

Name	Subject	Course Description
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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, workshoping, 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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<p>Roma, Mary F</p>	<p>WRITING AS EXPLORATION</p>	<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 2nd 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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<p>Tomlinson, Timothy</p>	<p>ADVANCED WRITING STUDIO</p>	<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	<p>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.</p>
Tuncel, Yunus	GLOBAL WORKS AND SOCIETY: ANTIQUITY	<p>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.</p>
Tuncel, Yunus	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>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.</p>

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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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<p>Washburn, Phillip</p>	<p>GLOBAL WORKS AND SOCIETY: ANTIQUITY</p>	<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>
<p>Washburn, Phillip</p>	<p>GLOBAL WORKS AND SOCIETY: MODERNITY</p>	<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 their 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 <i>Silent Spring</i> (Rachel Carson, 1962) as well as contemporary works such as <i>The Sixth Extinction: An Unnatural History</i> (Elizabeth Kolbert, 2015).</p>

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<p>Wilkinson, Amy</p>	<p>GLOBAL WRITING SEMINAR</p>	<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>
<p>Wilkinson, Amy</p>	<p>CITY AS TEXT</p>	<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. 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. 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 workshoping 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 workshoping 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	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.