosophies, religions, polities, and economies of the ancient world. Students will read foundational texts in the Greek, Hebrew, Roman, Chinese and Hindu cultures with particular attention to Athens, Rome, Jerusalem, and Qin. The course will introduce students to the rise of Western consciousness and the split between East and West that has become so important in the development of the modern world. Among the many topics to be explored are social hierarchies, political models, imperial ideologies, slavery, gender roles, moral virtue, the sacred and the profane, and human liberation or salvation. Among the historical characters to be encountered are Cyrus the Great, Xerxes, Darius, Socrates, Plato, Xenophon, Alexander the Great, Augustus Caesar, Tiberius, Qin Shi Huangdi, Moses, Paul and Jesus.</p> <p>This course will emphasize placing ancient texts into their historical and geographical contexts. Students are expected to read the texts carefully and analyze historical worldviews as a looking glass into the lived experience of human beings who were both very different and yet very similar to ourselves. The course will be a success for any student who uses these texts to gain insight into the presuppositions, prejudices, hopes and dreams of our own contemporary cultures.</p>

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McBride, James	SENIOR SEMINAR	<p>This seminar addresses efforts by international organizations and states to monitor and police activities by governments, private corporations, and individuals, which adversely affect the environment, by using treaties, statutes, and regulations. Students will study current environmental crises, particularly climate change and the global extinction of species, as well as the legal rubrics governing such environmental issues as air and water pollution, toxic substances, and the disappearance of wetlands. Participants will study such treaties as the 1997 Kyoto Protocol and 2015 Paris Agreement as well as specific problems, including acidification of the oceans, drought, global sea level rise, and the precipitous decline of pollinators, all leading to famine and mass migration away from coastal areas and the political and military conflicts that will surely ensue. Special attention will be given to the adequacy of legal enforcement mechanisms such as diplomatic and litigation strategies and the limitations to judicial review of statutes and regulations. As seminar members, students will lead discussions of the readings and engage in a debate on a proposal, based in part on the Nuremberg Trials model, to hold governments, corporations, and individuals criminally liable for environmental damage.</p> <p>The two featured texts, Robinson's Training Manual on International Environmental Law (online) and Malone's Environmental Law (in the book store), will be supplemented by additional readings, including UN and NGO reports, law review articles, and treaties (e.g., the Kyoto Protocol and Paris Agreement), as well as videos on key environmental crises. The seminar is global insofar as international law is featured throughout the course, including the applicability of international legal standards to U.S. law, and addresses, in particular, the effects of climate change on coastal cities, including those with NYU campuses and sites (New York City, Abu Dhabi, Buenos Aires, Shanghai, Tel Aviv).</p>
McCannon, Afrodesia	ARTS AND CULTURES ACROSS ANTIQUITY	<p>Arts and Cultures concerns becoming conversant with some of the most significant and striking artistic works humanity has produced. In this first part of the three-course series, we will cover the modern geographic areas of Africa (Egypt), Europe (Greece and Rome), the Middle East (Mesopotamia), Asia (China), and Southeast Asia (India) as they existed from 2400 BCE to 400 CE.</p> <p>In order to understand and appreciate the literature, art, and music of the distant past, we will study the cultural history that forms the underpinning of the works. While covering a broad time span and diverse cultures, students will be encouraged to draw lines of connection between the cultures and their arts while considering the unique qualities of each. We will be tourists on an ancient world cruise, but I hope that we will be able to connect with the humanity of the artists we encounter as they try express and sculpt into art what concerned them most: love and hate and death, the divine, dilemma, the best ways to get through life, and pondering just what life is. What it means to be educated changes over time; a central objective of the course helping develop students into contemporary educated people, that is, those who have a knowledge, sensitivity, and understanding of cultures across the globe and how they are connected. An essential part of the course is looking at how the ancient cultures we study are still part of the contemporary world through using students' own investigations of New York City. Being a class of Global Liberal Studies students, the relationship between the distant past, the recent past, and the contemporary moment will be a focus of the course. We will also consider how the concerns of the all the program's concentrations (politics, identity, economics, law, creative production, religion, etc.) bear on the arts and cultures we will study.</p>

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McCannon, Afrodesia	APPROACHES TO GLOBAL STUDIES	<p>This course introduces some of the most influential thinkers and key-concepts of Global Studies.</p> <p>"Global Studies" names the multi-disciplinary academic study of globalization. In its least contentious sense, "globalization" refers to the rapidly developing and ever-deepening network of interconnections and interdependencies that characterize contemporary life. What is hotly debated in Global Studies is less the reality of globalization than its drivers, outcomes, and historical origins. Is globalization essentially an economic process or set of processes that has political and cultural implications, or a multi-dimensional set of processes for which no single social domain holds causal priority? Is "globalization" simply another word for "Westernization," "Americanization," or capitalism and its attendant ideologies? Did globalization begin in the last quarter century or several centuries ago or even several millennia? And, closer to home, what is Global Liberal Studies?</p> <p>This course will examine answers made to these questions by such thinkers as Immanuel Wallerstein, Anthony Giddens, Arjun Appaduria, Roland Roberston, Joseph Stiglitz, John Tomlinson, and Jan Nederveen Pieterse, and introduce such key-concepts as World-Systems Analysis, Neoliberalism, Cosmopolitanism, Postnationalism, Deterritorialization, Glocalization, and Hybridity.</p> <p>Since we all live in New York City, a major hub of global networks and connections, we will use the city and students own experiences extensively to illuminate and consider the many facets of the 'global' and our present and future place in the network of relations we call globalization.</p>
McCannon, Afrodesia	GLOBAL TOPICS:	<p>This course investigates the purposeful destruction and repression of the arts as it has occurred in different parts of the globe. The attempt to annihilate art has existed as long art has existed; artists and writers have long been distrusted. The rationale for why art is unacceptable differs depending on culture, time period, and the individual art objects themselves. I have tried to choose objects that might be relevant to your Junior year sites. We will look at some of the most striking modern examples of art that is deemed unacceptable by some – cartoons, films, books and fine art. The course further considers the history of the destroying art and explores how globalization and cross-cultural interaction has influenced extreme reactions to art. Art is powerful and can produce powerful reactions. We will reflect on how to critically look at art that offends.</p>
McCarron, Barry	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>This course explores great works from the ancient world, with a particular focus on fundamental questions faced by humanity over millennia such as: the question of origins, the search for meaning, the definition of freedom, the relationship between the individual and society, the role of myths in society, the relationship between humanity and the divine, issues of justice and power, conceptualizations of religion and morality, war and peace, and the ideal form of governance. We begin with the oldest known literature in the world, specifically Sumerian and Egyptian texts written in the third millennium BCE including the Pyramid Texts and the Epic of Gilgamesh. We then explore Indian and Chinese masterpieces such as the Dhammapada and the Analects of Confucius, followed by classics from the Greco-Roman world including Thucydides' History of the Peloponnesian War, Plato's Republic, Marcus Aurelius' Meditations, and Virgil's Aeneid. We conclude with a focus on Abrahamic religious texts, examining works such as the Book of Exodus. Besides intensive study and discussion of these foundational texts, students will examine the cultures and civilizations in which they arose (Mesopotamia, Egypt, India, China, Rome, and Greece). We will use global, comparative, interdisciplinary, and cross-cultural approaches to study these ancient texts, cultures, and civilizations while finding connections between the concerns of the ancient world and the problems and challenges of the present.</p>
Mejorado, Ascension	PRINCIPLES OF MICROECONOMICS	<p>The course is a thorough introduction to the analysis of individual choices made by households, firms, and government agencies. We will begin with an overall view of essential economic concepts such as opportunity costs, comparative advantage, and price determination. Then, we will focus on the theory of consumer behavior and consumer choice through the analysis of marginal utility, indifference curves, and budget constraints. We will move on to the study of business firms and their decisions about optimal output within different market structures (perfect competition, monopolistic competition, oligopoly and monopoly). We will also examine the labor, capital, and financial markets and, in this context, the causes of income inequality will be explored. Finally, we will analyze economic efficiency and the role of government in bringing about such an outcome.</p>

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Mejorado, Ascension	SENIOR COLLOQUIUM I	This course is the first part of a two-semester sequence designed to guide students in the challenging process of writing a senior thesis. This section of PRD is intended for students interested in exploring economic topics or non-economic topics from an economic perspective.
Melgard, Holly Katherine	WRITING AS EXPLORATION	In what ways does language shape experience? And in what ways does language shape what we don't say and don't experience? Focusing on works surrounding the theme of "the unremarkable," this Writing as Exploration class uses the facility of writing to expand the thinkable by broadening the mentionable. Here, we will aim to witness the unnoticed, speak the unsaid, and articulate the unspoken. Students will regularly produce thoughtful writing that engages insights born of their own personal experiences by communing with works by authors, philosophers and film makers from around the world. Key to achieving our learning goals this term will be to individually cultivate a daily writing practice that is stable and sustainable for each member of our course with expert instruction to guide you in this process. In this student-centered, workshop class, expect to read and write daily and connect with classmates and the instructor frequently. Together, we will interpret various forms and modes of literacy across a wide variety of disciplines, genres, and media by asking critical questions, finding unstated assumptions in the text/work, assessing arguments, offering original interpretations of primary works, identifying and integrating knowledge, methods, or conventions of different fields of study. Informal writing activities and discussion prompts are designed to furnish parts of your three major assignments: Project #1 is a personal narrative essay about your "literacies," Project #2 examines the bounds of modern day "propaganda" by analyzing "unremarkable" desires communicated in visual and pervasive forms of advertising, and Project #3 will be a final portfolio that chronicles your growth as a writer over the course of the term by showcasing and reflecting on highlights in your radical revision process. We will read many essays but also journal entries, tweets, and blogs as well as watch several films big and small, including works by Gloria Anzaldua, Etel Adnan, Claudia Rankine and Mark Fisher among others.
Meltzer, Mitchell	WRITING AS EXPLORATION	No Course Description
Menghraj, Suzanne M	GLOBAL WRITING SEMINAR	This course might just as well be titled "How to Wonder." We will examine a series of texts, images, and podcasts that describe, interrogate, and analyze mysterious subject matter from both within and outside a variety of cultures, with special attention to how other writers and thinkers manage the unknown in their work, whether the object of their attention is familiar but difficult to capture or utterly unfamiliar to them. Our focus will be on observing and analyzing before arguing and on narrating good questions rather than voicing ready-made answers. Some find it difficult to imagine writing without an emphasis on argument. Should you experience such difficulty early on in our work together, don't sweat it. Before you know it, it will become second nature to make exploring questions, problems, and mysteries rather than thesis statements motivate your writing. You'll find in the process that the approaches you practice here—strategic description and the engagement of others' thinking in your writing, for example—serve the expression of arguments you might have to or want to construct in other settings. Your writing and other work for the course will grapple with subject matter—largely chosen by you—that challenges your thinking: seemingly inexplicable sights, sounds, people, incidents, experiences, cultural practices, and public events. In the process, you will not only become more comfortable managing uncertainty in your writing, but will also come to see writing as an essential component—rather than mere product—of thinking. The incorporation of feedback from peers, the thoughtful consideration of others' ideas in your work, and the effort to draw connections between seemingly disparate subjects will all serve to strengthen your approaches to thinking, reading, and writing for global audiences. By the end of the semester, I hope that you will see all kinds of subject matter—whether personal or distant, familiar or foreign—as worthy of your curiosity and deliberate consideration in prose and in other forms, and that you will come to enjoy, as I do, finding the most authentic and compelling styles for your exploration of our tremendously mystifying, ever complicated world.

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Menghraj, Suzanne M	SENIOR COLLOQUIUM I	<p>Alright! You've made it to your senior year. The past six months' crises have no doubt thrown a wrench in any discovery and research plans you might have had for the spring or summer but my hope is that between your individual experiences and creative practice/study here in New York and abroad and our collective knowledge and insights, you have—or will have—a few materials, skills, and ideas that you'd like to animate in a thesis project. Our main goal this semester will be to set you up well to create a thesis—and, if you work on a creative thesis, a process document—that captivates you and your audiences, reflects your engagement with the arts and ideas to which you've been exposed over the past three years, employs innovative methods of expression, and shows how interactions between cultures have impacted your ways of seeing, reading, listening, and making. That sounds like a lot for one project to take on but we're going to make it as manageable and motivating a process of research, observation, discussion, play, connection, and creation as we can. We'll begin by discussing and conducting a kind of inventory of the experiences, primary materials, and theories you've encountered that you have found most compelling. For the experiences and primary materials, I'll ask you to narrate these—to describe them in writing or in other forms (video, audio recording, visual art—the choice will be yours). For the theories, I'll ask you to write brief reflections on how you understand them and how they impact your reading of the experiences and primary materials you've narrated. You'll then be well situated to take a first stab at an annotated bibliography, a curated list of the materials that you anticipate will influence your work. Soon after that, a draft prospectus will lay out the question or problem your thesis explores and the creative methods you intend to employ and content you intend to shape (if you are working on a creative thesis) or how your thesis (if you are working on a traditional thesis) will use the materials listed in your annotated bibliography to explore the question you are setting out to tackle. During the last third of the semester, you'll submit a series of project component drafts that we'll workshop in class and at the very end of our Fall work together, you'll submit final versions of your annotated bibliography, prospectus, and project component (whether you choose to work on a creative or traditional thesis). With just a few exceptions, the materials we discuss this semester will be selected—and created—by you! As soon as we all have a feel for your individual interests, hopes, and plans, we'll work together to determine what readings, viewings, and other materials we discuss.</p>
Meruane, Lina	ARTS AND CULTURES OF MODERNITY	<p>Modernity was swept in on a wave of wars that shaped the world as we now know it today. Framing warfare transnationally, this course examines the impact armed struggle has had on the work of artists and intellectuals, struck, distraught, and sometimes seduced by its devastating logic. We will consider conceptualizations of war (and it's distinction from revolution!) that have underwritten the production of literature and other arts, and will examine how war has transformed the perception of reality and its representation since the XVIII Century. We will explore: 1. Paradigmatic shifts from "enlightened" and "objective" and even "epic" figuration of the Imperial wars to Avant-Garde formal experiments mostly against "the supremacy of reason" to the exploration of the subjective effects of war through notions of trauma and memory. 2. Technological innovations that dramatically altered the experience of reality (from the oral accounts of warfare to still photography produced in the Crimean War to aerial imaging since the Great War, and later, as well as from silent movies to contemporary animation and documentary film. 3. Creation of new genres to depict current events (diaries and letters from the front, changes in the form of poetry and plays, the use of novels in order to include "reality effects", literary reportage, graphic journalism, among others). 4. Last but not least, the use of art as war propaganda and as a pacifist medium. We will debate whether the arts should serve to legitimize the mission of those "lawful bearer of arms" or else, to resist the call of violence and become a tool for peace over time and across geographies.</p>
Moore, Carley Elizabeth	ADVANCED WRITING STUDIO	<p>In this course, we will examine how contemporary novelists from around the globe have made their mark on readers and in publishing. We will read both small and large press (indie and big-five) literary novels with an eye towards both analysis and craft. You will also write 20-30 pages of your own novel with a focus on generating scenes and chapters, plot, character development, dialogue, point of view, voice, setting, and radical revision. Writing workshops will guide each writer towards the best way to tell your story. You will leave this course with a deeper understanding of the novel as global genre which shapes the way readers view landscapes, countries, continents, and shifting political conflicts. In addition, we'll touch on practical matters such as finding an agent and what to expect when working with an editor and a publisher.</p>

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Moore, Carley Elizabeth	CITY AS TEXT	<p>In this course, we will explore narratives (written and visual) of place, centering our work on a couple of historical sites—the Stonewall Inn, often cited as the birthplace of the LGBTQIA movement in America, Black Harlem at the turn of the twentieth century, and East New Orleans before and after Hurricane Katrina. Throughout it all, the idea of the city—contested, complicated, and nuanced—will center our work. Mostly, I will focus us on memoir, history, primary documents, archives, maps, and poetry, but your research and writing will pull us into new genres, landscapes, and archives. The majority of our reading, writing, and watching will be by BIPOC and/or queer writers. I’m interested helping consider the city as a palimpsest of hidden and counter-narratives, which defy what we sometimes encounter in mainstream, white-centric, American schooling. We will also:</p> <ol style="list-style-type: none"> 1) Have theoretical discussions and informal writing to explore academic concepts of place; 2) Read site-specific materials to provide an interdisciplinary perspective on the local, national, and global forces that have shaped the character of the city; 3) Have critical virtual (and maybe local) excursions to foster student immersion in the city itself 4) Conduct fieldwork and make creative and academic projects that allow you to draw on the city as a primary resource research and critical inquiry.
Morrison, Erin S	LIFE SCIENCE	<p>In this course, we will evaluate how fundamental principles of biology are integrated into our lives, and in particular their roles in the decisions we make on a daily basis. We will learn how to apply the scientific method and distinguish between evidence-based research and pseudo-science. The course will cover topics on molecular and cellular biology, genetics, evolution and diversification. Focus will be placed on the personal and global impact that major discoveries in biology have had on human health as well as on social, political and economic issues. We will also examine the ethical dilemmas that have arisen with new developments in biotechnology. The course will incorporate lectures, interactive labs, group discussions, and primary and popular science literature. There will also be opportunities to observe and interact with the diversity of nature around New York City and other environments around the world. Over the course of the semester, students will build a research portfolio on a life science topic of their choice and learn to communicate their expertise and use scientific evidence to support their findings.</p>

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Mostov, Julie	DEAN'S CIRCLE RESEARCH SEMINAR	<p>In 1989 the Berlin Wall came down and its fall presaged a moment of hope that we would be seeing a softening of borders around the globe, increased cross-border mobility, democratizations, and opportunities for greater knowledge sharing, collaboration on global challenges, and multi-cultural understanding. This hope appeared short-lived, as the promise of the European Union and the Schengen space, and thoughts of a peace dividend replacing cold war militarization did not materialize. Instead, fragmentation following the breakup of the Soviet Union and Yugoslavia and challenges felt by nation-states in the face of global capital and global economic and political crises led to a hardening of borders and narratives of exclusion and closure, the (re)emergence of walls, fences, and military presence. This flurry of construction, heralding what one journalist called "the new age of the wall," was matched by a gendered rhetoric of infiltration and contamination of otherwise safe spaces, criminalization of immigrants, and a politics of fear and suspicion.</p> <p>The practice of blaming economic and political hard times on others and, consequently developing elaborate narratives of otherness and mechanisms for separating, expelling or even liquidating the dangerous and guilty others is not new. Periods of deep crises emerge as moments of exclusion, attempts at (re)creating social cohesion, and opportunities to assert the need for new demographic policies. These are times in which to (re)ignite symbolic and physical border conflicts, reiterate who we are, name those "others" responsible, and focus on reclaiming "our" space. Nationalism, secession and separation, territorial integrity, sovereignty and citizenship (re)emerge as themes with heightened sensitivity and immediacy loaded with multiple meanings and implications.</p> <p>The outbreak of Covid-19 as a global pandemic and brutal police violence made public by Black Lives Matters and recent murders of Black people in the US have complicated this picture of hardening borders. New borders are emerging between people, communities, units of the US federal systems and across the spaces of Europe, Asia, and the continents of Africa and Latin America. At the same time, we are more aware than ever of our cross-border connections: from histories of enslavement, genocide, and displacements to border closures and authoritarian attacks on democratic institutions, from the impact of pandemics on our economies to our understanding of global supply chains and exploitation, from world-wide climate change and local consequences to citizen response networks, and from borderland violence to rich borderland cultures and cross-border creativity and knowledge production.</p> <p>We will focus attention on the symbolic and discursive mechanisms of closure and separation and spaces and cultures of border crossing. We will look at borders historically, locally, and globally and will explore the politics of hardening and softening of borders in the current context.</p> <p>This is a year-long honors seminar for 4 credits total (2 credits each semester.)</p> <p>In the first semester, we will do extensive reading for background and discussion, and engage in discussion synchronously and asynchronously. Students will also participate in group projects and through individual reflections.</p> <p>In the second semester, students will work on guided research projects, culminating in a research showcase in early May. We will continue to meet as a class and engage with invited scholars. There will have more information about the second semester later in the fall.</p>

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Nagle, Robin A	ENVIRONMENTAL STUDIES	<p>Here's the formal course description from the Before Times (that is, pre-COVID-19): "This course introduces you to a range of environmental debates, histories, philosophies, and problems. We'll consider climate change and the Anthropocene; population and consumption; ecological footprint analysis; environmental racism and environmental justice; public goods and the challenge of collective action; environmental values, movements, and politics; protest and disobedience; the problem of wastes and especially plastics; and the future of environmentalism.</p> <p>"This class counts as a core course for the Environmental Studies major and minor in the College of Arts & Science, and is designed to give students of all backgrounds a thorough introduction to the field."</p> <p>That description still holds (including the part about how it counts in CAS), but now there's other, equally important information you need to have.</p> <p>Our class is designated as "blended." For those of you studying at NYU's New York campus, half are with me in person once a week (the synchronous part of the course) while half are not (the asynchronous part). At the moment there are also ten of you who are "remote" -- that is, not in New York, which dovetails in part with the asynchronous element. Our schedule is built around this three-way split. We'll see how it goes.</p> <p>The organizing anchor of the semester is the place that surrounds us. When we meet in person, we'll be in Washington Square and the surrounding neighborhoods as often as possible. We'll study the themes mentioned in the formal course description, but with an emphasis on urban environmental infrastructure, urban ecology, and the city's environmental history, among other topics. Those of you not in New York will use the same framing questions to explore your neighborhood, town, or city and will share what you're learning through those explorations. By working together, we will be starting a repository of urban environmental insights and information that will let all of us have a fuller sense of each other as individuals and of the far-flung geographies where we live.</p> <p>Full disclosure: I've never taught the course quite this way, and I'm a little trepidatious -- but also excited .Whatever happens this semester, we'll have an excellent adventure together</p>
Naro, Eugenia F	LIVING IN THE ANTHROPOCENE	<p>The central idea is to view the entire planet as an ecosystem, to see Earth as it is and not as we wish it to be" (Wilson, 2017, p. 193) '... "Despite all of our pretenses and fantasies, we always have been and will remain a biological species tied to this particular biological world" (Wilson, 2017, p. 211) — E. O. Wilson</p> <p>"Only if we understand, can we care. Only if we care, we will help. Only if we help, we shall be saved."... "Every individual matters. Every individual has a role to play. Every individual makes a difference."</p> <p>— Jane Goodall</p> <p>With recent population growth and substantive consumption, our species has impacted the Earth to such an unprecedented extent that a new geologic time period has been proposed: the Anthropocene, or Age of Humans. This class investigates related physical (geological and geographical), chemical, and biological processes through global and local lenses, and over deep time. The diversification of life and the five past mass extinctions are explored in-depth, after which modern topics of conservation concern such as climate change, biodiversity loss, and disease are focused on.</p> <p>Ultimately the class addresses the following questions: "Are we in the 6th Mass Extinction?", and "Are we in a new geologic time, the Anthropocene?" Online or in-person, as circumstances allow, students will experience events throughout New York City related to critical environmental issues, including local field trips, talks, and screenings, and other nearby institutions or events that highlight the topics covered in the course. Connections of course topics to juniors' global sites of study are emphasized to cover historical biogeography, biodiversity, and climate change in an increasingly human-dominated world.</p>

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Naro, Eugenia F	GLOBAL TOPICS:	<p>Global topics courses aim for students “to think globally” and “study the global networks that allow one to understand a specific topic across disparate places” (NYU Global Liberal Studies). Our planet has been divided into dynamic national and other boundaries set by people. These boundaries, of course, are not recognized by other life forms or respected by biotic or abiotic environmental processes. Anthropogenic economic, political, and social developments such as globalization increasingly traverse these boundaries as well, and can contribute to environmental change, as illustrated in the cases of public health, food, climate, and waste. Climate change, for example, is a trans-boundary threat resulting primarily from anthropogenic fossil fuel emissions and land-use change. As the world warms and people and products increasingly move around, other organisms can disperse as well, resulting in invasive species, homogenization of agriculture, transboundary waste, the spread of disease, and other issues.</p> <p>In this course, we will contemplate the idea of globalism, and the process of globalization, with respect to the environment, through the lens of selected academic disciplines, and considering perspectives from around the world. Although an economist from India, for example, might view these matters very differently from a politician in the United States, their insights may still be transferable and complementary. Conservation issues characteristic of students’ junior year abroad sites and regions, as well as the New York area, will be used as case-studies, expanding the course’s global scope. With these different perspectives, it is a challenge to come to a definition of globalization, an issue to be continuously discussed throughout the semester. We will start with Steger’s definition: “Globalization is a spatial concept signifying a set of social processes that transform our present social condition of nationality into one of globality” (p. 12). This is a good starting point for discussing key questions and themes of the class, but it does not refer to the environment. Indeed, despite significant interactions, globalization is often considered separately from the environment. Here we will begin to look at the interactions of globalization and science, politics, economics, and culture in an increasingly interconnected world.</p> <p>The ongoing challenges of globalization and the environment will be explored locally and globally. Issues such as globalization can be planet-wide, with local nuances. Climate change involves global biogeochemical processes such as the carbon cycle. Biodiversity is explored over space and time around the world, including in coral reefs, bat caves in Massachusetts, and tropical rainforests.</p> <p>Environmental philosophy and injustice are addressed in vulnerable communities of the United States, as well as in Papua New Guinea and elsewhere. The course’s global reach is further expanded by students, who present news stories from sites of their choice, which have included Kiribati, Germany, and the United States. They also present their environmental justice and globalization research projects, which have been situated from China to Native American reservations to New York City community gardens. Through an interdisciplinary approach, students integrate environmental science, social science and humanities perspectives to critically analyze crucial, global problems concerning globalization and the environment. Course topics are addressed through a mix of active learning techniques, with a focus on discussion and research.</p>
Navia, Patricio D	LATIN AMERICAN CULTURES	<p>This course provides students with a general view of Latin America and the Caribbean. We study the region’s history, culture, arts, society, economy and recent political developments. Prior knowledge of Latin America is not required. In fact, because of the diversity within the region, some students familiar with one country will find that they know little about other countries. Latin America and the Caribbean is a diverse region with a wealth of different cultures, societies, economies and political systems. By providing a historical overview of the region during the first weeks, the class will build on that foundation to quickly reach 20th century and 21st century Latin America. We will also discuss Latinos in the U.S. The focus is generally historical, sociological, political and economic, but culture and the arts are also widely discussed.</p>

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Navia, Patricio D	SENIOR COLLOQUIUM I	<p>This course will be better suited for students who aspire to write a thesis that touches on political processes, institutions, democracy and social change. The course will help students refine their research projects and begin the process of writing their theses. In doing so, we will read some of the leading methodological and theoretical debates on political science, institutions and democracy. The focus on institutions and incentives will help frame larger research questions in a cause-effect relationship. Thus, based on a well-grounded theoretical debate, students will be able to frame their own questions in a methodologically solid structure. Theses can explain, describe/inform and/or propose solutions to problems, challenges and/or new developments. In the course of the semester, students should be able to identify and define what their contributions will be. To do so, they will need to determine what theoretical debate they will take part in, what methodological tools they will use and what empirical/policy contribution they will make in their theses. Though the focus of the class will be on institutions, economic development and democratic processes, the course will help students identify the methodological and theoretical approach that best fits their interests.</p> <p>This course will help students refine their research projects and begin the process of writing their theses. In doing so, we will read some of the leading methodological and theoretical debates on political science, institutions and democracy. The focus on institutions and incentives will help frame larger research questions in a cause-effect relationship. Thus, based on a well-grounded theoretical debate, students will be able to frame their own questions in a methodologically solid structure.</p> <p>The objective of the readings is to help students frame their research interests in the most appropriate theoretical debate in the social sciences. The course should help students find the theoretical and methodological subdisciplines that best fits the interests, questions and concerns. The objective of the course is to help students complete their thesis by the deadline. The thesis will be theoretically and methodologically sound and empirically relevant for what they want to do or for what has motivated them to select their topics.</p>
Newman, Roberta Joan	CITY AS TEXT	<p>"City as Text" is a rigorous, 4-credit seminar designed to introduce students to the urban environment through an intensive academic program of cultural preparation and local immersion, whether virtual, experienced, or both. "City as Text" imparts students with an introduction to the local character of the city from interdisciplinary perspectives that include Arts and Media, Politics, Economics, and the social practices of everyday life.</p> <p>This class is designed to develop a deep knowledge of New York City from various perspectives. Over the course of the semester, we will interrogate New York --all of the city, not just Lower Manhattan, Williamsburg, and Bushwick--virtually from different points of view. New York City will be our subject matter, our classroom, our primary text. Armed with new knowledge of space and place, we will also scrutinize our home towns from new perspectives.</p>
Newman, Roberta Joan	GLOBAL TOPICS:	<p>While the outcome of most sporting events are decided on the court, field, track, or pitch, the meaning of athletic contests, team and individual, international and local, may be found "outside the lines." From "Ping-Pong" diplomacy to Argentine soccer and masculinity, from the ceremony and ritualism--not to mention political wrangling--of the Olympic Games to football thuggery, from professional women baseball players in the American midwest to cricket postcolonial cricketers, this course will look at the social functions of sport, writ both large and small. Most importantly, it will examine the various ways in which cultural and national identities are constituted by way of sports and their representations. Special attention will be paid to the ways in which international sport works, simultaneously, as a globalizing force and a creator and preserver of national identity.</p>

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Ngomo, Paul Aaron Florent	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>This course is an invitation to explore ancient worlds through major works that shed light on contrasting ways of life (both ethical and political), worldviews, beliefs and modes of thought. The timespan encompasses various geographical, cultural and political areas and eras as well. We embark on an intellectual odyssey that brings to life astonishing intellectual and political achievements from ancient worlds. The focus is comparative and strives to bring together seemingly disparate practices and perspectives on life, power, the ties between the individual and community, and the nature of the divine.</p> <p>Our bird's eye journey charts a course whose stops include Pharaonic Egypt, Ancient Babylonia, Israel, the Persian Empire, India, China, the Greek and Roman worlds (from Kingdom to Republic-to Empire). The journey ends with the dissolution of the Western Roman Empire, of the Gupta Empire in India, and of the Han Dynasty in China. While we strive to understand these ancient worlds internally, close attention will also be paid to how they interacted through cultural (Re) appropriation/dissemination or brutal imperial wars of conquest and subjugation.</p>
Nickowitz, Peter Barr	WRITING AS EXPLORATION	<p>This section of Writing I: Writing as Exploration is called: There's no place like home: Writing about location, place and home.</p> <p>In Writing as Exploration we will explore the ideas of location, place, and home in a series of literary and cinematic texts. What, for example, is the relationship between one's location and one's home? Perhaps you grew up someplace far away; however, you are currently living in New York City. Is your home where you grow up, or where you live? What significance does place or location serve in our lives? And how might the significance of place reveal to us as well as to other people insights about who we are? Further questions will explore how place is depicted in order to consider what function place holds in storytelling and in our lives.</p> <p>Together we will explore these questions in a series of essay assignments about place and home. Student writing and class discussions will be inspired by a selection of literary and cinematic texts, and, in so doing, we will consider the import of location, place, and home, both in these texts as well as in our own lives. Writers we will discuss include Gertrude Stein, and Frank O'Hara and filmmakers such as Bernardo Bertolucci, Sofia Coppola, Alfred Hitchcock, Barry Jenkins, and Yasujirō Ozu.</p>
Osinulu, Adedamola	AFRICAN CULTURES	<p>The African continent is characterized by its large geographic mass and diverse populations and therefore provides an infinite tableau for study. Nevertheless, this course focuses on the cultural production of Africans in response to the forces that have impacted their societies over time. Among the themes we will cover are indigenous epistemologies, art and aesthetics, autochthonous political structures, the transatlantic slave trade, independence movements, nationalism and Pan-Africanism, revolution, migration and immigration, science and technology, youth movements, and afro-futurism. Such a broad agenda requires adopting an interdisciplinary approach, one that embraces history, literature, anthropology, cinema studies and so on. Students will be asked to read books and essays, watch films, make field trips, and attend events. Above all, students are asked to bring their own interests about and passion for African societies and culture into the classroom and be active participants in our collective quest for knowledge.</p>

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Packard, Christopher Farwell	ARTS AND CULTURES ACROSS ANTIQUITY	<p>What are the most significant and striking artistic works that humans produced in the ancient world, and why should people (you and your peers) consult them today? Let's keep this question in focus while reading literature, looking at art, and studying musicality within five regions and the ancient cultures that flourished in them: The Mediterranean (Greece, Rome, Egypt), the Middle East (Mesopotamia), Asia (China, India), and Central America (Mesoamerica). The texts we'll investigate were produced between 2400 B.C.E. and 500 C.E.</p> <p>We study some of the oldest surviving cultural artifacts of humanity because they are durable in both a material sense and because messages endure today. How do these long-lasting artistic works distinguish their cultures of origin from others? What similarities/differences in theme and genre can we recognize from our vantage point today? Why have certain cultural legacies been reinterpreted by artists and audiences centuries after they were first produced?</p> <p>The objects we study have forms: literature (epic, drama, lyric, romance); art (sculpture, painting, icons); artifact (tools, pottery, jewelry); architecture (temples, houses, public plazas); and music (chants, musical instruments). You'll be expected to develop a specialized vocabulary in talking about forms of art/literature/music this semester, and continue that development in future CF classes.</p>
Packard, Christopher Farwell	CITY AS TEXT	<p>This course uses New York City as place of global intersections that should be studied through experience, archives, image/memory-making, and interpretation. What are the cultural and social forces that shaped and continue to shape this place? What archives help to frame and interpret it? What experiences within this constructed space are authentic, and which are prescribed? To organize and focus the sequence of assignments, this course looks first at historical workplace cultures, then at neighborhood enclaves, and finally at overlooked or covered over cultures of NYC. In each of these three units, you will be asked to consider your own GLS concentration's theories/lenses while analyzing evidence from (of?) the place that you're studying.</p>
Paliwoda, Daniel	WRITING AS EXPLORATION	<p>This class is based on the belief that good writing skillfully negotiates the interrelationships among audience, context, and purpose; and that good writers carefully and critically reflect on the authorial choices they make in the process of writing. Writing is a complex process that includes multiple stages: generative writing, developing, seeking and using feedback, revising, editing, proofreading, and publishing. Despite the stereotype, good writers hardly ever get it right the first time. Much more frequently, they attempt to re-see their work in new and different ways, and undertake substantial revisions that require them to re-think, re-conceptualize, and re-organize their thoughts: in other words, revision means substantive change, not just touching-up. Writers write for a variety of purposes, as well: to get things done, to create, to persuade, to inquire, to explain, to explore, and to learn. As you engage those purposes, this course will help you develop your writing abilities not only for college writing assignments and for your career, but also for using writing effectively for the rest of your life.</p> <p>This writing course also serves as a venue for global awareness and self-awareness. To enhance our understanding of the human condition, we will learn productive ways to interpret and understand differences, to negotiate the unfamiliar and make sense of it. Specifically, we will discover and examine how beliefs shape our understanding of domestic and global issues.</p>
Palmer, David	WRITING AS EXPLORATION	<p>In a 2013 New York Times piece, Philip Lopate called the essay an exercise in doubt. Rejecting the oft-touted virtues of certainty, Lopate instead invited essayists to honor the deeply unsure and divided nature of human consciousness and to embrace doubt as integral to the essay writing process. In this first-year writing seminar, we will explore and consider the value—and possible limitations—of Lopate's insights in discussing and practicing various essay forms: the personal essay, the argumentative essay, and the exploratory essay. Our encounters with various readings are designed to inspire your ideas and unique approaches to your own writing, which will be harnessed through lots of brainstorming, free writing, workshopping, drafting, redrafting, and critical feedback from me, your fellow students, and yourself.</p>

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Pataki, Louis P	HISTORY OF THE UNIVERSE	In the course of this semester we will consider some of the most amazing and challenging ideas humans have ever developed. Some fourteen billion years ago the universe we know began to expand from an incomprehensibly tiny volume of space. Today the universe continues to expand into space that it creates in the expansion. Some four and a half billion years ago a star formed from the remnants of four or five generations of previous stars. Nuclear reactions within those stars had assembled the heavy elements that made the formation of Earth and of life possible. We can sit here and, to a degree, understand how that happened. What a tribute to human ability.
Perello, Lucas Matias	LATIN AMERICAN CULTURES	How did colonialism influence Latin America's lasting affair with authoritarianism? What role does economic development play in consolidating democracy? Why have some Latin American countries been more successful than others in transitioning to democracy and tackling poverty and inequality? Latin America is undoubtedly a unique and complex region. Scholars argue that it has been susceptible to path-dependent progress, in which the colonial foundations—or inheritance—continue playing a fundamental role. Despite its similar historical background, present-day countries are profoundly diverse: a fact reflected by substantial differences in living standards, levels of poverty and inequality, and democratic consolidation. This course will examine Latin America's political and economic development by differentiating general patterns from country-specific features. In the first section, we will explore the stages of nation-state building. We will start by studying colonialism, independence movements, and then shift to focus on the main stages of economic and political development. In the second section, we will discuss case studies covering Colombia, Venezuela, Mexico, Guatemala, El Salvador, Honduras, Nicaragua, Chile, Argentina, and Brazil. Additional themes and concepts include poverty and inequality, political enfranchisement, democratic backsliding, indigenous movements, and U.S.-Latin American relations. The selected readings embrace different disciplinary traditions and various research methods for their empirical research. Classes will consist of lectures dictated by the instructor. Students are advised to come prepared for class by doing all the assigned readings. Supplementary materials (listed under Optional Readings, Films, and Music) are not required, although students are encouraged to use them as resources.

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Piacente, Albert	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>This course will center on a single question: What follows if humanity is viewed as continuous with, not exceptional in, nature? We will begin by investigating how much of the philosophy that lead up to the 19 th and 20 th centuries and formed the focus of your previous GWS classes, as well as much of the philosophy in the 19 th and 20 th centuries, has been based upon the assumption of human exceptionalism. Particular attention here will be paid to a central concern from your previous GWS class: how the possession of reason/language makes humans uniquely capable of moral and political action through consent. We will then challenge that assumption, focusing on three philosophers who themselves seem to challenge it, and in fact do challenge it, yet who ultimately yield to it (i.e. Nietzsche, Marx and Freud). Building on their work, attempting to glean from each what is the most salient in regards to our critique of exceptionalism, we will then turn to that project fully to see what results might follow from a view of human life without consent at its heart. Authors such as David Lewis, Judith Butler, and Kwame Appiah on convention, conditioning, and performativity, Frithjof Bergmann on identity and freedom, Alasdair MacIntyre on the nature of practices, Richard Rorty on contingency in reason and morality, as well as Roberto Unger and Amartya Sen on fairness and inequality will all play major roles and take center stage. Ultimately our purpose here will be to disrupt many of the assumptions you bring to the course as a result of the GWS sequence, and more broadly, about identity, freedom, mind, reason, justice and truth. We will disrupt them by using the above authors to deflate their importance.</p> <p>We will proceed via a close reading of texts prior to class (see course schedule) which is then brought to bear in lecture, question and answer and open-format discussion. You are expected to do all assignments as well as both to attend classes and participate. At times participation will be voluntary, but at other times not (you may get called on), depending upon the level of engagement of individuals and the class as a whole. The point of participation is to bring multiple perspectives to bear in order to achieve a more full experience of the material but also to allow students to appreciate more fully the views of others when focusing on their own, individual, written work.</p>

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Piacente, Albert	SENIOR SEMINAR	<p>We tend to think of democracy as primarily if not exclusively political, a means of organizing and running governments, parties, civic organizations, etc. But democracy, of an economic variety, is all around us if we pay close attention. Food co-ops, credit unions, cooperative apartments, even the much maligned multi-national corporation, have been and are called varieties of democracy, varieties of democracy brought into economic affairs. And if we move beyond the local, it is clear forms of economic democracy have thrived and continue to thrive across the globe from the kibbutzim of Israel to the ashrams of India, from the communes of California to the worker-owned corporations of Spain. So, what is economic democracy—does it have an essence—why would anyone seek to organize themselves economically in a democratic fashion and what are its prospects for the future?</p> <p>A course in three parts, the first will concern an overview of political philosophy. Focusing primarily on the issue of political legitimacy (i.e. the question of when power is legitimate, if ever, turning it from tyranny or criminality into authority), the purpose here will be to establish the parameters for our discussion of economic democracy. This will make plain the important point that our focus in this class will be on democracy as a theory of legitimacy not a theory bent on its absence (i.e. anarchism). This part of the class will be primarily faculty run. With that accomplished, we will turn to the second part of the class. Here the point will be, in light of the theoretical discussion of the first part of the class, to get “granular” about economic democracy. This part of the class will be entirely student run. Those students interested in a form of economic democracy from outside of New York, and preferably outside the United States, will do research likely building out of their personal history and/or junior-year experience. This research will result in a 25-30 minute presentation, a presentation focused upon the impact of culture on the form of economic democracy they investigate. For instance, how does religion play a role, or not, in the theory and workings of an ashram or a kibbutz? Much of the presentation will also concern itself with a history of economic democracy in the region in question, as well as the theory behind that form of economic democracy. Hopefully both first-person experience and more general themes (themes in part established earlier by the instructor) will aid in developing the presentation’s structure. As for those students interested in more applied issues related to economic democracy in New York, they will present next. In their case they will be required to research a variety of on-going economic democracy in New York. Under the guidance of the instructor, they will investigate the history and workings of a specific contemporary institution or organization, understand its rationale, visit a site (when appropriate and if possible given COVID restrictions) and then report back to the class on what they have found.</p> <p>This will leave the third part of the course which will be the culmination of the first two. It will concern directly what has been only approached indirectly before: the justification for economic democracy and its prospects going forward. In other words, what might be the political prospects for this economic form? Here the broad theory and reasoning behind economic democracy, as well as its opponents, will be the focus, from Ghandi on violence to Amrtya Sen and Martin Luther King on equality, from Rawls on justice to Friedrich Hayek and Robert Nozick on individual freedom. This time around discussion based on reading will be more free-form, with no one person leading and with all students and the instructor having equal input and responsibility for the direction of each class.</p>

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Polchin, James Robert	GLOBAL WRITING SEMINAR	<p>This writing course explores the social and political meanings of photography. Situated at the nexus between writing and image making, the course assignments will consider the many paradoxes of photography as memory, cultural artifact, and evidence. Drawing on a variety of writers and thinkers we will explore the nature and meaning of photography, and draw on these insights for our writing. Questions that shape the course include: What is a photograph? What is the relationship between stories and photographs? How can photographs help us write in new ways?</p> <p>This course will expand and develop on students' skills with nonfiction storytelling and critical thinking, working with both digital and print formats. Assignments will include two long-form essays, each developed through a series of shorter assignments. The subjects of these essays will come from each student's own choosing and be inspired by ideas from the course readings. Each student will be expected to develop his or her own lines of inquiry through the course material, taking independent approaches to the assignments.</p> <p>This is an online course, making use different digital platforms, and blending real-time sessions with asynchronous learning.</p>
Portanova, Joseph J	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>This writing course explores the social and political meanings of photography. Situated at the nexus between writing and image making, the course assignments will consider the many paradoxes of photography as memory, cultural artifact, and evidence. Drawing on a variety of writers and thinkers we will explore the nature and meaning of photography, and draw on these insights for our writing. Questions that shape the course include: What is a photograph? What is the relationship between stories and photographs? How can photographs help us write in new ways?</p> <p>This course will expand and develop on students' skills with nonfiction storytelling and critical thinking, working with both digital and print formats. Assignments will include two long-form essays, each developed through a series of shorter assignments. The subjects of these essays will come from each student's own choosing and be inspired by ideas from the course readings. Each student will be expected to develop his or her own lines of inquiry through the course material, taking independent approaches to the assignments.</p> <p>This is an online course, making use different digital platforms, and blending real-time sessions with asynchronous learning.</p>
Portanova, Joseph J	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>The course will focus on certain themes from the 18 th to the 20 th century, often in a global context. Among these will be slavery, imperialism, nationalism and challenges to colonialism and encounters between cultures and societies. There will also be an emphasis on the disenfranchised in society. This will involve a historical and interdisciplinary approach, drawing upon analysis of art and literature, as well as works of history and philosophy. Image assignments will involve interpretation of art works in relation to the issues studied. The instructor is a historian with interest in art and literature; the course will reflect these interests--especially the historical.</p>
Radoff, Daniel Todd	LIFE SCIENCE	<p>The course examines some of the fundamental principles and processes of biological science. The primary focus is on applying biology to your everyday lives, while looking at ethical and societal issues through a biological lens. Among the topics we will cover include evolution, genetics, and the physiology and molecular function of the cell. We will read about modifying organisms' genomes, discuss the coronavirus currently being dealt with, how genomes can be used to tell us about our family backgrounds and whether we committed a crime. We will also discuss pseudoscience, and how this affects society. In short, we will look at the role biology plays in modern discourse. Interwoven in this class will be perspectives on the intersection of race, gender, and sexuality with biological sciences. This course satisfies the requirement in Life Science.</p>

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Rastegar, Mitra Ellen	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>We live in revolutionary times. By this I mean that a defining feature of our time is that we expect our world and way of life to change dramatically from generation to generation, and even from year to year. We often imagine these changes—whether in the form of technological advances, emerging social movements, or the political overthrow of regimes—as signs of progress. However, given increasing economic inequality, devastating wars, and the effects of climate change, we might ask, progress toward what? For many great thinkers of the last three hundred years, progress was defined as a movement toward freedom. We will draw on these works to explore what struggles for freedom look like today.</p> <p>The course begins with three revolutions that have shaped our ideas of human freedom and our current global conditions: the French Revolution, the Haitian Revolution, and the Industrial Revolution. Over the semester, we will engage the works of thinkers considering European settler-colonialism, imperialism, and struggles for decolonization, the rise of modern industrial capitalism and the transformation of class structures, and the emergence of new concepts of political and individual freedom. These works emerge from or inspire various liberation movements, such as independence movements, workers' rights movements, and diverse racial justice, sexual liberation, and women's liberation movements. Speaking from a range of historical, geopolitical, and social positions, and defining freedom differently, these texts all identify oppressive social forces and propose ways that freedoms can be achieved.</p> <p>We will examine these works both locally and globally, historically and through our own lenses. We will connect them to contemporary social issues and ask about their relevance today. We will read closely, put our thinkers in dialogue with each other, and extrapolate to other contexts, including through independent research projects student will develop over the second half of the semester. Students will leave the course with a strong knowledge of major debates around questions of individual liberty, political and economic self-determination, and human liberation, and clearer articulations of their own perspectives.</p>
Rastegar, Mitra Ellen	FIELDWORK SEMINAR	<p>The Fieldwork Seminar is a course devoted to linking your internship experiences to your scholarly interests and pursuits. The Seminar is a space for students to bring a reflective and critical lens to their internship experiences. We will do this through observation of the everyday elements of work, drawing from tools of fieldwork to identify the norms and values of your workplace, and placing the internship within the broader social, economic, and political systems to understand how work opportunities are structured. The course will also support your professional development through introduction to resources and practices to support your future career paths. Drawing from work in various fields, such as anthropology, sociology, and business studies, students will reflect on their internships through readings, exploratory writing, discussion, and a final paper. The final paper is an opportunity for more extended analytical reflection on an aspect of the internship experience of particular interest to the student.</p>

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Reale, Nancy M	ARTS AND CULTURES ACROSS ANTIQUITY	<p>There are four principal goals of this first semester of the three-semester Cultural Foundations sequence: 1) to acquaint students with methods of inquiry and interpretative skills that can and should be applied to understanding and appreciating texts of various kinds; 2) to develop students' critical faculties, including the reading and writing skills that are essential to critical thought; 3) to acquaint students with various interpretive and expressive traditions that have served the past; 4) and to make students aware of the some of the assumptions that historically have provided cultural and political coherence to traditions of thought as they have developed in some of the major ancient civilizations. We will proceed by examining a variety of kinds of texts—literary and visual—that have both exerted cultural influences and provided aesthetic pleasure; we will investigate how and why these texts served such functions in the past and what their value is for the present. Through close critical analysis of a selection of texts, we will consider what the role of the arts might have been in the ancient world, and against that backdrop, we will see what these have arts have come to mean for modernity. In particular, we will concentrate on the epic form as a literary vehicle for encoding the social and religious traditions and values of ancient and medieval societies. We will consider how and why this form was developed and utilized and why its primacy came to be supplanted later by other literary forms. We will also interrogate different forms of reflection about the nature of the cosmos, various views about divinity, and ways in which poetry was used to articulate personal introspection and expression.</p> <p>By the end of the semester, students will have become acquainted with a sampling of the most influential works of the ancient world. They should also have developed strategies with which to engage such texts and the written skills through which to develop and demonstrate their comprehension and appreciation of these works. Additionally, by using these texts and our classroom discussion of them as vehicles, they will have begun to engage with a variety of philosophical and aesthetic questions such as: what is a good—or outstanding—person? What is a productive way to live one's life? What is mankind's relation to nature and/or the divine? How do we experience kinds of love? What is the function of the beautiful?</p>
Reichert, Martin Friedrich	ARTS AND CULTURES ACROSS ANTIQUITY	<p>-- Labeled as Purpose of the Course, not description</p> <p>In a time of pandemics and global demonstrations for justice, we are more aware than ever that we live in a global community, and that we share the future with others. Cross-cultural encounters bring complexity to our lives. Rather than look for sameness, a global perspective on liberal studies attempts to appreciate this complexity, both in the texts we study and in the (virtual) classroom.</p> <p>How do we meaningfully engage with others? Our approach is interdisciplinary: we seek to incorporate and integrate the knowledge, methods, and genres of different fields of study, such as history, psychology, philosophy, religion, sociology, and anthropology. While exploring the values, perspectives, and worldviews of other cultures, we try, In the final account, to articulate insight into our own cultural foundations, into the rules and biases we live by, into the experiences and practices that have shaped these rules.</p>

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Reynolds, Thomas Anthony	ARTS AND CULTURES ACROSS ANTIQUITY	We may associate globalization with the recent global integration of our capital markets and the resulting environmental crises of the Anthropocene that are in fact world destroying. However, the verb "to globalize" suggests a process of "world making," as Jean-Luc Nancy reminds us, that is as old as human culture itself. In this course we consider the role of the arts in the construction and development of early cultures around the world. We consider the ways in which early cultures developed and practiced the arts as primitive intellectual tools – as a means by which to project form and meaning onto the world. We consider the ways in which our earliest images, stories and poems are gradually formalized and consolidated over countless generations until "the story becomes a social heritage and possession," to quote John Dewey. We consider the arts as the source of our early structures of belief (myth and religion) and of our later institutions of knowledge and inquiry (philosophy and science). In short, we consider the various ways the arts have contributed to the early processes of world making that have shaped our cultures, our institutions and our consciousness from prehistory through antiquity.
Reynolds, Thomas Anthony	ARTS AND CULTURES OF MODERNITY	The Arts and Cultures sequence traces the history of mimesis in a global context. Having examined its birth and global development in previous semesters, we now come to the final chapters in this history: 1. the gradual collapse of representation over the course of the 18 th and 19 th centuries (Rousseau, Goethe, Keats, Delacroix, Flaubert, Nietzsche) that culminates in 20 th -century modernism (Woolf, Blanchot, Resnais, Duras) and 2. the return of representation within postmodernism (Barth, Borges, Rushdie) and postcolonialism (Said, Rushdie). This collapse of mimesis reveals the role that representation has played in oppressive Eurocentric systems of belief, knowledge and power associated with colonialism and racism around the world.
Rhodes, Heidi Andrea	WRITING AS EXPLORATION	Haitian writer, Edwidge Danticat, wrote, "Create dangerously, for people who read dangerously. ... Writing, knowing in part that no matter how trivial your words may seem, someday, somewhere, someone may risk his or her life to read them." Writing is a process of exploration and discovery of self and world; and an experiment in the impact our words can have as they circulate in the public sphere. This course asks: what is the role of the writer in shaping the world, as both artist, and intellectual? What does writing make possible for addressing global issues of colonization, violence, injustice, and what Edward Said has called "speaking truth to power"? How can writing be pursued as: an experiment in disrupting the status quo or historically-embedded hierarchies; a critical method for questioning what we know; a form of documenting diverse histories of self and other; and an important practice in transforming social and political life? Following Danticat, what does it mean to read and write "dangerously"? In this writing workshop and seminar, we will read writers in different genres to consider the role of the writer in political and social life. Across the semester you will write three themed essays and one poem, as well as a considerable amount of informal writing, exploring possibilities for your own voice and critical thinking in shaping the world through words. Your own writing will unfold through a process of reading, drafts, peer review and workshop, revision, and polishing. All assignments should be seen as important connective tissue related to each other and to your own growth as a thinker and writer. It is crucial to our collective work as a class that you engage in class discussions, peer feedback, active listening, and prepared, close reading of assigned texts as well as your peers' writing.

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Riordan, Suzanna	WRITING AS EXPLORATION	<p>It is very easy to be passive these days in our responses to what we see, hear, experience or read. At the most, we write a short tweet, or "like" a post. But, if we decide to actually spend some time to analyze all of the stimuli around us, including what we read, and then respond in a thoughtful, productive way, then it is true that our lives will be enhanced. If we go further, and share what we have responded with each other, then we can enhance other people's lives. To go even further, it is important to think about who we are — what our identity is. In this class we will look at writing as a way to learn about how we define ourselves and the world around us— through reading and writing a variety of essays. The writing done in and outside of class will help you discover more about yourself and the world around you. We will look at a variety of essays, grouped under themes. Your writing will be in a response to these essays and themes. I will also bring in documentaries and podcasts from TheMoth.org and thisamericanlife.org to enhance our discussion and your writing. One major component of the course will be to look at place itself when thinking about identity. What shapes cities or suburbs? How do we identify them, and ourselves in the place we live?</p> <p>Throughout the semester, each student will strive to make his or her writing more personal, clear and analytical. For homework each day I expect you to do the readings listed for the next day's class. Each person should do active reading for each piece, and write a response. I will ask two students each session to share their responses, and I will ask others to be ready to participate in discussion. We will practice free-writing almost every session, and have workshops on each other's work (peer review). We will also work in small groups and various one on one sessions. I will conference with each student on drafts after peer review.</p> <p>You will have three essays to complete for the course, spread throughout the semester. You will write drafts for each essay, and we will review these drafts either in a one on one session, or via workshop/peer review. The essays are as following 1) reflection 2) creative non-fiction 3) analysis. Each essay will be related to the readings we cover in class and the discussions that ensue from those readings.</p>

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Roma, Mary F	WRITING AS EXPLORATION	<p>In this course, you will experiment with writing in different styles of the essay form. In personal narrative essays, you will practice honing your craft as storytellers—following The Moth Story model (we will study examples). In class exercises and writing prompts you'll learn where to use specificity of detail, scenes, voice, dramatic arcs and how to craft your own subjective experience into a structured story, putting the reader in your shoes and consciousness. As a focus, you'll investigate a risk you took or a problematic situation you faced from the lens of then and now. The class will also ask you to theorize on changing homes, countries or the mass migration of others, as depicted in film. For an analytical essay on the road trip in various international films, students will examine a filmmaker's use of editing, cinematography, and sound techniques to develop stories that reflect a specific point of view about a psychological, political or physical journey faced by the main character(s), and the transitions that results. The class will study directors who raise questions about the human condition and psychological states as they follow the main character's challenges with shifting landscapes, both internal and external. In this visual studies unit, students will interpret and explain how the film director's visual style creates meaning. This class will be focusing solely on the directors of international films in the "Road Trip" genre as within these films are multicultural perspectives of the interrelationships between the self, others, culture, place and memory.</p> <p>Through the practice of writing and editing, we will address and formulate strategies to deal with these questions:</p> <ol style="list-style-type: none"> 1. How do we as writers create a shifting point of view on our lives? For example, uncover something about our younger selves through the lens of an older self, see the fantasy in our perceived reality, and recollect emotion from a distance. 2. How do we create context and distance from "something that happened to us" so that we carve out deeper meaning of our own identity and agency in the world, or find the compelling mystery and complexity within our experiences in the context of our environment? How do we use other authors in our quest? How can they deepen the conversation around identity and place? 3. How do we use the tools of writing as its own technology--as way to convey to a reader a specific sense of human consciousness, and a sense of the passing of time, as a shift in our consciousness, and the architecture of cities, neighborhoods, and locations 4. How do we create writing that is alive, engaging and organic, and not just a rote report of our facts and thoughts? 5. How do a sense of economic class, global identity, colonialism, diaspora, race, and gender play out in our writer's consciousness? 6. How can we give honest, specific and constructive feedback to our fellow writers to move their stories into another dimension of emotional and intellectual depth as they EDIT and do second and third drafts? How does you as a writer sift through the feedback 7. What is a vocabulary we can use to make these critiques? 8. How do we identify, build and shape the dramatic moments in our ordinary lives to create compelling non-fiction narratives? 9. How can we take on risk in our writing? 10. How can we recollect the past in a truthful, vivid way? What documents or photos can help us remember? What do we do when we cannot remember? 13. How do we create a sense of rhythm and flow in our writing? 14. How do you organize and create threads of narrative between multiple texts that do not bear an obvious relationship to each other? 15. How do we define ourselves as global citizens as participants and viewers of international films? <p>In the third and final "essay" you will create a Google Map with text and research--a memory map of your internal and external journeys through and in and out of New York City, and the journeys of others before you to create community and what do you do that contributes to the city.</p> <p>This course takes the format of a workshop. This means that drafts will be generated through readings, class discussions and in-class and homework assignments, and evolve through a revision process involving your peers and instructor into a final essay. For me, an A student is one who is PRESENT in mind and body in this class. That means students should not be multi-tasking on phones or laptops unless a particular assignment requires it. Class attendance and participation count for 25% of your grade, so if you miss classes, you miss feedback on your work and well as contributing your feedback to other writers in the class and risk a lower grade on your paper. As a result, I take absences very</p>

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Rosner, David J	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>This course will introduce the student to essential texts, key historical developments and influential schools of thought representing the Judeo-Christian religious tradition, the development of ancient Greek philosophy, as well as the origins and genesis of central schools of ancient Chinese philosophy. The course will cover a range of topics, but will spend considerable focus on how many of these texts could be (at least in part) interpreted as reactions to wide ranging crises occurring throughout the ancient world.</p> <p>Examples include:</p> <ul style="list-style-type: none"> <input type="checkbox"/> The growth of Chinese philosophies out of the death and destruction wrought during the Warring States Period in ancient China. <input type="checkbox"/> The growth of Jewish nationhood and its moral code out of the bondage of Israelites in Egypt (Bible, Book of Exodus) <input type="checkbox"/> Analyses of justice, power, and forms of government in Plato's Republic as situated against the Athenian defeat in the Peloponnesian War and the execution by the Athenian authorities of Plato's teacher Socrates. This discussion will be informed by some famous passages from Thucydides' History of the Peloponnesian War. <input type="checkbox"/> The development of Christianity and the growth of Jewish messianism during the harsh Roman rule of ancient Israel. <input type="checkbox"/> St. Augustine's eschatological historiography of Christianity in City of God set during the decadence and violence of ancient Rome's last days and declining powers.
Ross, John	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>Through an examination of eminent texts of the ancient world from a global perspective we will study many of the ideas, histories, societies, and cultures that have founded and enhanced our civilization. We will trace and evaluate the development of the classical understanding of many topics including human nature, our place in society, our values, and our destiny. Throughout our investigation of ancient texts, a major concern will be the relevance of these authors for the social and political problems we face today.</p>
Rubin, Judah R	WRITING AS EXPLORATION	<p>In this course, we will be looking at a range of writing, film – fiction, non-fiction, theoretical and quite concrete in building our writing and critical thinking skills. We will focus each week on a different writing skill that we will practice in shorter responses and discussions, and we will follow these up with three longer essays. In thinking through our writing, we will look at the rhetorical strategies that others have employed, and we will, likewise, share our work in peer review and in a drafting process to gain the key critical and writing skills to evaluate, analyze, criticize and theorize.</p> <p>The course has three major, though somewhat related, subjects or modules, as you will see on the course schedule below. We will first look at issues of accessibility and disability rights, followed by illness and care, and follow that up by a consideration of our environments and their effects in health, wellbeing and community. While this is the content of what we will be looking at, we will also be exploring the ways in which these ideas are and have been discussed; how power is manifest in each of these cases; and how we represent ourselves and others in the construction of such ideas. During each module, we will focus our attention on a range of voices and will endeavor to jump into the conversation as well. In doing this, we will build you writing skills and your abilities to be in conversation with writers, artists and thinkers, and with topics of contemporary relevance and importance.</p>

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Rzonca, Christopher	WRITING AS EXPLORATION	<p>Why do we go to college? What do we learn at the university? What does it mean to learn and what is the difference between high school and college learning, writing, and thinking? What have other students, professors, writers, and artists said about these issues? What can we learn from them? In this course, we will explore many aspects of learning and education in the broadest sense through the careful analysis of essays and films. Such analysis will form the basis of your own exploration that will include reflection on and analysis of your personal experience of what it feels like to be a student and a writer at New York University in 2020. While grappling with these issues and ideas, you will be developing your own skills of thinking and writing.</p> <p>This course is designed to help you become more confident, skilled, and successful writers through an exploration of the essay form. Sustained work with the essay will allow us to develop and grow as writers ourselves and to become more familiar and fluent with idea, evidence, and reflection. Our work together this semester will also prepare you for other writing in the University.</p> <p>In order to achieve these goals, you will write a lot, both in and out of class, and share your writing and thinking with your classmates. Informal writing and exercises will help you to identify ideas to explore in essays. In drafting and revising each essay, you will have the opportunity to pursue, shape, and present a central IDEA; to develop evidence that supports the idea; to consider effective ways to reach an audience; and to address technical and editorial concerns. Therefore substantial changes will occur between the first and final drafts in the revision process. I hope this class will allow you to begin to see yourselves as writers who are also a part of a larger community of writers, readers, and thinkers.</p>
Salemi, Joseph	ARTS AND CULTURES ACROSS ANTIQUITY	<p>This course will consider a selection of literary works and artworks from the earliest Babylonian era up to the end of the Roman Republic and a bit beyond. It will focus on the particular differences that exist in the political, social, religious, and cultural assumptions of ancient societies, and our common contemporary assumptions.</p> <p>The course will be objective in its approach to and treatment of all assigned material, and will therefore be primarily a lecture class with ample opportunity for questions and discussion at all times. However, due to the wide range of source material to be dealt with, open-ended discussions of an extended and subjective nature are not possible. Tests will be objective—that is, based on recalled knowledge of specific material covered in the lectures and discussions, and on directed student essays written in standard English. For this reason, reactive or opinion-based or reader-response approaches will be insufficient for attaining a satisfactory grade.</p> <p>Out-of-class essays will be carefully directed by means of a checklist, so as to guarantee a very close examination of the required subjects. Possible essay titles will be discussed in detail, in order to assure a specific focus in the student's assignment rather than vagueness or over-generalization. Every student's out-of-class essays must adhere to a certain fixed format of length (five full pages), style (scholarly), and presentation (neat and error-free). Student writing is expected to be clear, objective, free from theoretical jargon, and meticulously done before submission to the professor for a one-time-only grading.</p>

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Samponaro, Laura	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>-- Labeled as Course Goals</p> <p>"Equality is most unequal," Cicero asserted in the first century B.C.E. What do concepts like equality, freedom, and justice mean to the ancients and to us today? How do the socio-political views of the ancient Greeks and Romans continue to influence us? In this course, we shall examine how the political, social, and ethical ideas of the ancients have impacted our own respective, current points of view. The goal of this course is not only to introduce you to texts that have shaped the way we think but also for you to study them as a means for constructing your own arguments, both in speech and in writing. While adopting an attitude of critical engagement towards texts and ideas, you will examine not only what a particular argument is but also how that argument is presented. In turn you will learn how to develop your own arguments and present them in a clear and persuasive fashion.</p>
Schwarzbach, Fredric S	ARTS AND CULTURES OF MODERNITY	<p>In this class, we will explore some of the great works of art (broadly defined) of a number of the world's cultures. We will range in time roughly from the Eighteenth Century to our own time, and we will explore some important and long-lived cultural genres, like the novel, lyric poetry, and the feature-length film. Our readings will circle around two broad themes: first, the moments of contact when cultures meet each other (e.g. the European colonization of the Americas and Africa); and second, the development of global artistic forms and practices. As we pursue our studies, we will come to a deeper understanding of what makes the modern world distinctively modern. Students will gain new perspectives on the contemporary global arts.</p>
Shaw, Beau	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>This course will examine the foundations of modern political thought, as well the critiques of that thought suggested within those foundations themselves. Themes that we will discuss include: the social contract as the basis of legitimate government; the people as the sovereign in the political state; why the decision of majorities bind minorities; the identification of individual freedom with the freedom to trade; the relationship between political equality and class divisions; and the relationship between democracy and religion. Authors will include Hobbes, Rousseau, Sieyès, Constant, Marx and Nietzsche.</p>
Shenefelt, Michael B	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>This course uses classic texts to survey the moral and political thought of the ancient world. We seek to discover a common humanity as expressed through four different literary traditions—those of ancient Greece, the Bible, classical China, and ancient Rome. Historical topics include the rise and fall of the Greek city-states, the development of classical Greek philosophy, the intellectual ferment of China before its unification, the imperial expansion of Rome, the rise of Christianity, and the dissolution of Roman authority during the early Middle Ages. We also consider philosophical issues that arise during the period, such as the proper exercise of political power, the authority of the state over the individual, the relation of religion to morality, the good life, rationality and knowledge, free will, the relation of mind and body, fundamental ethical principles, and the effects of political freedom. The course asks students to examine these issues critically. Class discussion will be crucial.</p>
Shenefelt, Michael B	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>This course examines major intellectual and political movements of the modern world—from the opening of the 18th century down to the present. Vast new international markets emerge during this period, and so do new political systems. Over all, the period is one of accelerating change. Topics include the Enlightenment, the expansion and disintegration of global colonial empires, the rise of representative democracy, the nature of American slavery, the dangers to personal privacy and individual freedom represented by mass opinion, and new forms of social strife generated by industrialization. Class discussions are crucial.</p>

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Silverman, Diana C	ARTS AND CULTURES ACROSS ANTIQUITY	<p>Welcome to Arts and Cultures Across Antiquity [Cultural Foundations I], a course of encounters with diverse ideas about the well lived life, and opportunities to expand our communities to include some life-enhancing ancient people. Our objectives are:</p> <ul style="list-style-type: none"> <input type="checkbox"/> to build compassion through literature, and to expand knowledge of the possible <input type="checkbox"/> to increase understanding of diverse social norms, power relations and communities <input type="checkbox"/> to read with critical analysis of arguments, inconsistencies and uses of evidence <input type="checkbox"/> to marshal specific evidence from our texts to support our own conclusions <input type="checkbox"/> to write with clarity and directness, and with points well supported by textual evidence <input type="checkbox"/> to build a productive and joyous learning community
Simard, Jared Arthur	ARTS AND CULTURES ACROSS ANTIQUITY	<p>-- Labeled as Course Objectives</p> <p>This course seeks to understand the meaning of the Gods in Antiquity. How did ancient cultures write about their gods? How did they interact with their gods? How did they depict their gods in artistic media? Through close examination of primary sources in translation and analysis of visual artifacts, students will investigate the role that myth played in the everyday lives of ancient peoples and the ways ancient writers and artists used myth as a vehicle to convey a complex metaphor for life. Utilizing a comparative approach, we will connect the myths of the Greeks and Romans with the earlier traditions of the civilizations in Mesopotamia, Judea, and Egypt. In addition, connects are made to parallel myths and archetypes found in early Indian, Chinese, and Japanese mythology. Through weekly journal entries and reflective essays, students will interpret the symbolism and meaning associated with myths, their impact and meaning in antiquity, and their lasting influence in the Twenty-First Century.</p>
Sparks, Nikolas Oscar	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>Truly coming into vogue during the Age of Revolution at the end of the 18th century, the notion of the "modern" has proven both an engine of progress and a structuring logic of inequality. Proceeding from this premise, the five epigraphs that dawn the cover of the syllabus gesture toward several of the countless iterations of this modern dichotomy. These passages, coming from the five required texts, also illuminate the central themes of the course: violence, economics, the trans-Atlantic World, colonial relations, language, borders, and memory, to name a few. Turning primarily to literature, film, and art, we will explore the major theoretical concepts germane to the historical, political, and aesthetic period known as M/modernity.</p>
Squillace, Robert	SENIOR SEMINAR	<p>A few nails and an iron pin excavated from a Viking shelter at L'Anse aux Meadows, a fishing village of 38 souls on the northern tip of Newfoundland, were enough to get it on what has been called "The Magic List." Four enormous sculptures of former American presidents at Mount Rushmore are not. New York's Museum Mile is not on the list, though Berlin's Museum Island is. Independence Hall? In. Washington Monument? Out. The "magic list" in question is that of UNESCO's World Cultural Heritage sites, a collection of more than 780 locations around the world that have received the UN's imprimatur as being of enduring value, part of the cultural inheritance, not just of the descendants of their creators, but of every human on earth. Informed by the massive destruction of architectural and artistic achievements in the Second World War, the UN's efforts to identify, preserve, and publicize a common human cultural heritage have grown to proportions hardly imagined when a modest dozen sites were first approved in 1978. This course will focus on the ever-growing list of UNESCO-designated World Cultural Heritage sites, raising such questions as: how does the UN define "world cultural heritage"? What, by its guidelines, constitutes "culture," "heritage," and "preservation," and how has that definition been put into practice at the actual cultural heritage sites themselves? To what extent and in what ways does the UNESCO designation affect the way a site is managed and publicized? How does global tourism influence the World Heritage program, and how has it been influenced by it? How do we regard the idea of "world cultural heritage" - who owns the past, and what responsibility do we have toward it? What are the politics involved in winning approval for a site? If sites are indeed part of a "world heritage" rather than a national or local patrimony, who truly owns them - does our responsibility to protect and preserve them override national sovereignty when monuments are endangered by war or poverty? How has the COVID-19 pandemic affected preservation efforts, and will its interruption of tourism help or harm the World Heritage project? Students will actively determine a good deal of the course content, as much of the second half of the semester will focus on the sites that students choose for their major projects.</p>

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Steen IV, John Warren	ARTS AND CULTURES OF MODERNITY	<p>"This endless struggle to achieve and reveal and confirm a human identity, human authority, yet contains, for all its horror, something very beautiful." -James Baldwin</p> <p>Virginia Woolf famously wrote that "on or about December 1910, human character changed." While critics have debated whether or not Woolf got the month and year on the nose, the idea that something as profound as human character could change dramatically and suddenly may make more sense than ever to us now, given our collective experience of the COVID-19 pandemic. But once we recognize that a change has occurred, whether it's a change in how we live, how we think, how we see, or how we feel, how do we go about making sense of it?</p> <p>This course explores the idea that artists of all kinds have been tasked with depicting the dynamic vitality and mortality of human character, and that in the three hundred years under consideration, artists depict overlapping and frequently conflicting struggles for the formation and liberation of the self. In our first unit, we'll consider the self as it is formed through the sufferings of love, and the ways that selves flee individuality itself in a search for attachments to others, whether those be friends, partners, communities, or societies. In the second, we'll consider individual experiences in the struggle for liberation from slavery, and trace continuities and discontinuities in the art and culture of abolition from slavery to contemporary movements like Black Lives Matter. Finally, our last unit explores the struggle for the self to come to terms with sex, an issue that has been a defining aspect of modernity long before Michel Foucault placed "the invention of homosexuality" in the last quarter of the 19th century and 20th-century scholars, artists, and activists announced emergent reckonings with the unruly forces of sex, gender, and desire.</p> <p>Our course is global, multidisciplinary, and transhistorical. In fourteen weeks, we will examine three centuries of art and culture by attending as closely as possible to works from twelve countries on five continents by artists who represent diverse gender, racial, and ethnic identities. As broad as the course aims to be, it maps only one route by which to consider the "art and culture of modernity." In fact, since one of the aims of the course is to develop our ability to critique art and culture, the course encourages students to critique the works we read and their place on the syllabus, and to use class discussions to reimagine the course and the ways it might better live up to its title.</p>
Steinmetz, Kristi Marie	WRITING AS EXPLORATION	<p>In this first-year writing course, we will focus on inclusion, diversity, and deepening our cross-cultural competence through reading and writing assignments that will include texts in a variety of multimodal forms, traditions, and voices. To support our language skills, we will use creative writing strategies and techniques to generate academic and expository essays. As we work through our four modular progressions, we will integrate increasingly advanced rhetorical and syntactic structures. Lessons will be transcultural in design and inclusive of English Language Learners (ELL).</p> <p>There will be an emphasis on informed discussion, peer workshoping, in-class writing, and collaborative projects. Students will emerge from this course with more confidence in the process of formulating, developing, and expressing ideas and with more confidence in all aspects of their reading, critical thinking, and writing.</p>
Stephens, Paul T	WRITING AS EXPLORATION	<p>This course is designed to improve your prose writing and critical thinking skills. Expository writing is fundamental to the social sciences, humanities, and natural sciences. In the original sense of the term (coined by Michel de Montaigne), an "essay" is an attempt or test of ideas. Following in this tradition of experimental inquiry, we will practice a variety of techniques and modes (free writing, journal writing, essay drafts) that will culminate in three formal essays.</p>

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Terwilliger, Camron Scott	WRITING AS EXPLORATION	<p>Writing as Exploration has two main objectives: first, to develop your self-confidence and fluency by engaging you in the use of writing to express, explore, and develop ideas through a variety of forms, including both informal writing (free writing, journal writing, etc.) and formal writing (essays); and second, to engage you in practicing the same kinds of critical and analytical skills you'll use in other writing-intensive courses in the Liberal Studies Program. The class will make use of the workshop format, meaning you'll produce a wide range of writing, both in and out of class, which will form the basis for classroom activities. All of your essays will go through multiple drafts, often with input from peers in addition to input from me.</p> <p>The theme of this section of Writing I is "Literary Geographies." This semester we'll use writing to explore the concept of place—how do the places we live and visit shape us? How do we come to spend time in the places we do, who do we meet, what social and physical features define them? Next, we'll think about the metaphor of "the essay as map," a textual guide that leads the reader through unfamiliar terrain. We'll consider the idea as readers. How does a good essay work as a map? How is a good essay, or map, made? We'll consider the idea as writers. How can we craft an effective and compelling map for our readers to follow? How can an essay that begins without a map end up being a map? How can an essay have a map at the center of it? In short, we'll frame our conversation about writing within a conversation about place/exploration/mapping/the-unmapped.</p>

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Tharoor, Tilottama	ARTS AND CULTURES ACROSS ANTIQUITY	<p>"Arts & Cultures across Antiquity" provides an introduction to the literature, art, architecture and music of selected parts of the world from early times to around the end of the Roman Empire, and the Gupta and Han dynasties.</p> <p>We'll start with aspects of the ancient civilizations of Mesopotamia, Egypt, the Indus Valley, and the Aegean region, and then study the cultures that developed in the classical Greek, Roman, Chinese and Indian contexts, focusing on particular artifacts, and the influences and interchanges that produced them.</p> <p>As we examine the ideas, beliefs and assumptions that emerge from these works, and the modes by which they are represented, our focus is on the human lives and endeavors.</p> <p>The works were created by humans, for human purposes. How do we understand their experience of being human? How is that shaped by conditions of gender, class, family, religion & other social or political forces? And how does the human imagination operate in these conditions to produce the works?</p> <p>The course also examines the trans-regional, multi-sourced making of cultures: we will discover that "foundations" are seldom homogenous or confined to one origin, but constructed by diverse, interacting ingredients from different times and different places. Our course will trace the centuries-old movements, both commercial and cultural, that flourished along trade routes, in bustling urban centers and ancient settlements. We will see, for example, how Bronze Age Minoan art is vivified by Sumerian designs, how the Romans adopt idols and ideas from across North Africa and the Mediterranean, and how Greek gods appear on the coins of Kanishk, the 2 nd century C.E Indian king and a prominent propagator of Buddhism whose family descended from a western Chinese tribe. It is from mixes such as these that we'll build our understandings of the complex inter-weavings of the local and global that shape human experience and cultural foundations.</p> <p>The interrelated objectives of this course are:</p> <ol style="list-style-type: none"> 1) To explore in detail what the different works communicate to us about topics such as the relations between the divine and human, between men and women, and between different classes and races, as well as how, over the centuries notions such as love, power, honor, revenge, beauty and death have been configured and refigured. 2) To consider the significance of the works in their own historical contexts, as products of global exchanges, and what they mean to us now. 3) Through attentive reading, class discussion and analyses to develop the critical skills necessary to engage with these materials, to see connections between different art forms, different periods and different regions and to write about them with depth, clarity and personal insight.

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Thomas, Wendell O	WRITING AS EXPLORATION	<p>Welcome to Writing I! Let's experience something personal! From having thoughtful conversations with yourself and the world thereof, it is safe to say let's begin this journey, this work of growing your knowledge. Let's begin to expand the boundaries of critical thought through literature and film. Let's push the margins of writing through research, experience, and analysis.</p> <p>This section will introduce (if not confront) ideologies of sex, money, music, equality, substance abuse, courage, innocence, and space. Learning about these concepts independently (and sometimes collectively) will hope to combine the literary aspects of traditional and contemporary literature. The thoughtfulness of building these essays will give a sense of power to you as the writer and as a matriculating student.</p> <p>Let's start investigating. This course—like all Writing I sections—is designed to make you a better writer. By "better," I mean clearer, more strategic, and more persuasive. The aim of good writing is to seduce your audience, regardless of genre. What elements of writing do we, as writers and as readers, find attractive? What moves us to be moved? What inspires? What motivates? What solicits a response? We will work to answer these questions (and more) through the careful study of our own writing and that of others.</p> <p>Throughout the term, you will be pushed to venture beyond "what you know"—namely yourself and your assumptions about "reality"—and instead learn to listen, identify, uncover, and illuminate the stories of other people, cultures, and worldviews. You will do this in two primary ways. First, you will explore the representation of marginalized individuals through film and by considering readings from the first half of the course. Second, you will perform research about the ways we will interpret literature. Listening and reading about Deconstructionist, Feminists, Queer Studies, and Marxist, we will figure out your approach to research. Taking a piece of work patiently written or produced by an author to understand its motives, its subculture, its stake in society, and its contribution to your millennial society.</p>
Thompson, Cynthia	WRITING AS EXPLORATION	<p>This semester through writing, reading, and discussion we'll be exploring ways of seeing ourselves and others in view of past and current discussions regarding race, gender, ethnicity, stereotypes, prejudice, and the certainly disparate ways of seeing in our country today. We'll explore New York City as well as international settings through stories and essays where setting and voice are strong factors. We'll start with ways of seeing ourselves, and next look into the factors that influence prejudice or stereotypes, and finally we'll look at art to discuss art both as a reflection of society, and to analyze our way of seeing and interpreting it. We'll travel virtually to locations and museums, watch films, TED Talks, videos, and study images for our discussions.</p> <p>Now that we're coming together in virtual meetings from so many different locations, I believe it will add an interesting immediate dimension to our discussions and observations allowing us to share national and global ways of seeing, and look at how what is specific to the locations we come together from resonates in the world at large. We'll also look at how advertising and media influence our ways of seeing. This new way of meeting for class will be a shared adventure as we virtually attend exhibits, share images, and use various forms of media and film as part of our discussion and research into ways of seeing ourselves and others. Finally, you'll venture into the city's great museums to research a work of art and analyze your way of seeing innocently and then with research. Our goal this semester will be to interpret, question, discuss, and explore, through writing ways of seeing oneself, art, culture, history, prejudice and discrimination within New York City, this country, and the world beyond.</p> <p>Writing I will emphasize both the process and product of academic writing through regular in-class writing, online weekly forum reading response papers and or response to posted questions, blogs and/or online journals, peer review workshops, group editing reviews for formal papers, and a research with MLA documentation.</p>
Tobin, Elayne L	WRITING AS EXPLORATION	No Course Description Available

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Tomlinson, Timothy	ADVANCED WRITING STUDIO	<p>Up close a Chuck Close painting looks like a jagged, discontinuous agglomeration of boxes filled with blots and squiggles. From a distance, the painting resolves into photographic realism. The same effect can be created in fragmented narratives (or essays, poems, music, theory): many apparently discontinuous pieces add up to a coherent, convincing whole (and some don't, and don't want to). John Gardner (The Art of Fiction) says profluence – the sense of fluidity – is critical to a story or novel's effectiveness. But profluence doesn't necessarily mean smooth or continuous progress. Structures can be jagged, bumpy, disconnected. Advanced Writing Studio: The Fragmented Text will consider examples of jagged, discontinuous texts (see Required Texts below), with an eye toward developing an understanding of the possibilities of fragmentation as unifying (or other type of) device. Students will use the models as a basis to create their own prose mosaics (narrative, analytical, remembered, imagined). Writing assignments will culminate in two concurrent projects: a version of the self (in prose or verse, or both, as fiction or analysis or autobiography or creative non-fiction), along with a reflective journal that addresses the formation of the mosaic. To help conceptualize fragmentation as a narrative strategy we'll consider Ann Lauterbach's "Toward a Poetics of the Whole Fragment," Joy Castro's "On Length in Literature," and others.</p> <p>The writing in this class will be exploratory. We'll construct various prose pieces in the manner of the work we read, and we'll consider the possibilities of structures, designs, and patterns. By the end of the course, you will have experimented with a variety of prose forms and hybrids, you will see their application to the writing you'll be doing throughout your university work, you will have developed an eye and a vocabulary for constructive critique, and you will have a clearer sense of the creative process in general, your own in particular.</p>

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Tomlinson, Timothy	WRITING AS EXPLORATION	<p>In her personal journals, the American writer Susan Sontag says that a writer must be four people: the obsessive, the fool, the stylist, the critic. In Music, Words, Score, students will write about their own multi-faceted (obsessive, foolish, stylish, critical) selves in a semester-long journal. The course is concerned more with the process of writing than its product. Perfect papers, as per Beckett above, don't exist, but habits and tendencies do. It's important for university writers, and writers in general, to become conscious of the habits they bring to the page. Much of our time will be devoted to becoming more conscious writers. From a variety of perspectives, students will explore cultural connections and cultural divisions that characterize current US-PRC understandings. Reading for the course will include handouts of essays by a wide range of writers, including (but not limited to) Jennifer Soong, Jia Tolentino, Yu Hua, Rebecca Solnit, Zadie Smith, James Baldwin, and others. Throughout the semester, we'll be considering songs, poems, stories, and films that animate our concerns. Writing: three essays, plus the journal. The writing will be reflexive, analytical, narrative, descriptive, and ethnographic (and playful, and imaginative). Details for course units will post to our Classes site. Overall, the course trains students to write persuasively, with passion, precision, and eloquence; to think critically; and to read deeply, always with a healthy skepticism. The journals will provide a place to practice, experiment, grow, and, as per Beckett above, fail and, hopefully, fail better. We begin with music: a set of songs will introduce something essential about American culture. I'll ask you to respond to those songs in the spirit of Tim & Fred Williams, aka the YouTube Twins, two Black American teenagers whose broad aesthetics and accommodating ears enable us to enter the unfamiliar with generous hearts and open minds. We move into words: first, a personal dictionary, next something more broad, a cultural (or geopolitical, or socioeconomic) dictionary. We finish with the score: a slightly longer project that will draw upon the concerns of the course. Each step of the sequence will raise the stakes. You'll be moving from appreciation, to analysis, and then synthesis. As your work probes deeper, I expect we'll all gain keener insights into ourselves, each other, and the world outside the class (or zoom) room. Along the way, we'll keep an eye on the four Susan Sontag categories and how each applies to, appears in, and informs our work.</p>
Trusso, Luke J	ARTS AND CULTURES OF MODERNITY	<p>This is the final course in the Arts and Cultures (formerly Cultural Foundations) sequence. Cultural Criticism demands a distinctive set of interpretive tools and creates a distinctive set of intellectual possibilities. Students will: establish methods of literary analysis, learn to make aesthetic judgments, and engage in close readings while cultivating a working knowledge of the various critical methods used to interpret literature, the fine arts, nature, music and film. This course considers how the diverse conceptions and conditions of modernity shaped and were shaped by the arts around the world. Many of the issues pertinent to the course—industrialization/urbanization; the outcomes of cross-cultural contact; colonialism, decolonization, conflicts of political ideology, and liberation struggles; fundamental redefinitions of mind, language, gender, and sexual identity—have had very different effects in various parts of the world. Instructors encourage students to explore what it means to study the arts from global perspectives and to examine what "globalization" itself has meant and means in the context of the arts.</p>

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Trusso, Luke J	GLOBAL WORKS AND SOCIETY: ANTIQUITY	This course begins the Social Foundations sequence at NYU and examines the historical currents and social foundations of world civilizations through a philosophical, cultural, and social lens. The underlying concern of this class is to encourage thought and reflection—more importantly for you the student to think about yourself, your relationship to the world, and those other selves you encounter daily. Through a close reading of some key texts, you will learn to read, write, question, and criticize within a historically interpretive framework. You will also become familiar with the literature in the history of ideas examining questions such as: what do we know and how do we know it, is there an ultimate meaning to life, how do we define freedom, as well as questions concerning art, beauty and aesthetic judgments. While these questions may reflect specific branches of philosophy, they exemplify an inquisitive, Socratic appetite for the truth that embodies the spirit of the liberal arts. We will explore the conceptual foundations of ancient civilizations around the globe: from the evolution of democracy in the Greek polis to the collapse of the Roman Empire; from Plato's Dialogues to Taoism—primitive metaphysics to sophisticated schools of Stoicism. To fully grasp the present and project into an imaginary future, we first must know where we come from.
Tuncel, Yunus	GLOBAL WORKS AND SOCIETY: ANTIQUITY	In this course, we will read texts from the classical period through the early part the Middle Ages within the context of history of ideas. The course will focus on some of the important questions of philosophical, political, social, historical, and religious discourses and explore a variety of topics such as: the question of origin, the relationship between mythology and reason (and human and divine), the connection between justice and power, the make-up of an ideal state, the origin of moral conduct, the value of meditation in human life, and the origin of evil. We will start with an exploration of the origin of Western philosophy in ancient Greek culture and study the ideas of different schools of thought that flourished in this period. After the phase of early Greek thought, we will read Plato and Aristotle. As we read from Chinese and Hindu texts, we will try to understand how Greek and Asian philosophies agree and disagree in their approaches to a variety of topics from politics to ethics. After examining some of the Roman schools and reading a book from the Bible, we will read some parts of Marcus Aurelius' Meditations and move on to the medieval period. We will end our class with Augustine's Confessions. Students are expected to learn the tools of critical thinking, cultivate analytical skills for and techniques of textual interpretation and gradually learn comparative textual analysis.
Tuncel, Yunus	GLOBAL WORKS AND SOCIETY: MODERNITY	This class continues the examination of philosophic, religious, political, social, and historical ideas from the Enlightenment and the revolutions of the 18th century to the nineteenth and twentieth centuries. We read on crucial debates in moral philosophy, as between Kant and the Utilitarians (Mill) and from the later part of the nineteenth century and early twentieth century, we study the most significant critiques of the modern age: Marx's critique of political economy, Nietzsche's critique of European culture, and Freud's psychoanalytic critique. These three thinkers become indispensable to understand the twentieth century; their ideas help shape many of the artistic, political, philosophical, and psychological movements of our times. The class ends by exploring various texts from the later part of the twentieth century; texts that have much to say on post-war issues such as feminism, independence movements, the cultural upheaval of the 60s, and colonialism. We read philosophical and political texts and fiction and engage in a discussion as presented by these authors. Texts are chosen from among the major writers of the period, such as Rousseau, Thomas Jefferson, Kant, Mill, Marx, Nietzsche, Freud, Sartre, De Beauvoir, Fanon, and Che Guevara. Students are expected to further their critical thinking, analytical skills, techniques of textual interpretation and comparative textual analysis.

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Valenti, Peter Christopher	MIDDLE EASTERN CULTURES	<p>Our understanding of the Middle East as well as contemporary events occurring there operates within, and is shaped and influenced by, images and discourse about the Middle East that daily inform the cultural, social, and political arenas of the United States. Such representations of the Middle East are inevitably embedded within particular narratives, and these narratives are created through processes that are subjective and inherently symbolic, utilizing an array of long-established motifs that evoke bravery, civilization, patriotism, violence, epic struggle, and conflicting perspectives on the Other.</p> <p>The question of history, or, rather, how it is written, has played a central role in disseminating these types of representations. Perhaps an even more impactful role in the 20th-21st centuries is played by the media and popular culture, mainly in the form of movies and television. Thus, regarding the first element, in this course a focus on the role of scholars, whether in think tanks advocating policies or as medieval chroniclers reporting events, reveals that writing history is neither passive nor merely "academic." As for the second element, we will watch particular films on or from the Middle East in an effort to deconstruct particular narratives or narrative strategies.</p> <p>Throughout the semester we analyze the depiction of the Middle East in these "texts" (whether written or in some other form) from the US, Europe, and Middle East, exploring issues of agency, audience, epistemology, historiography, cross-cultural (mis)communication, and ideology. We ask which realities are revealed, whose are ignored, how are they represented, and why? How are narratives constructed and utilized? Where several opposing perspectives exist, how can we know which is the "real" history?</p>
Valenti, Peter Christopher	SENIOR COLLOQUIUM I	<p>The purpose of this colloquium is to prepare and assist students in writing their senior thesis in the LEHR concentration. Through rigorous and practical activities students will hone their thesis statement plus formulate strategies in order to answer the questions posed by that statement. Furthermore, by way of the course readings, regular and intensive advising from the professor, and presenting and workshoping their research, students will finish this colloquium with 1) a completed chapter of their GLS thesis, plus 2) an outline of the overall thesis which will direct and structure the remaining research and writing of the thesis (that will be completed over the winter break and early part of the spring semester).</p> <p>The colloquium is the culmination of students' work in the LEHR concentration, so it will reflect and expect their awareness of major theoretical and methodological trends in the various relevant fields. A select list of readings will be done in the colloquium to strengthen this knowledge base as well as serve as "models" for students' own research. While the reading load is not onerous, A) students will simultaneously be researching and reading their own particular material (for their thesis), and B) the expectations of any colloquium is that students will come to class prepared to extensively discuss and critique works and present their own work for commentary. In order to do all of the above, regular and engaged in-class participation is expected of students.</p> <p>The structure and expectations of this colloquium are in line with the standard format of this type of course, and for the thesis specifically. If the students have not done so already, they should closely read, and thereafter follow, the guidelines outlined on the GLS Senior Thesis webpage (below). The professor, as well as any other GLS faculty and administration, will frequently refer to these requirements. See https://liberalstudies.nyu.edu/academics/gls-curriculum/senior-thesis/guidelines.html</p>

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Varnum, Joan Lorraine	ARTS AND CULTURES ACROSS ANTIQUITY	<p>What sparks the human desire to venture into parts unknown? Is it to find a lost love, to flee a natural disaster, to fight a war, or to answer a divine call? Whether prompted by choice or necessity, humans have encountered the catalysts of change since antiquity, and have expressed these experiences through a variety of media. In Arts and Cultures across Antiquity, "Art, Adventure, and Reacting to the Ancient Past," we'll analyze and interpret several of humankind's greatest cultural achievements by studying how masterworks of the Ancient World from the Near East, Egypt, India, China, Greece, the Roman Empire, and the Byzantine Empire portray change. Our explorations of art forms such as epics, sculpture, architecture, lyric poetry, and tragedy will help us to engage in a dialogue with our cultural past and the enduring questions this exploration will raise.</p> <p>This active, online course is designed to give you the flexibility to access course materials, engage in course activities, and to communicate from any location at any time. Our coursework will be accomplished in an asynchronous format, largely via our NYU Classes course website and designated links. Your class participation will be a vital part of your learning experience. Your success in the course will depend on your active engagement in online discussions in the Forums tab of our NYU Classes course website. Each of you will participate in "Theater Day" and in the "Reacting to the Past" game Byzantine Iconoclasm, 726-843 , a contest of ideas that centers on the issue of whether the divine should be portrayed, and, if so, how. You will accomplish a virtual visit at the Met Museum in connection with the game.</p>
Waldman, Rose	WRITING AS EXPLORATION	<p>Writing as Exploration seeks to facilitate your entry into the intellectual life of the university by helping you to become more capable and independent readers and writers. Emphasizing observation, description, and analysis, this course teaches you to create pieces of writing that go beyond the traditional 5-paragraph essay. Over the course of the semester, you will read and discuss texts from a variety of fields and complete several shorter writing exercises, as well as three full-fledged essays.</p> <p>In this course we will explore a sampling of communities from around the globe, including religious and niche communities. We will examine the motivations behind human thinking and observe what makes people unique. Doubling down on this theme, we will home in on the ways in which different people and cultures respond to issues related to food.</p>
Wanberg, Kyle J	ARTS AND CULTURES ACROSS ANTIQUITY	<p>When we think of the ancient world we usually think of the great epics and dramas with stories of heros, gods, and goddesses. These stories come down from oral traditions, having been recorded and reinterpreted through the ages. This course will use historiography to explore within these works the residues of otherness and fantasies of security that accompany them. How were the construction of ancient empires connected with the idea of what we think of as 'culture' today? How are the social and political worlds of antiquity fashioned by oppressing and making use of the labor of slaves? How have these institutions informed the modern world? We will investigate (1) the way empire and slavery in the ancient world is reconstructed by modern scholars, (2) the way ancient philosophers helped naturalize of the idea of slavery, as well as (3) investigating texts that portray (while largely excluding) the figure of the slave in their pages. We will also look at the way ancient slave revolts have been imagined by modern writers and filmmakers. This course places special emphasis on classical forms of thought, experience, and representation in the ancient world that are still part of our everyday modern existence and continue to influence the way we understand our own relationships to the world we inhabit.</p>

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Washburn, Phillip	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>The topic of this course is the ancient world and several societies that grew and flourished in the centuries between about 3000 BCE and 500 CE. We will examine societies in the ancient Middle East, Greece, India, China, and Rome. Why should we study these ancient civilizations? After all, their ways of life were very different from ours. But that is actually one reason to read about ancient people. They show us alternatives, different values, different ways of organizing society, different beliefs about humanity and the world. Seeing how other people live enables us to step back and examine our own way of life more objectively, and perhaps understand ourselves better.</p> <p>But ancient people were also similar to us in many ways. They had to invent ways of living together in large groups, supplying people's needs, following rules, raising children, and doing all the basic things we do in our societies today. Looking at how ancient people solved these problems might give us ideas about how we can improve our solutions to the same problems. We can't study everything about the ancient world, so we will focus on several key questions: first, what held these societies together; that is, what enabled them to work together and cooperate? (And can they teach us anything about what unifies our societies today?) What led some individuals to resist authorities and try to follow a different path? How did ancient people understand justice and equality? In other words, when should people be treated the same, and when should they be treated differently (e.g., be put in prison)? How did ancient people conceive of the gods or God, and their relationship with the gods? Could they make plans and control their own lives, or were the gods in control and unpredictable?</p> <p>This course is a beginning. It opens up large areas that you can continue to explore in your other courses at NYU, and as a reflective person and a citizen after you graduate.</p>
Washburn, Phillip	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>Every person has an "ideology," that is, a set of basic beliefs about the physical world, people, society, and oneself. We must all understand why things happen, why people do what they do, and what to expect next, so that we can interact with the world and survive. Ideologies also include beliefs about what is valuable or harmful, good or evil. For example, liberalism, conservatism, romanticism, and Marxism are all ideologies.</p> <p>In this course we want to examine the principal ideologies that people have adopted since 1700. (Religions such as Christianity are ideologies, too, but we will focus on social and political ideologies.) Major changes in society cause people to step back and reassess their ideology, to try to adjust to the new reality. The Scientific Revolution of the 1600s was one such change, and it led to an ideological movement called the Enlightenment. People came to believe that we can use reason to discover the laws of nature, and therefore make continuous progress. The French Revolution (1790s) was another radical change, but people disagreed on how to interpret it. Conservatives, romantics, and nationalists all reacted with different ideologies to make sense of the new reality. The Industrial Revolution (1770-1850) was another challenge: it led capitalists, Marxists, libertarians, and feminists to see people and society in new, and different, ways. Industrialization led Europe to colonize much of the world, and that dominance inspired yet other ideologies. Seeing how ideologies work should help us figure out how to interpret our world today.</p>

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Whipple, Karri Lynne	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>What makes for an ideal society? Peace and order? Conquest and colonization? Justice, morality and right belief? This course focuses on how societies formed in the ancient world and what ideologies and beliefs were most valued as building blocks of society. We will examine who had the power to determine dominant societal values and the systems of power created by them. We will also listen for the silenced and erased voices in these societies and the forms of resistance they employed against dominant oppression. Topics of gender, slavery, ethnicity, caste, and hierarchy guide this work. The course, while not a comprehensive overview of the ancient world, focuses on societies spanning from ancient Mesopotamia in the c.12th century BCE through the fall of the Western Roman Empire in 476 CE. We will take an interdisciplinary approach, exploring developments in literary and artistic expression, philosophic thought, political ideology, and religious belief within the ancient world. To examine these developments, we learn skills for reading and critically engaging great works of literature as well as art, architecture, material culture, and embodied practices/rituals.</p> <p>While the texts and images we examine are diverse, several central questions will guide our engagement with these ancient works. Where is power located in society and who has access to power? Through what means – conquest, philosophical constructs, violence, divine intervention, moral tenets – do they achieve justice, peace, and order? How is individual and collective identity constructed in relation to a society's power structure? How do societies tell their (his)stories? Whose voices are left out or silenced within the dominant literary and artistic canons of a culture? How do they resist erasure? We listen for and seek out the multitude of voices that make up the ancient world and the variety of ways these voices are expressed. Through this interrogation, we will gain lessons and insights for critically examining our own contemporary presumptions about and conceptualizations of history, justice, and the ideal world.</p>
White, Heidi	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>This course concentrates on some of the classic texts of the ancient world and of the early Middle Ages -- such as those of ancient India, classical China, the Judaic tradition, ancient Greece, and ancient Rome. We will explore the ways that philosophers and theologians have envisioned the self in relation to questions of metaphysics, ethics, and political theory. Historical topics include the metaphysical reflections of China before its unification, the spiritual thought of India, the rise and fall of the Greek city-states, the collapse of the Roman Republic, and the rise of Christianity. We will focus upon philosophical issues that arise during the period, such as the proper exercise of political power, the authority of the state over the individual, and the relation of religion to morality and the good life.</p> <p>Some of the questions to be addressed are the following: how and under what conditions have different cultures come to represent the individual? What characterizes the individual and the theological, social, and political systems within which it has emerged? And lastly, what does this mean regarding our view of our world and ourselves in the twenty-first century?</p>

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White, Heidi	SENIOR COLLOQUIUM I	<p>This seminar will focus on topics relating to international political theory and philosophy and its application to a range of issues: global justice theory (political and economic), liberty and free speech, questions of intervention, human rights and activism, and the role of individuals, non-governmental organizations, and non-profit organizations. The course will be primarily a seminar (workshop-style): each student will make four presentations during the semester on his or her research topic; each student shares a draft and receives advice from their peers and the instructor. The first half of the course will help students refine their research topics and identify the relevant scholarly research. During the second half, the students will complete at least one chapter, to be presented to the class.</p> <p>The Senior Colloquium will guide you through the process of writing your senior thesis from initial conception to final submission. The colloquium is a structured forum for you to share work-in-progress with your peers and instructor. You will learn more about your own research by seeing it through the eyes of others. And by serving as reader of the work of your peers, you will learn what works and what doesn't work when writing a thesis. During class discussions, the colloquium will help you refine your argument through continuous feedback and re-vision. A key goal is to help each student identify debates in the scholarly literature that are most relevant to their topic, and formulate a strong research question that relates to one or two of these debates.</p>
Whittington, Jerome O	ENVIRONMENTAL STUDIES	<p>Through the application of fundamental physical and chemical processes, humans attempt to harness the environment for their particular needs. In examining this most significant dimension of modern life, this course emphasizes both its harmful and beneficial aspects and deals with such topics as air and water pollution, transportation, energy resources, and waste control. The political context in which these problems occur is also examined. This course satisfies the requirement in Life Science.</p> <p>This semester we examine major ecological dimensions of settler colonialism, tropical deforestation and biodiversity loss, toxicity and climate change. Topical environmental issues are framed against scientific literature and a discussion of major ecological concepts such as hydrogeological and nutrient cycles, competition and symbiosis, and trophic levels. We read classic texts including Silent Spring (Rachel Carson, 1962) as well as contemporary works such as The Sixth Extinction: An Unnatural History (Elizabeth Kolbert, 2015).</p>

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Wilkinson, Amy	GLOBAL WRITING SEMINAR	<p>GLS students engage historical, political, economic and cultural aspects of globalization both as an academic subject and a lived reality. This foundational writing course introduces students to the kinds of observational, reading, research, analytic, and writing practices upon which they will depend throughout their undergraduate careers and beyond. Students work in modes from self-examination to cultural analysis that lead them into the research process, helping them recognize the role of writing as a tool for exposition, exploration, synthesis, and argumentation. The course includes a variety of forms of writing to help students recognize the habits, practices, and intellectual assumptions that may limit their writing and scholarship. Emphasis on independent work of increasing sophistication in research methodologies yields a fuller understanding of the role of the essay in contemporary writing. This section of Global Writing Seminar is titled "Writing to Understand," which is half of the name of the third and final essay assignment students will be tasked with this semester: to write a question-driven research paper on a topic of their own choosing. Over the course of the semester, part of what we'll do together is hone in on generative research questions that are specific to us, our perspectives and concerns, our positions in the world. To do this, students will first be tasked with writing an essay that looks inward (a personal inventory piece called "Taking Stock: An Object Based History of You"), and then be tasked with writing an essay that looks outward (a thesis-driven, source-supported piece called "Taking to the Streets: Urban Walking Today"). The goal, by the end of the semester, is for students to take the lead: to determine what they want to write about and why, and how best to go about doing so. This section of Global Writing Seminar is structured to support students on this journey. The third assignment name in its entirety: "Taking the Lead: Writing to Understand."</p>
Wilkinson, Amy	CITY AS TEXT	<p>City as Text is a 4-credit seminar designed to introduce students to the study away environment through an intensive academic program of cultural preparation and local immersion. City as Text imparts students with an introduction to the local character of the city from interdisciplinary perspectives that include Arts and Media, Politics, Economics, and the social practices of everyday life. Faculty-led discussions give students a theoretical framework for understanding place and primary research opportunities allow students to develop research questions that are uniquely drawn from the locations where they are studying. Every City as Text course is composed of four main components: theoretical discussions in which together we explore academic concepts of place; site-specific readings and materials to provide an interdisciplinary perspective on the local, national, and global forces that have shaped the character of the city; critical excursions to foster student immersion in the city itself; and fieldwork and research assignments to prompt students to draw on the city as a primary resource for academic research and critical inquiry. This intensive study of the city through City as Text provides the foundation for community placements in the spring, when students enter the workplace culture of the city through internships, volunteer work, or independent study. This section of City as Text: New York, taking place, as it is, online, during a global pandemic in which we might not all be living in New York City as planned, will be a little different. At the center of the class are three projects students will complete over the course of the semester; these projects are discussed in detail below. Rather than physical excursions around New York City, we'll figure out how to experience New York City virtually, maybe even from the other side of the globe. We'll draw on these experiences for classroom discussions. We'll also run theories of place and works in various genres alongside our virtual outings. In the end, students will make three pieces: a collage of sorts, a researched essay, and an imagined city, maybe even the next New York.</p>

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Wilkinson, Amy	SENIOR COLLOQUIUM I	<p>GLS emphasizes independent study throughout the program, and the senior thesis acts as the final realization of the goals of the degree. This course, Senior Colloquium, is the first in a two-course sequence. Students take the four-credit Senior Colloquium in the fall and the six-credit Senior Thesis in the spring, when the final draft of the thesis is submitted. Each section of the Colloquium/Thesis course unites students in the same concentration who have spent their junior year at various locations; thus, students gain a global perspective on their topics by drawing on the experience of their peers. The Colloquium/Thesis course offers grounding in the theoretical texts relevant to advanced work in the concentration, close guidance in the actual composition of the thesis, and practice in the oral presentation of complex ideas. The skills the Colloquium/Thesis course teaches—defining a major project's parameters, testing concepts against actual experience, interpreting evidence and integrating the interpretations of prior thinkers, writing an extended argument—are all germane to any future career.</p> <p>The thesis normally runs approximately 40-50 pages (or the equivalent in another medium) and concerns a topic related both to the junior year international study experience and a global issue of contemporary importance in the student's concentration. Global Studies as a field requires synthetic, big-picture thinking; the thesis requires students independently to draw together primary and secondary materials to explore a broad-scope topic of their own choice.</p>
Wills, David Clinton	WRITING AS EXPLORATION	<p>This course engages with the work of Maurice Merleau-Ponty in <i>The Phenomenology of Perception</i> in order to think about, write on, and discuss how our engagements in space and with place relate to human communications, bodily mediums, and cultural practices. Course themes will include: identity and difference; perception and embodiment; the spatialization of memory; architecture and landscape; mapping/news literacy; social media; and expression/language/writing. Applying theories from the readings to the space of New York and other global places in both our personal and shared histories, this course asks how do people, through their practices and their being in the world, form relationships with the spaces and places that they inhabit, affecting those spaces, and being affected by them as well, giving ways to consider how we narrate the world and our place in it. This idea of space and place will particularly be considered with regard to virtual embodiments. In <i>The Phenomenology of Perception</i>, Merleau-Ponty charts a course through an ever-expanding narrative of experience and the senses as inhabited by the body in the world. With this text as our guide we, too, will develop our own portfolio of articulating ourselves in the world with a variety of written, artistic, multimedia, and representational creations to think through this text, our reaction to it, and its metaphor for worldly experience. In tandem with unpacking the text, we will also co-narrate the reading through individual, topical interests of our own that we will develop throughout the semester toward our own thesis and argument on being in the world and writing on it as a means of expressing ourselves in our contemporary and ever-expanding landscape. This, particularly, will be accentuated by additional readings on gender and trans identity such as by Judith Butler and on gender, race, and intersectionality such as by George Yancy, in addition to other texts.</p>
Woodruff, Nancy	WRITING AS EXPLORATION	<p>This course is thematic in nature, centering on notions of identity as related to family, culture, race, national origin, experience and gender. Essay assignments will ask you to explore your own experience of identity while also looking at the way others have explored the concept in works of nonfiction, fiction, film and art. We will draw upon readings from writers as diverse as Brian Doyle, Ocean Vuong, Xiaolu Guo and Chimamanda Ngozi Adichie in order to explore the identities that are assigned to us as well as those we choose.</p> <p>The course will be taught as a combination seminar/workshop, with a great deal of class discussion, peer interaction, group work and individual attention from the instructor. The course is collaborative, and you will be a contributing member to our writing community.</p>

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Yearous-Algozin, Joseph F	WRITING AS EXPLORATION	<p>This course focuses on how we use writing to express time, whether it is to locate ourselves within the past, understand our present, or project ourselves into the future. Divided into three 5- week units, we begin by putting our own experiences as lifelong learners in with writers who challenge conventional notions of what a student or a teacher is, asking us to question how we define education more broadly. Second, we'll turn our attention to how technology mediates our understanding of the present through photography, and in what ways we understand our intimate relationship to the photographic image. Finally, in the midst of multiple and overlapping crises, we ask ourselves is it still possible to imagine a future and what does that future look like?</p> <p>You will engage with readings, videos and images from all over the world, ranging from Edward Said's images of Palestinian life in exile to Paolo Freir's writings on liberatory and dialogic pedagogy. As students, you are tasked with using writing to analyze your own position in the world both on a local and immediate level, as well as situated within a historical and global context.</p> <p>This class is not interested in a perfect, finished product, but crafting a better understanding of the process of writing and coming to see an individual text as an object in flux that remains changeable even when it is "complete." In concert with this idea, all writing will be done through a series of small and large workshops, as well as extensive revisions.</p> <p>The ultimate goal is to help you understand as a process that emerges from within a community of other writers.</p>
Zoble, Jennifer	GLOBAL WRITING SEMINAR	<p>"If you want to tell the untold stories, if you want to give voice to the voiceless, you've got to find a language. Which goes for film as well as prose, for documentary as well as autobiography. Use the wrong language, and you're dumb and blind." – Salman Rushdie</p> <p>In this course we'll watch documentary films and read personal essays, exploring the ways their storytelling strategies align and diverge. We'll look at films and essays that set the struggles of an individual or small community against a larger social, political, or historical backdrop in order to reveal far reaching and timeless truths, paying close attention to the language each film or essay uses to tell its story, investigate its premise, and/or construct its argument. Students will watch six films and read seven essays chosen to complement them thematically or aesthetically, and discuss the films and essays in small collaborative groups both during and outside of class. There will be five formal writing assignments: critical responses to three films and two essays of each student's choosing. Two of the critical responses will undergo workshopping and revision with the help of peer and professor feedback. There will also be informal, in-class writing exercises, which will give students the opportunity to reflect on the material and generate ideas for their formal writing.</p> <p>Finally, working in their small groups, students will design a research project culminating in a presentation at the end of the semester.</p>
Zoble, Jennifer	WRITING AS EXPLORATION	<p>"If you want to tell the untold stories, if you want to give voice to the voiceless, you've got to find a language. Which goes for film as well as prose, for documentary as well as autobiography. Use the wrong language, and you're dumb and blind." – Salman Rushdie</p> <p>In this course we'll watch documentary films and read personal essays, exploring the ways their storytelling strategies align and diverge. We'll look at films and essays that set the struggles of an individual or small community against a larger social, political, or historical backdrop in order to reveal far-reaching and timeless truths, paying close attention to the language each film or essay uses to tell its story, investigate its premise, and/or construct its argument. Students will watch six films and read seven essays chosen to complement them thematically or aesthetically, and discuss the films and essays in small collaborative groups both during and outside of class. There will be five formal writing assignments: critical responses to three films and two essays of each student's choosing. Two of the critical responses will undergo workshopping and revision with the help of peer and professor feedback. There will also be informal, in-class writing exercises, which will give students the opportunity to reflect on the material and generate ideas for their formal writing. Finally, working in their small groups, students will design a research project culminating in a presentation at the end of the semester.</p>

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Zoble, Jennifer	SENIOR SEMINAR	<p>George Steiner, in his seminal 1975 book <i>After Babel: Aspects of Language and Translation</i>, famously asserted, "All acts of communication are acts of translation." While translation may be a fundamental part of what we do as expressive creatures, and while the formal practice of translation stretches back centuries, the profession of translator and the academic discipline of translation studies are relatively new. In this course, we'll immerse ourselves in the major theoretical questions of the translation field, and in the ever-changing ideas about language, culture, and power that inform them. Students will learn about literary as well as "technical" (audiovisual, journalism, law, business, diplomacy) translation, and independently undertake a project critically comparing multiple literary translations or investigating translation practices in a community, industry, or discipline they care about. They will speak with working translators on Zoom and watch/attend virtual translation-focused events. And all along they will consider why, in this age of English-language hegemony, interest in, and study of, translation seems only to be growing. Proficiency in a language other than English is not required, but interlingual work will be encouraged for those students capable of it.</p>