

Name	Subject	Course Description
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Adams-Jones, Gerceida Eloise	HISTORY OF THE UNIVERSE	"History of the Universe" presents the astronomical phenomena of the Universe in the context of physical science and examines Newton's laws governing force and motion, Kepler's laws of Motion, the role of electromagnetism in nature, the atomic structure of matter, the birth and death of stars, our milky way galaxy, the Double Dark Theory, the Big Bang and the ultimate question; does life exist around other star systems? Each of these topics will be discussed in the context of current issues in planetary and space sciences (Lecture + Lab = 4 credits).
Almeida, Rochelle J	CULTURAL FOUNDATIONS III	Cultural Foundations III focuses on the world's great traditions in literature, music, the visual and performing arts from the Enlightenment through Modernity. It familiarizes students with the impact of the colonial and post-colonial eras on global developments in culture. This particular course covers the following regions of the world: --The Indian Sub-Continent before and after the British colonial regime. --Germany at the end of World War II and after the Fall of the Berlin Wall. --Vichy France under Marechal Petain and the Fate of French Jews. --Algeria, the struggle for Independence and the departure of the French colonial regime. -- Apartheid in South Africa and its Struggle for Independence. The goal of this course is to achieve a broad understanding of the contemporary politics, history, and culture of the above regions of the world that experienced one form or the other of division, partition, marginalization and migration—mostly as a result of war or the politics of decolonization. To enable us to examine the manner in which history and politics led to the creation of works of art in a variety of media, we will study such literary works as Cracking India by Bapsi Sidhwa (and Earth 1947, its film adaptation), Anthony Doer's All The Light You Cannot See, Bob Fosse's Cabaret, Sarah's Key by filmmaker Gilles Paquet-Brenner, starring Kristin Scott- Thomas) based on the novel of the same name by Tatiana de Rosnay, The Battle of Algiers by milestone filmmaker Gillo Pontecorvo, the novel Disgrace by J.M. Coetzee and a 2008 cinematic adaptation of the novel, directed by Steve Jacobs. We will also examine contemporary visual arts through the work of Pablo Picasso (especially Guernica) and Marc Chagall. This course will take the pattern of brief lectures at each class that will introduce the historical and sociological contexts for the prescribed works. This will be followed by a detailed textual and visual discussion of the works under consideration. Where possible and relevant, we will intersperse this pattern of classes with the slides of works of visual art followed by a class discussion.
Almeida, Rochelle J	SOUTH ASIAN CULTURES	The goal of this course is to achieve a broad understanding of the contemporary politics, history, and culture of the Indian sub-continent (India, Pakistan, Bangladesh and Sri Lanka). Using a variety of literary texts, the dynamic relationship between tradition and modernity in the countries of South Asia will be examined. This course will take the pattern of lectures at each class that will introduce the historical and sociological contexts for the prescribed texts. This will be followed by a detailed discussion of the texts under consideration. Where possible and relevant, we will intersperse this pattern of classes with the viewing of films, video cassettes, news-clips, etc. Students are strongly urged to watch at least some of the films from the list below, in their own time, to enhance their understanding of the contemporary state of the Indian sub-continent.
Alvarado-Diaz, Alheli De Maria	CULTURAL FOUNDATIONS II	The second part of Cultural Foundations will expose students to major figures in the history of literature, art and architecture from the Renaissance to early Romanticism. Centered around the theme of radical freedom, the course will compare different creative trends that revolutionized the standards and possibilities of artistic representation. At odds with tradition, the figures and artworks under examination revealed new techniques and approaches to voice a new creative language coherent with the spirit of the times. Through the study of St. John of the Cross, Caravaggio, Michelangelo, the architects of the Alhambra and the Taj Mahal, Shakespeare, Rembrandt and Baudelaire, the course will reconstruct how the scope of their artistic innovation transformed our aesthetic sensibility and imagination. What is the relationship between artist and the creative medium? How did political contexts and social attitudes affect artistic production? What is the relationship between art and power? How did artists shape our perception of power, historical events and foreign cultures? What struggles did artist face in negotiating their freedom and resisting censorship? These are some of the questions that we will discuss throughout the semester. The identity of the artist as visionary and provocateur, a master of shock value, will be at the center of our conversations. The study of art as text and historical evidence will offer opportunities to reflect on the heritage of human creation throughout the ages and its ongoing power as an instrument of moral reflection and social awareness. Connections to current art trends will highlight the persistence of the power of art and its pertinence in our global age.

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Alvarado-Diaz, Alheli De Maria	SOCIAL FOUNDATIONS II	<p>The second part of Social Foundations will explore the philosophical representations of moral and political conflict at the individual and collective level. Moving chronologically, the course will expose students to selections from the major writings in theology and political theory. Using a global comparative approach, Social Foundations II will engage in critical analysis of primary documentation by the great minds of the Middle Ages, Renaissance, Scientific Revolution and Enlightenment eras. Through close reading, active discussion and connection to current affairs, students will learn and reflect on the legacies of the selected authors and their pertinence in global political affairs today.</p> <p>The first theme in the course will be the method to knowledge and the conflict between theology and scientific method. How have humans know the world historically? What is the role of the divine in our pursuit of the truth? Can there be a sustainable relationship between belief and reason, devotion and philosophy, intuition and method? The second theme will address the evolution of cultural relativism and the politics of the 'civilized versus savage' debate. What are the standards of civilization? How are definitions of civilizations connected to the birth and the expansion of colonial empires, early capitalism and systems of social and economic inequality? Finally, the third theme will explore the relationship between philosophy and the birth of social movements. How was philosophy a foundation in the formation of social resistance and revolutions? What was the connection between philosophy and freedom and how is it still a pertinent force today? Authors in the course include: Al Ghazali, Aquinas, Las Casas, Descartes, Rousseau, Toussaint L'Ouverture and Sojourner Truth, among others.</p>
Ames, Rob L.	SOCIAL FOUNDATIONS II	<p>This course focuses on texts from across the globe from the seventh through the seventeenth centuries that reflect and respond to humans' attempts to describe the acquisition and dissemination of knowledge and will attend to the role that power played in the formulation of those descriptions. We begin by examining the inception of Islam in the seventh century and its subsequent spread across three continents. We will examine interactions among the three Abrahamic faiths, focusing in particular on the Islamic role in the transmission and elaboration of Greek philosophy. We then examine the impact of the rise of Islam in what was previously the Sassanian (Persian) Empire, focusing on the intellectual impact of the fusion of Islamic and Persian norms of conduct on religion, philosophy, and politics and the claims to knowledge made in writing about them. We will focus on the growth of state authority that accompanied these changes and compare them to later, but comparable changes in Europe, reading European humanist texts closely—Christine de Pizan's <i>The City of Ladies</i> and Machiavelli's <i>The Prince</i>—that tackle the problem of how best to arrange societies and comparing them to earlier Islamic writing on the same themes. We will next study the growth of early modern empires by comparing the growth of the Timurid empires in Central and South Asia in the fourteenth through sixteenth centuries with European expansion into the Americas. In this unit, we will attend closely to the ethical questions raised by the growth of these empires and the claims to knowledge involved in those questions. We will ask, for example, how the Americas were constituted as an object of knowledge in texts dealing with the violence of Spain's imperial expansion into the Americas, which alarmed some European intellectuals, whose works we will study. We will focus on the philosophical and political debates that arose in response to these conquests, and the varieties of knowledge claims they authorized. The course concludes with an examination of the role that questions of knowledge and certainty played in the beginning of modern Western political theory by studying Hobbesian social contract theory as a response to questions raised by the Protestant reformation.</p>

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Banks, Danis	WRITING II	Writing II introduces students to advanced reading, writing, and critical thinking. It develops the research and research management skills necessary for academic work and for writing you may do outside of academic contexts. Writing II promotes drafting, receiving and using feedback, and revision; students practice a variety of written prose genres, which may include creative writing, literary criticism, intertextual analysis, and argumentative essays, among other forms. Students in Writing I learned how to interpret and respond to different types of subject material—personal experiences, written and visual texts, etc.—and in Writing II, they use these skills in the construction of a research-based essay that may analyze disparate subject matter or contribute new analyses or interpretations to ongoing critical or scholarly discussions and debates. As with Writing I, students will have opportunities to practice informal and formal writing; the final research project will be a thesis-driven essay using MLA citation style. Writing II engages global issues and perspectives through its reading/writing assignments, and through experiential learning.
Barna, John E	CULTURAL FOUNDATIONS II	This course follows Cultural Foundations I by focusing on the nature of our global culture of the post-ancient world. Special emphasis will be placed on moments of encounter between international cultures, intercultural transmission of ideas and values, and how differences within cultures relate to differences across cultures. Not limited by geographical or racial boundaries, the literature and arts places in context will reveal our global culture as a universal amalgam of many cultures through interference with our appropriations of other values, artistic endeavours and philosophies. Concepts and distinctions of the divine, power and disenfranchisement, beauty, and love will be examined in international context, as reflected in literary and enriching arts. The situations encountered by protagonists in all of the literature below will exemplify the very nature of the irreducibly human condition in any culture, both in the past and in today's global cosmopolitan culture.
Bauman, Emily T	JUNIOR INDEPENDENT RESEARCH SEMINAR	This course encourages a wide array of explorations of expressions of global civil society, from alternative forms of governance to grassroots social movements. What institutions and norms ground participation in a wider global community? How might we understand these "networks" as constructing forms of power not limited to the nation-state while at the same time not entirely outside it either? Students interested in intergovernmental and nongovernmental organizations, cooperatives, trade unions, non-state actors, activist organizations and pressure groups will find in this course an opportunity to analyze the emergence of global forms of association and political engagement in relationship to their particular locale. You will be asked to analyze media accounts and framings, conduct interviews, and research public documents in the course of engaging, describing, and contextualizing a particular form of collective action or collectivization that seems to you relevant to your site and country. This focus will be echoed in a collective project you will create with your peers in the class in which you will map the "local-global continuum" of your object of analysis, discovering points of connection but also areas of divergence among the different sites. Together you will identify a set of questions pertinent to all your projects and create a collaborative venue for reflections, data, and research findings in which you present and integrate your work together.

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Bauman, Emily T	SENIOR THESIS	Welcome to the second semester of your senior thesis class! This is where the class truly becomes a colloquium: a community of scholars sharing their work and deepening and expanding each other's intellectual journeys. Much of your thinking, experience, research and exploration of the past year will be processed and synthesized in this final document which is a culmination of your work in Global Liberal Studies. The six-credit thesis class is an opportunity to write, discuss, revise, and develop your thesis through peer work – as a class and in groups – and individual instructor tutorial. The focus will be on conveying and refining prior research, organizing ideas, and strengthening your academic writing skills. All students are expected to read each other's work and provide detailed and thoughtful comments, on paper and in class and group discussion. Expect to write at least five pages a week in order to complete your final work by the deadlines. A completed and smooth (fully proofread and edited) draft of the thesis will be due March 15 th . You will then have a month to revise it before the final due date of April 15 th . The remaining time will be spent working on and practicing presenting your work in an academic and career setting and revising it for publication.
Bishop, Kathleen A	CULTURAL FOUNDATIONS I	We shall examine some of the major works of the ancient world – East and West -- including literary and art historical material. Students will develop a familiarity with the conventions of lyric, epic, and drama. Through reading, discussion, and critical writing, students will discover some of the great works of world civilization, material valuable not only in itself, but as a frame of reference for the study of later works of art/literature/music that rely heavily on these Classical models. Particular attention will be paid to exploring why these great works are still relevant today and why they still matter.
Blitshteyn, Marina	WRITING II	This course will consider some examples of the contemporary American fragmentary essay, or lyric essay, as defined by John D'Agata and others mere decades ago. Because it's a relatively new form, and arguably necessarily American, we will consider more recent iterations of it to determine how it operates, how it moves through our minds and our hearts, and on the page. Our first unit will be a brief survey of texts all found on the internet, trying our hand at this slippery mix of logic and juxtaposition. Our second unit will consider other ways to fragment, by number or text, and we will think critically about these author choices in a subsequent essay. Lastly, our third and final unit will take a look at longer, more robust works, utilizing research and scholarship alongside personal experience and anecdote. To that end this semester will culminate in a 10-page research-driven lyric essay that incorporates both the academic mode and the poetic mode of association. In a designated journal for the course, we will take some time in class to compose fragments, then see if we can collage an essay out of them later. Both personal and political, poetry and prose, outwardly focused and introspective, the lyric essay is a worthy analog for the democratic project in America. This course will celebrate and test the limits of its potential.

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Bloch, Vincent Roger Antoine	SOCIAL FOUNDATIONS III	In this class, we will reflect on the democratic paradigm by examining the interconnections between intellectual currents, historical developments, and social sciences from the 18th to 20th centuries. In doing so, we will analyze how the traditional philosophical question of human nature has been eclipsed by the problem of the articulation between rights, politics, and collective horizons. Starting at the end of the Middle Ages, successive epistemic ruptures paved the way for political modernity. The dismantling of the absolute and sacral monarchy collided with technical advancement, as well as the rise of capitalism and European expansion, all of which had a profound effect on all areas of human life. In Europe, the Enlightenment thinkers urged human societies to find their own yardsticks for government, justice, and the search for meaning. By and large, allegiance shifted from the monarch to the State and the Nation. At the same time, faith in progress and science coexisted with economic inequalities, class distinctions, and individual bewilderment. Industrialization, urbanization, and international migrations facilitated the diffusion of new ideologies such as liberalism, socialism, and imperialism. At the turn of the 20th century, Europe was divided among autocracies who resisted the political ideals of liberty and equality and democracies who nonetheless relied on "scientific criteria" to deny rights to some categories of their citizens and to justify colonization. World War I gave free reign to total mobilization and bureaucratic rationality, resulting in brutalization of European societies, accelerated technical advancement, and the integration of women in the workforce. Rapidly-evolving cultural norms fueled totalitarian revolutions, which erupted in the wake of this cataclysm. As French philosopher Claude Lefort pointed out, the disentanglement of power, law and knowledge results in the indeterminacy of modern democracies. If totalitarianism expressed nostalgia for incorporated order, the defeat of Nazi Germany strengthened communism as a valid model for liberation movements that fought colonial powers, often leading them to implement single-party rule once they achieved independence. The course will culminate with the exploration of how factors that made totalitarianism possible can always resurface even though democracy is now a norm of international law. Mainly defined through legal parameters, the vitality of democracy is measured through its renewed capacity to grant rights to citizens, and incorporate demands linked to culture, identity, race, and gender into civil, political, and social rights. Can democracy survive if it is reduced to a legal concept?
Bonney, Kevin	APPROACHES: SOPHOMORE SEMINAR	Sustainability is a highly interdisciplinary and globally focused field of study that focuses on the challenge of meeting the needs of present and future populations while preserving healthy living standards and the environment. Through discussion, debates, and inquiry-based activities, we will apply theoretical and methodological approaches from the humanities, natural sciences, and social sciences to develop an understanding of the emerging field of sustainability. Perspectives, texts, and case studies representing multiple regions of the world will contextualize the study of sustainability through examination of historic and contemporary threats to the health of populations, economies, and the environment, as well as strategies for their management and remediation. Topics of particular focus will include the cultural, social, and economic factors that influence sustainability efforts in different global regions, the history of sustainability and public health, the impact of climate change on human health, and management of sustainable food systems, natural resources, and waste to promote the health of global populations, ecosystems, and economies.
Braico, Giovanni	CULTURAL FOUNDATIONS I	Monstrous and demonic creatures have pervaded human imagination and culture for millennia, and they still do - think, for example, about the zombies of The Walking Dead or the army of the undead in Game of Thrones. In this course we will investigate the roots of our fascination with these wondrous and horrendous beings, by critically considering the biological and socio-cultural factors which determine(d) and shape(d) their existence in the arts. After an initial exposure to the most updated theoretical approaches to monstrous and demonic artifacts, we will examine a wide array of ancient visual and written artworks from around the world, in order to explore both the contingent and universal foundations of the conceptual domains of the monstrous and the demonic. Along the way, we will take into account the dynamic processes of transcultural and transhistorical migration which underlie the crafting of monsters and demons, and we will scrutinize their intricate socio-cultural functioning. By the end of the course, we will be able to identify and discuss the biocultural and societal complexities behind the creation and interpretation of monstrous and demonic depictions.

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Braico, Giovanni	CULTURAL FOUNDATIONS II	Monstrous and demonic creatures have pervaded human imagination and culture for millennia, and they still do - think, for example, about the zombies of The Walking Dead or the army of the undead in Game of Thrones. In this course we will investigate the roots of our fascination with these wondrous and horrendous beings, by critically considering the biological and socio-cultural factors which determine(d) and shape(d) their existence in the arts. After an initial exposure to the most updated theoretical approaches to monstrous and demonic artifacts, we will examine a wide array of pre-modern visual, written and musical artworks from around the world, in order to explore both the contingent and universal foundations of the conceptual domains of the monstrous and the demonic. Along the way, we will take into account the dynamic processes of transcultural and transhistorical migration which underlie the crafting of monsters and demons, and we will scrutinize their intricate socio-cultural functioning. By the end of the course, we will be able to identify and discuss the biocultural and societal complexities behind the creation and interpretation of monstrous and demonic depictions.
Brosh, Liora	CULTURAL FOUNDATIONS I	This course surveys the literature, music, and art of diverse ancient civilizations. It focuses on how ideas about death, divinity, and power shaped life and art in the Near East, Egypt, Greece and India. How did beliefs about death shape what writers saw as the purpose and meaning of life? Why did Greek art emphasize life while Egyptian art served the dead? Why are gods and kings, who hold power over the living, seen as tragically flawed by one people yet as perfect by another? We will gain insight into ancient views about the nature of civilized life under the shadow of imperfect rulers, powerful gods, and an inevitable death. The arts of antiquity will be studied in a cross-cultural context by reading texts as diverse as The Ramayana, Gilgamesh, the Hebrew bible, and Homer's The Odyssey, and by viewing sculpture, architecture, and painting.
Brown, Pamela Mary	SOCIAL FOUNDATIONS II	In this course, you will read a selection of religious, social, and philosophical texts from the 7 th to the 18th Century in order to reconsider fundamental questions about the relation between the individual and society. Themes will include the nature and goals of the faith-based community, the conflict between the subject-self and the object-self, the question of political legitimacy, historicity and the other, the warrior code, and doubt and causality. The course is designed to introduce students to both speculative and practical reasoning, and to deepen critical thinking, discussion, and writing skills. Our goal is to understand that the reward of a return to the questions that most perplex us is not ultimate answers, but living, breathing, insights and inspirations. It is through such insights and inspirations that the everyday real gains its meaning.
Browning, Jacob	SOCIAL FOUNDATIONS II	Catalog (soon to be renamed "Global Works and Society in a Changing World"): The second semester of Social Foundations spans a thousand years, from the rise of Islam and the reunification of China under the Tang dynasty (in the 7th century C.E.) through the Scientific Revolution and the decline of the Mogul empire in India. This course invites students to consider great ideas that have often helped earlier peoples organize their lives--but which have also set them in conflict, sometimes with other communities, sometimes among themselves. Such ideas have sparked movements for ethical and social reform, for conquest, for the recovery of lost classics, and for religious renewal. This course is structured around differing attitudes towards tradition. The first half of this course covers the work of Arabic, Confucian, and Scholastic philosophers from the 9 th -14 th centuries, all of whom focus on bringing ancient philosophical texts to bear on new social, political, and religious realities. This part of the course highlights the way ancient scholarship was adapted to changing circumstances, but also how it shaped the present to provide continuity with the past. These texts highlight the confidence in the wisdom of the past, the belief in an orderly universe, and the capacity of humans to live fulfilling lives. After the break, the course will transition to the rejection of tradition. From the 15 th century on, Europe underwent radical transformations stemming from a general skepticism towards received wisdom and a shift towards individual's finding their own answers. This shift resulted in social, political, and intellectual revolutions that still shape our contemporary world. This part of the course will focus on the new worldview that places the individual and their reasoning capacity at the center of things.

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Buck, Marie Elizabeth	WRITING II	In this course we'll be expanding on what you learned in Writing I and further considering how to write for a variety of contexts, audiences, and purposes. However, we will be focusing more intensely on stretching the boundaries of university writing: you will be experimenting with research, style, and voice. You will be writing from multiple perspectives and to various audiences, as well as investigating ways of building tone and organizing information. The writing you do this semester will provide you with more tools to write and think critically in other university classes. In this course, you will compose, revise, and edit three major essays; write responses; participate in brainstorming and editing workshops; and read, discuss, write about, and analyze a number of essays, including essays by other students. The class is workshop-and discussion-based, so you should show up prepared to actively participate in each class session. This section of Writing II focuses on the self and the social. We will look at texts that address social justice movements, popular culture, suicidality, mass incarceration, and violence. One of our main interests will be tracing the connections between personal experience and larger political structures—or, the ways that one's personal grief and unhappiness are inseparable from what is happening out there, to paraphrase John Edgar Wideman. The content of the essays we'll be looking at is often pretty heavy—but we'll also be thinking through the ways that writing can stoke empathy, solidarity, and social change.
Chandler, Jeannine	EAST ASIAN CULTURES	This course introduces East Asian cultures, focusing to a greater or lesser extent on China, Japan, and/or Korea. Aspects of East Asia's traditional and modern culture are presented by study of some of the area's Great Books, as well as other literary, political, philosophical, religious and/or artistic works from the traditional, modern, or contemporary periods. Issues raised may include national or cultural identity in relation to colonialism/ imperialism, East-West tensions, modernism's clash with tradition, the persistence of tradition with the modern, the East Asian diaspora, and the question of East Asian modernities. This semester we will focus on studying the dynamics of change and continuity in East Asian history, using China as the cultural foundation and historical framework, or lens, through which we view these changes. We will explore trends in East Asian thought and culture from the beginnings of Chinese civilization, and examine how these trends are transformed (or not) through time. Emphasis will be on integrating the textual analyses of primary and secondary sources with the larger historical narrative. Students will conduct close readings of these sources and gain an understanding of and appreciation for historical context. As this course is designed to foster critical thinking and the expansion of students' speaking, research, and writing skills, this course is dependent upon student participation in daily discussions. Students interested in East Asia's past, current and future role in global affairs will benefit from learning about East Asian cultures and gain insight into change and continuity in East Asian history.
Chandler, Jeannine	SENIOR SEMINAR	The purpose of this senior seminar is to both introduce students to the historical phenomenon known as the Silk Road as well as analyze its social, cultural, and economic significance. As an example of perhaps the most famous type of "globalization" this topic is both complex and relevant. The academic exploration of the Silk Road allows us to examine the issue of globalization (and related trends) in both premodern and modern contexts, challenging the familiar contemporary understanding of what globalization is, and exploring current globalization enterprises via an historical approach. This course will proceed both chronologically and thematically. Course material will span approximately two thousand years, from the Han Dynasty (206 BCE-220 CE) through the modern era (i.e. examining the Chinese One Belt and One Road Initiative). In terms of thematic organization, the course will trace the significance of larger themes (Modeling and Mapping; Merchandise; Movement; Modernity) as well as smaller sub-themes (e.g. civilizations and empires, goods and commodities, the spread of religion and ideas). This course will rely heavily on period maps, travelogues, and other primary sources, in order to solidly locate the various phenomenon in their geographical, cultural, religious, or social contexts. Primary texts serve a central function in this seminar: they reveal the mental universe inhabited by various peoples, they allow us to explore the question of cultural understanding and misunderstanding, and they further demonstrate the impact and extent of the diffusion of ideas, technologies, and religions. These readings will be framed by various theoretical works as well as academic studies and historiography. We will interrogate the applicability of terms such as globalization, cultural diffusion, cultural exchange, and clash of civilizations. In addition to these readings, the course will utilize material culture, in the form of art, artifacts, and the actual goods and commodities traded along the Silk Road.

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Chapin Jr, Peter L	CULTURAL FOUNDATIONS II	Cultural Foundations 2: Art, Religion, and the Self examines literary and visual arts from the rise of Islam to the 17 th century. The course explores a variety of literary and artistic genres, such as epic, lyric poetry, drama, romance, painting, sculpture, and architecture, from different cultural traditions. One of the premises of the course is that works of art do not exist in isolation. We will both closely read and analyze individual "texts," asking questions about the way in which and not just what they mean, and consider the social and cultural roles they play. The course will give particular attention to the relation in the medieval and early modern periods between religious traditions and works of literature and the visual arts. Another important focus of the course is the depiction of the "self" in art and literature; we will consider the implications of the ways in which the self is represented and the conceptions of the self they reflect. We will explore the way the works from the medieval and early modern periods continue to shape and influence contemporary culture and their relevance to our own experience. We will take advantage of our location in New York City as one of the resources for our investigation.
Chavoshan, Ida	ACADEMIC ENGLISH FOR LIBERAL STUDIES II	Academic English for Liberal Studies (AELS 1002) is a course designed to support your academic learning and development as first-year students at NYU. The course will focus on academic reading and writing, and other forms of academic communication (e.g., presentations, discussions of readings, classroom interactions) that you will need during your time at NYU and for your future careers. The course format is: (1) event-based, focusing on one form of academic communication and/or academic skill, (2) multi-modal (workshops, discussion sessions, task-based), and (3) LS focused (content related to SF I, CF I, and Writing I).
Chavoshan, Ida	WRITING II	This course aims to examine the English language through various perspectives: the historical, the conceptual, and the critical. The first half of the course focuses on building content knowledge on the different perspectives by reading, listening to, watching, analyzing, and discussing texts about complex issues that surround the English language. Under each perspective, students will critically engage with the content: (1) to answer specific questions, (2) to raise new questions for consideration, (3) to gather data for future analysis, and (4) to develop their research writing toolbox. With content knowledge and research tools in hand, the students will engage in intensive writing and revising the second half of the semester in order to complete an independent research project related to the English language. Additionally, as stated in the Liberal Studies' core curriculum page, "in Writing II, students develop their skills in analysis and argumentation by exploring the ways in which the ideas of others can be incorporated into their own writing. Students read and discuss longer, more challenging texts and are expected to incorporate a broad range of primary and secondary sources to develop and support increasingly complex ideas. Students are introduced to a wide variety of potential resources at the library and learn the mechanics and conventions of the academic research essay. The course continues to encourage in-class participation, collaborative learning, and workshop presentations."
Colonna, Joseph Domenic	WRITING II	In her essay "On Photography," Susan Sontag states that the written word is a "less treacherous form of leaching out the world, of turning it into a mental object, than photographic images, which now provide most of the knowledge people have about the look of the past and the reach of the present." Though she was writing in the 1970s, some might say her statement applies more than ever to generations coming of age today. As citizens of the "information age"—as students who have grown up with shocking and violent images available at a click—how do we answer that question for ourselves? Do photographs bring the world closer to us, or "leach" it somehow, as Sontag suggests? Are we still "shockable"? How might the written word be "less treacherous" than images? How might the written word help cultivate our compassion and empathy in a way that images can't? What can the written word do that the photographic image cannot, and vice versa? We will investigate ideas of what is "real" and "fake" in the public sphere, and how we make that determination, among many others.

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Correm, Tal	SOCIAL FOUNDATIONS II	In this course we will explore questions regarding the foundations and legitimation of political community. What binds us together to form political communities? What are the important virtues of political leaders? What are the sources of the laws that guide our ethics and politics? How do we respond when our freedoms and rights are engendered? How do we act when our conscience clashes with the morals of our society? What are the conditions, if any, which justify war and violence? We will examine different answers to these questions through close reading and discussion of central works in the history of ideas from the 7th to the 17th century. These works represent some of the major religious, philosophical, political, and social movements in the world from the rise of Islam and the development of Chan Buddhism through the Protestant Reformation, the humanistic thought of the Renaissance, and the conquest of the Americas to the Scientific Revolution and the Early Modern era. Texts include selections from The Qur'an, The Platform Sutra of the Sixth Patriarch, The Letters of Abelard and Heloise, Sundiata: An Epic of Old Mali, and the writings of Martin Luther, St. Thomas Aquinas, Niccolò Machiavelli, René Descartes, John Locke, and Sor Juana Inés de la Cruz, among others. You will take active role in your learning by critically engaging with these works in class discussions, exams, and informal writings. By employing global and cross-cultural approaches and understanding these works in their historical contexts we will draw connections to contemporary ethical and political problems in order to identify their relevance to the present globalized world and our place within it.
Culver, Brian Douglas	CULTURAL FOUNDATIONS II	NO DESCRIPTION IN SYLLABUS
Culver, Brian Douglas	CULTURAL FOUNDATIONS III	NO DESCRIPTION IN SYLLABUS

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d'Alessandro, Nina	WRITING II	<p>What are 'family myths'? How are they created in the stories our parents, grandparents and other extended family members tell us? How do they reveal our family values and shape our lives? And to what extent do we inherit the history of our ancestors? How can we know the truth when faced with unreliable memory? To explore these questions, you will write memoir and family histories this semester, conducting interviews, onsite observations, and related research. You will also write a researched, critical analysis of a text about family. Family as interpreted in literature, as well as in art, photography, and film may be considered.</p> <p>In Writing II, you will develop skills in analysis and argumentation and explore the ways in which the ideas of others can be incorporated into your own writing. We will read and discuss longer, more challenging texts than in Writing I, and you are expected to incorporate a broad range of primary and secondary sources to develop and support increasingly complex ideas. You will also be introduced to a variety of potential resources at the library and learn the mechanics and basic conventions of the academic research essay.</p> <p>This course begins by looking at family as our place of origin and acculturation, a source of memory, and a subject for exploration and reflection that we will use as a model for analysis of more global issues affecting you whether you are third culture kids, new to New York City or lifelong residents. We all live in the persistent global reality of encounters with the 'other' or, for many of us, of being what writer Adrienne Rich calls being 'split at the root.' We have sensed or experienced the rich potential these moments and conditions offer for cultural exchange and growth. Thoughtful and systematic thinking and writing about these issues, critical, careful analysis of texts we read together, sensitive exchange of ideas about your own writing and experience this semester will, I hope, go a long way, to deepening your understanding of these issues and of yourselves. Your library and online research will be critical this semester and from now on, because it will enable you to compare and contrast perspectives and opinions as well as to fill in contexts; it will help you to push your own ideas forward and to avoid repeating an idea that has already been discovered, argued, and perhaps discarded as the intellectual community moved on to more productive ways of thinking about your topic . . .</p> <p>In the first half of the course, I will ask you to read texts (primary sources) closely and carefully, developing a critical perspective and then consulting and using critical essays (secondary sources) to build your own arguments in an essay. Really, you are entering into conversation with these writers, artists, scholars, and critics--and with the thinking, reflective adult world here in the academy and beyond. Finding ways to listen to and talk thoughtfully with your classmates, sharing ideas and experience, is one part of that process. Locating, reading, and engaging thoughtfully with the many intellectuals who have researched and written about these same issues is another, and one without which you can't really go successfully forward. In the second half of the semester, you will need to make further use of the library, data bases, interviewing skills, and data analysis.</p>
Davies, Lindsay	CULTURAL FOUNDATIONS I	<p>One theory for why humans make art is that it affords a kind of immortality that we are physically denied. Our works live on, if we do not. Much ancient cultural output is associated with the fact of death and beliefs about the afterlife. So Death, "in all its glory," will be the running theme in my section of CFI. We will study Gilgamesh's thirst for immortality, Sinuhe's autobiography told from the grave, Ancient Egyptian funerary practices, Achilles' choice between lasting fame or long life, Chinese burial practices, Roman theories of the afterlife, Hindu belief in reincarnation, and Christian faith in Jesus' death and resurrection, amongst other things. Though this may be a gloomy topic, it is an ever-relevant one. As long as the human heart beats, the mind will wonder about what happens when the body dies. Topics to be addressed (amongst others) in the course of study: immortality; death and religion; death and judgement; concepts of the afterlife; burial; reincarnation; funeral practices; tomb architecture; art and death; grief and mourning; war, death and honor; the ethics of killing; sacrifice; memorialization. Our approach will be comparative and interrogative, examining the works of different cultures contiguously, as opposed to discretely, whenever possible. Ancient Cultures addressed in this course: Near Eastern, Chinese, Indian, Egyptian, Greek, Roman, and Early Christian. Additionally, the course will introduce major generic categories of literature (epic, lyric, drama, tragedy) and visual art (architecture, sculpture, and painting). Written work and class discussion will develop and hone your critical thinking skills and your ability to construct reasoned and well-supported arguments.</p>

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Davies, Lindsay	SENIOR THESIS	The senior thesis course is devoted to the completion of the senior thesis. Students will work individually, collaboratively with other students, and in close consultation with the instructor to continue researching, writing, and revising their senior thesis.
Dearman, Jill	WRITING II	How much do writers and artists influence the factual world? How reliable and effective are words versus images? What is "story truth" versus literal truth? In this era in which individuals curate the news that they read and watch, and often preach their beliefs in an echo chamber of like minds, how can we pioneer new forms of writing and reading that speak to timeless truths? (Hint: There is more than one answer!) How does the medium affect the message in an era of information-overload? We will delve into the philosophical angle of writing, and explore material with an awareness of history and global perspective. Our main focus in writing and reading will be clarity and context (also my favorite emo/country/ hip hop duo). Our methods will be a lively combination of reading, discussion, workshopping each other's essays, and effective revision.

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Del Rosso, Lisa	WRITING II	<p>Writing New York (ed. Phillip Lopate) is the book and the course title as well. Writing New York is divided into three parts: Writers, Immigration, and Landmarks. Three hybrid research papers. The readings, all NY centric, dovetail into the writing. The main objective is to develop and refine the skills necessary for writing a university-level research paper. Whatever your current writing ability or background is, this course increases your self-awareness as a writer, encourages your curiosity about research and sharpens your persuasive use of evidence. Reading and writing assignments are designed to focus upon these skills.</p> <p>Writers Think about an era that interests you and pick a corresponding writer who was either from New York or had a New York period (subject to my approval). Research their life here in the city (were they drunks, fighters, whoring around, etc...) and choose a piece of writing to analyze: analyze the writer from a historical perspective, and your opinion must be prominent. Can be any genre.</p> <p>You will not be concerned so much with biographical details. These writers captured a time, a place and an experience here in the city, much of which no longer exists, as New York has a reputation for building, tearing down, and re-building. Photos online are very helpful. It is your job to discover the world in which they lived, immerse yourself in it, and parlay your research into a dazzling paper.</p> <p>Immigration has students researching family backgrounds through Ellis Island while relying heavily on your own personal interviews, plus the impact your own immigrant group made on the city; and what they went through to get here as well as what they went through in order to stay. You will also visit The Tenement Museum, which is an eye-opener, and you will be reading essays and stories that describe the immigrant experience. Possible resources also include The Holocaust Museum and El Museo del Barrio, and The New York Historical Society. Your point of view in your research will focus on this theme: for generations, immigrants have come here looking for a better life, i.e. "The streets are paved with gold." Is this still true? Why do people come here, to New York City, rather than, say, Omaha, Nebraska? What about this city draws people to it?</p> <p>Landmarks happen fortunately when the weather is warmer, and I can send you out and about. Students pick a landmark where some political, social, or historical event took place, and combine the event into the research of the landmark; the landmark is to be visited repeatedly.</p> <p>My motto is: if I'm bored, you'll be bored, so I try never to have a boring class. Do bear that in mind when it comes to your weekly discussions of assigned readings, and that class participation factors into your final grade.</p> <p>NYU Classes is a critical feature of this course. Students are expected to check in with NYUC daily for announcements, assignments, and general communications. Each week, NYUC will feature a Discussion Board prompt. Your participation is mandatory.</p>
Deutsch, Katherine A	CULTURAL FOUNDATIONS III	<p>Svetlana Boym has described nostalgia as a "romance with one's own fantasy," a "longing for a home that no longer exists or has never existed." This course examines how cultures and individual artists constantly re-imagine and mythologize the past, their own artistic inheritances, and worlds familiar and foreign. In this course we look at nostalgia as concomitant with aesthetics: how might desire and (displaced) homesickness provide the basis for the study of art and of the beautiful and the sublime? To what extent is the "aesthetic experience" predicated on a longing for a retrospective future or a prospective past? In looking at texts and artworks we will consider dichotomies that thinkers of the 18th- 20th centuries labeled as "sublime" and "beautiful," "Dionysian" and "Apollonian," and "naïve" and "sentimental" – in conjunction with the categories "self" and "other," "West" and "East," and "Hellenism" and "Orientalism." In a globalized world of cultural exchange, we will examine how cultures "appropriate" one another. We will read texts by Wordsworth, Coleridge, Rousseau, Mann, Nietzsche, Pound, Lu Xun, Woolf, Rushdie, Said, Walcott, Lahiri, and others, and study the visual arts, music, and film.</p>

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Diamond, Peter J	APPROACHES: SOPHOMORE SEMINAR	<p>Since ancient times, states have found it advantageous to intervene in the affairs of other states on behalf of their own interests. It is only since the French Revolution and the rise of the nation state that the legitimacy of intervention has been called into question. Article 119 of the French Constitution of 1793 declared that the French people "do not interfere in the domestic affairs of other nations and will not tolerate interference by other nations in their affairs." And yet, the next century and a half witnessed foreign interventions on the largest possible scale. Statesmen, lawyers and political theorists have tried to formulate objective criteria by which to distinguish between legitimate and illegitimate intervention, but with little success. The debate is on-going.</p> <p>This course will take a critical look at that debate. We will begin by examining the history and the morality of American foreign policy insofar as it has sought to export its democratic values by intervening in the domestic affairs of other nations. We will then analyze this mindset from a range of conceptual standpoints within the field of international political theory. We will study the contemporary debate between realists, liberals, neo-Marxists, and just-war theorists regarding foreign intervention. More specific topics will include the justification of defensive, pre-emptive and preventive wars; humanitarian intervention; the combatant/noncombatant distinction; direct and "collateral" harm to civilians; the justifiability of economic sanctions; extrajudicial killings, terrorism and cyberwarfare. The main text for this part of the course will be Michael Walzer's Just and Unjust Wars, which develops a contemporary version of just war theory by working through a wide range of historical cases.</p> <p>The remainder of the course will explore problems associated with intervention, democratization, and regime change in the Global South and in the Middle East and North Africa. The so-called "Arab Spring" shows that mass protest does not necessarily lead to democratization, much less democratic consolidation. We will examine the factors that have promoted and stymied democracy in the MENA region, focusing particularly on the use of social media.</p>
Diamond, Peter J	SENIOR THESIS	<p>This seminar is the second in a two-semester sequence of courses designed to help you complete a senior thesis in the Politics, Rights, and Development (PRD) concentration. According to Global Liberal Studies Senior Thesis Guidelines:</p> <ul style="list-style-type: none"> • The thesis will enter the ongoing intellectual conversation concerning its subject by engaging sources that both inform its subject matter and its method for approaching that subject. It must be written from both an interdisciplinary and a global perspective. That is, they must include the conceptual frameworks of more than one academic discipline, and they must focus closely on events, problems, and ideas associated with the interaction of different cultures. When practical, the thesis will include some sources in the language of the junior year site. • Depending on the nature of its subject and approach, the finished thesis will normally run approximately 50 pages (or the equivalent). • By March 16th, students submit a complete draft (with abstract) to the thesis director, who passes it on to the second reader. By March 31st (approximately) the student receives feedback from the second reader. • Students submit final draft to thesis director for grading and deposit by April 15th (including a copy in electronic form). • A traditional thesis includes: an Abstract, a Title Page, a Table of Contents, the body of the thesis divided into chapters, a list of References/Bibliography, and Appendices (optional). <p>The seminar will consist of office meetings and peer workshops. Students will have the opportunity to present their work to at least two workshops. Students will also meet individually with the course instructor on a bi-weekly basis. A schedule of such meetings will be arranged during our first seminar meeting, on Jan. 28th</p> <p>Students will present their completed theses to the seminar during the last three weeks of the semester.</p>

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Dohrmann, Sarah	WRITING I	<p>"The great thing about writing is that you always have the opportunity to improve as a thinker and as a communicator. I love that you are able to be flawed, but you can still say something." —Roxane Gay</p> <p>"An essay is a thing of the imagination...it is the movement of a free mind at play."</p> <p>—Cynthia Ozick</p> <p>Writing I is a workshop-based course where students practice various forms of essay writing in a collaborative community. Readings, journal writings, in- and out-of-class writing exercises, and classroom discussions will be used as tools in developing students' writing practices. Writing is thinking. You must learn to write clearly to effectively communicate your thinking.</p> <p>Essays in this course will grapple with questions of place, culture (i.e., a group's behavior patterns and perceptions), and society (i.e., a group's social systems and infrastructures), both local and global. ("Local" in this sense can mean something as magnified as your family or your high school.) What bothers or confuses you about the place, culture, or society from which you come? Or what bothers or confuses you about how others view your place of origin, your culture, or your society? (I say "bothers" and "confuses" here because internal conflict is the wellspring of good essay writing.)</p> <p>Students will compose three essays: an essay that combines narration and description, a cause-and-effect essay, and a definition essay that will mix methods. Through journal writing, students will examine texts to generate essay ideas of their own. They will have things to say about the readings and questions that come up during class discussions of the readings, which will later lead to essay drafting. Sometimes students will feel overwhelmed by the readings, by the journal responses, by their fellow classmates' thoughts, and by the writing process itself, and they'll panic. Panic is an early step of any writing project. There is not a writer alive who does not experience the panic. The trick is to not get stuck in it.</p> <p>WRI-UF 101-001, Professor Dohrmann // 1</p> <p>In this course, students will learn how to move through the panic by learning "methods to the madness"—methods of various essay forms so they can craft and hone their madness, shaping it into literary precision and power.</p>
Douglas, Leo R	ENVIRONMENTAL STUDIES	<p>This course is an introduction to the enormous diversity of life on Earth, the environmental impacts of humans at multiple scales, and a range of important contemporary global issues with respect to the natural world. We will examine ecological systems, biogeochemical cycles, and human-social experiences in order to explore the biological history of earth, how natural systems function, and to discuss the socio-political dimensions of environmental science. As part of an appraisal of the realities of modern human lifestyles, we will critically analyze key themes in environmental science, including: agriculture, climate change, energy resources and pollution. We end with a review of the dominant environmental conservation strategies practiced, and an analysis of key tools/approaches used in the study and management of environmental concerns.</p>
Dunks, Robert	WRITING II	<p>Liberal Studies Website Description: Writing I and II comprise a two-semester writing sequence in which students develop analytical thinking abilities in the context of academic essay writing. Writing I has two main objectives. The first is to develop students' self-confidence and fluency by engaging them in the use of writing to express, explore, and develop ideas through a variety of forms, including informal writing (free writing, journal writing, etc.). The second objective is to engage them in practicing the critical and analytical skills they will use throughout their two years in LS's writing-intensive program. The course is conducted as a workshop. Students produce a wide range of writing, both in and out of class, which forms the basis for classroom activities. All papers go through multiple drafts, often with input from peers in addition to the instructor.</p>

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El-Ghobashy, Mona	APPROACHES: SOPHOMORE SEMINAR	Democracy, as its etymology tells us, is government by the people. But looking closely at how popular government translates into practice reveals an astonishing range of meanings, in theory and history. This seminar focuses on four influential 'schools' of what democracy means. Procedural theories hold that free, periodic elections where citizens get to choose from among alternative candidates is the essence of democratic government. Substantive theories insist that no democracy is worth the name if it does not promote human development and social justice. Theorists of 'deliberative democracy' argue that face-to-face public meetings of citizens and between citizens and legislators are what characterize real democracy. And scholars of "contestatory democracy" say that citizens must have a real ability to contest government decisions through courts, media, and other forms of pressure. With each school of thought, we look at examples of democratic practices in a wide range of settings, including Senegal, Yemen, Brazil, Argentina, South Africa, India, China, and the US. The case studies are not merely 'illustrations' of the theories, but call forth new problems and dimensions for how we should think about democracy and understand its workings.
El-Ghobashy, Mona	SENIOR THESIS	This is the second seminar of the two-semester senior colloquium designed to help you complete a senior thesis in the Politics, Right, and Development (PRD) Concentration of GLS. We will be continuing the workshoping of chapter drafts that we began during the fall semester, as well as individual conferences with the instructor, to help you make steady progress on the thesis in line with the following program-wide deadlines: <input type="checkbox"/> March 15 Submission of Thesis First Draft to Instructor and Second Reader <input type="checkbox"/> April 15 Final Deposit of Thesis

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Eve, Sean A	WRITING I	<p>This semester we will be focusing on New York as a context and stimulus for exploratory writing and thinking. Particular emphasis will be placed on cultural and physical spaces, and the impact these have on us as individuals. While New York is a US city, it has often been characterized as somewhere only loosely tethered to the rest of the country, a place apart. This has contributed to New York's being identified both with utopian and dystopian characteristics, as a place of promise, but also a place of danger and dissolution, a mix commonly associated with big cities across the globe. We will explore these ideas and our individual relations to the idealized and vilified city through films and stories, music, photography, and a number of theoretical texts, selected to help you begin to consider not just your role in NYC, but the ways you'd like to characterize yourself and embody your ideas over the next few years at NYU and beyond.</p> <p>As New York has always been the stuff of media projection and personal ambition, it is as much an assemblage of fantasies as a real place. Both its contradictions and the merging of fact and fantasy life here represents will be a subject of this semester's explorations, with an emphasis on your own adventures out in the landscape and how you capture those actions, images and ideas in ways that attract, instruct, and transform the larger society with which you are interacting.</p> <p>While we will spend time on global contexts beyond the confines of NYC, particular emphasis will be placed on what the new generation of national and international creatives are introducing to the City right now. We will be learning not just how to read the broad range of texts around us, from images to buildings, from people's behaviors to the habits of institutions and neighborhoods, we will also be considering how to make meaning using a mix of cultural vocabularies that are specific to your individual interests and long-term ambitions.</p> <p>One of the premises of this course is that the evolving expressive idiom of the era is a complex mix of visual and verbal components that are interconnected and function in dialectical relation to one another. The most ubiquitous example of this contemporary patois is instagram, but from memes to spoken word poetry and from GIFs to Cosplay, the discourse of the society is increasingly a hybrid of fact and fiction, subjectivity and social reportage. Observed commentary doesn't just parallels the news, it has become the news, whether we are considering the conservative cheerleading at Fox or the comedy of Samantha B and SNL, whether we are looking at Trump's tweets and the reaction these spawn or listening to the Daily show or its ironic offspring, the fictional character turned show host, Stephen Colbert.</p> <p>While we sometimes complain about the lack of clarity in our society as a result, decry the challenges to science, for example, or the loss of shared, actionable objectives, the proliferation of types of discourse in our society is a direct result of contemporary pluralism. We no longer assume or even accept that there is a single answer to any given question. Both cultural hybrids and the trans-formal exploratory analysis that we will be doing embody meaning through navigating contradictions within the social landscape itself. You do this already when you communicate with friends and family. Everything from the self-styling you work with to the perspectives you parrot or ridicule functions in complex textual terms, both suggesting possible conditions of meaning and providing a location for your expressive self within the matrix of possibilities that define the cultural landscape.</p> <p>In our work together this semester, we will look at how these expressive practices and values can also play a role in the types and habits of intellection and communicating you engage in at university. Even in the most conservative class, you are expected to unearth fresh ideas, to find new ways to rearrange the pieces. This course will help you achieve a more limber and open approach to thinking and help you develop a richer and more varied set of practices connected to research and writing. You've accepted the offer to spend your next four years here; the challenge now is how to make the most of your time. Of course, for all the university's interest in vanguardism, it is often a rather slow moving and cautious institution. So we will work in two modes at once, communicating to the larger society through a wide range of trans-formal and multi-system expressive mediums, and then translating these choices back into the disciplinary and academic vocabularies you'll be expected to use at NYU. Each of your major projects will engage these two</p>

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Eve, Sean A	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>The goal of Junior Independent Research Seminar is to help you maximize the insights and richness of your time abroad by having you formulate an individual research project and by focusing some of your academic work on creating self-directed experiences and crafting multi-modal documentation that draws sharable insights from those experiences. Many of you already keep journals, take photographs, draw, compose poetry or write songs. This course is intended to build upon your existing habits, whatever those are, and to help you find ways to create more public outcomes for some of these reflections. As such, you will be combining experiential investigating and more formal types of academic research. The course will assist you in linking these varied kinds of reasoning and response into a coherent investigative story. JIRS is, at least in part, about helping you find personally optimal forms through which to capture your emerging ideas. While the formal research or experiential investigations you engage in during junior year need not be central to your senior project, your immersion in another culture, exposure through travel to sights and sounds, the observational intensity that comes with being somewhere unfamiliar, any of these can lead to types of thinking and forms of information that might serve as catalysts for your ideas going forward. The authority of direct observation offers a counterbalance to the bibliographic research and theoretical models that will make up a significant portion of your work senior year. This counterbalance can help you develop a sense of form for your academic explorations that keeps your ideas, images, and experiences at the center of your future intellectual and creative work. Beginning to recognize how and where you have opportunities to shape not only your work, but your extra-academic experiences themselves in ways that help you take further charge of your education, are a key component of what JIRS seeks to support and can become a vital part of your individual self-educating process. It's not a question of keeping your personal and student lives separate, but of finding the places where linking them offers transformative possibilities for both. The choices of how and where to make these connections will be up to you. The instructor is there primarily to support and encourage your individual exploratory choices.</p> <p>Junior Independent Research Seminar was introduced as a course in the GLS sequence in order to help you facilitate the transfer of the skills and insights afforded by immersive learning and self-directed exploration into those places elsewhere in your academic, creative and/or professional life where you feel they have the greatest usefulness. Discovering questions, acquiring tools (including forms of confidence), coming up with ways to powerfully shape your experiences during your year abroad, these are all part of what JIRS touches upon. Through multimodal documentation, an annotated bibliography, and a five page descriptive or theoretical piece of writing, JIRS should give you the chance to bring a wide range of thoughts and experiences into productive dialogue, and provide you with a creative or intellectual document at the end that can offer you a meaningful direction as you take your work forward.</p> <p>To facilitate this process and insure that you have the documentation needed to include some of the mix of thoughts and experiences you go through this year in future investigations or artistic objects, the course will include strategies of reflection beyond written journaling. We will also look to cultivate habits of investigating and patterns of directed observation and self-education that are connected in some way to individual long-term goals. The work we do together this semester should serve both your future academic and extra-academic explorations. With this in mind, the style and approach of these pieces of writing or other expressive work will be developed in consultation with your instructor, and will take into account whether you anticipate producing an analytic or creative thesis. The thesis is not the dominant horizon here; it is merely a significant academic and personal milestone where issues of personalization and institutional demands come into tension. The whole point of the course is to explore these tensions and to find where you want to begin crafting your own rules and norms.</p> <p>The assignments and documents you formulate in the context of JIRS do not in any way limit or presume the direction of your senior project. They are just starting points for ongoing work, first thoughts, a bringing together of ideas and other materials that may or may not lead to what you ultimately produce next year. These materials are being encouraged to support your independence as a thinker and to provide you with written</p>

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Ferrando, Francesca	SOCIAL FOUNDATIONS III	<p>This course develops around the notion of the human, presenting it not as a static category, but as a process which is constantly evolving. In the first part of the course, we will explore key concepts such as: evolution, the overhuman (Nietzsche), and technology. In parallel, we will address the notion of the posthuman which, in the contemporary debate, has become a key term to cope with the urgency for an integral redefinition of the human. The philosophical landscape which has developed, includes several schools of thought such as: Posthumanism, Transhumanism, Antihumanism and New Materialism. We will explore the differences between these movements, entering actively into the debate; following, we will analyze, more clearly, Philosophical Posthumanism, and why such philosophical approach may suit not only the geological time of the Anthropocene, but also the current era of radical biotechnological developments, cognitive robotics and big data.</p> <p>In the second part of the course, we will address the deconstruction of the notion of the human, following different dualisms (and assets of discrimination) based on: class, race, ethnicity, gender, sexual orientation, age and physical abilities, among others. From Marx and Engels, we will explore the Seventies and Eighties (Feminism, Critical Race Theory, Post-Colonialism) to the Nineties (Intersectionality, Cyborg Theory, Animal Studies). In the third part of the course, we will focus on Environmental Studies and the rise of the Anthropocene in relation to contemporary issues such as human enhancement; artificial intelligence and space migration. Eastern and Western views on the future of humanity will be analyzed, developing an open conversation to envision desirable futures for humans and non humans alike.</p> <p>The course will provide an interactive environment where students directly engage with the contemporary debate. In four workshops, we will discuss crucial topics such as human diversity (Politics), the "pros and cons" of human enhancement (Bioethics), space migration (Futures Studies), and how to move towards an equal and just posthuman society (Ethics & Pragmatics). Students are encourage to develop their own specific contributions to the field through individualized projects. This course will enrich each participant in their intellectual, existential and social perspectives, realizing that we all have agency in the developments of our species.</p>

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Fitterman, Robert M	WRITING II	<p>The challenge of this course is to find new ways to articulate your ideas. At this point, most writing students have had sufficient practice in organizing their ideas within the boundaries of a conventional academic essay (with thesis, body paragraphs, conclusion, etc.), but in this course we aim to complicate those received forms with some new structures of our own making. To this end, we will study writing that challenge the structure of the essay by, for instance, merging memoir, essay writing, and creative forms into one. We will study several global authors as models for how these new approaches could be realized. Hopefully, we will discover that it is possible to treat the conventional essay as an incomplete entity, still growing, and still in dialogue with new writers and readers.</p> <p>This course requires that you write 2 longer, research papers (minimum 6 pages), and 1 shorter essay (2-3 pages). The first longer writing project, roughly defined, will be a patchwork or mosaic of the historical events that have converged to shape your life. Even though this project might include some memoir, this mosaic will require that you research historical events and personal events that intersect your own interests and family history. This assignment will be modeled on the writings of Susan Griffin, M. NourbeSe Philip, and Edward Said. Beyond memoir and essay writing strategies, these authors use photography, poetry and appropriated texts in their writings. The second writing project will emphasize a revisionist approach to your first project. Typically, historical revisionism aims to look again at the historical data and make new claims about the conflicting research. In addition to this, however, we might also consider structural or formal revisionism. The shorter essay--our first essay--will be a more conventional analytic response to the radical educational ideas of Emerson and Freire. This initial essay will serve as a foundation for our writing. For each of these papers, you will be required to keep an on-going portfolio where you will collect research, notes, assignments and drafts. Each writing project must be turned in with a portfolio.</p> <p>In the classroom, we will look closely at these texts not solely for the purpose of analysis but also for the purpose of borrowing the authors' techniques and styles in our own writing. We will study research strategies—both online and through the library—as a path for us to gather materials for our own projects. Also, in class, we will share research, ideas, and presentations of our projects in a workshop format.</p>
Fulani, Ifeona Harrison	SENIOR THESIS	<p>Welcome to the second in a two-semester sequence of courses designed to help you write your senior thesis and present it in professional contexts. Last semester, you finished a chapter and began to research using primary and secondary sources. This term, you are asked to produce a final, polished thesis by April 15.* After that, you will be invited to present your findings at a symposium and consider to submitting parts of it for publication.</p>

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Gillespie, Michael	CULTURAL FOUNDATIONS II	<p>How we construct images of the “self” within the context of a given culture poses a challenge across cultures and across time, raising important intellectual and personal issues that bear on our potential and our possibilities. In this class, we will explore how various cultures, from approximately the 7th through the 17th centuries, have abetted, thwarted, or inspired the development of a sense of self, in terms of one’s autonomy as well as in the individual’s relatedness to others. We will analyze “texts,” in the broadest sense of that word, that cover a variety of genres, periods, languages, interpretive strategies, and media (including literature, art, and music).</p> <p>The course is global in scope and will encourage you to explore connections among the texts and among the cultures. We will read works from early Christianity to medieval epic and Arthurian romance; from Sufi and Andalusian poets to a Spanish mystic, a northern Indian saint, and a leading poet of the Tang Dynasty; from the Italian and English sonnet to a Shakespeare pastoral comedy; music from chant to polyphony; and a polemical letter by a 17th century Mexican nun, a Chinese vernacular classic, and tales by two indefatigable travelers representing the Christian and Islamic faiths respectively, as well as masterpiece moments of the Renaissance. We will examine related artwork throughout the class, covering the period of the course. Additionally—since no course that aspires to global coverage could exist without translation—we will pay continuing attention to the act of translation as a hermeneutic enterprise (that is, as a form of interpretation) and as a key component in cultural exchange. All students will benefit from active engagement in the course—through the reading and writing assignments, class discussions, special field trips that make use of our urban environment, and collaborative learning experiences or presentations.</p> <p>In this second semester of the three-semester Cultural Foundations sequence, students will further develop their ability to interpret and appreciate a variety of literary, visual, and aural texts, and to become more aware of interpretive and expressive traditions and the contexts in which they were made and how they continue to resonate.</p>
Goldfin, Robin E	ADVANCED WRITING STUDIO	<p>We value originality in artistic creation and often assume what’s most original is best. Historically, that has not been the case. Neither the Greek nor the Renaissance dramatists valued originality; they created their dramas using source material—adapting, translating and transforming their sources to create something for their own time. There is a lot we can learn from them.</p> <p>In this course, I will ask students to do close a study of source material that dramatists have used to create new work, paying attention to the choices that writers make: some stick close to the sources; others use the sources for inspiration and transform the material in surprising ways. We will experiment within this range by using a variety of source materials for your own dramatic and theatrical creations.</p>
Goldfin, Robin E	WRITING II	<p>The second semester of Writing traditionally focuses on longer projects. These projects will ask you to write from your own experience as well as consult outside sources. We will work to develop questions that help guide your writing. And because we know that any long journey begins with smaller steps, we will explore how shorter pieces can help you write an essay that is longer and more substantial. But the main goal, as always, is to help you develop fluency, confidence and clarity as writers. The rest follows.</p>
Gramer, Regina U	LIBERAL STUDIES ELECTIVE	<p>This course focuses on the production of the annual issue of The Interdependent: Journal of Undergraduate Research in Global Studies, a new online peer-reviewed journal. GLS students have the opportunity to serve as editors and production staff of a professional journal centered around undergraduate research in global studies. It provides an applied-learning experience in the areas of senior thesis solicitation and review, text preparation, manuscript editorial, online design, professional writing, and marketing work related to the production of the annual issue of The Interdependent. Students will work under the supervision of the faculty proposer; they will collaborate with LS administrative staff.</p>

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Gramer, Regina U	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>The "Global Research CoLab" extends learning beyond the classroom and leverages the study away experience of the GLS Junior year by creating networks of scholarly exchange across the global sites. The title "CoLab" blends two key features of the course: students will collaborate with their classmates around the world as they assemble research findings on a common theme to a shared digital space for collective reflection, while the course also draws on the lab model by offering students an opportunity to practice research at their site through the lens of their concentration. The Global Research CoLab prepares students for the Senior Thesis by creating a unique learning environment through which students gain a global perspective on site-specific research as a prelude to the thesis's emphasis on independent inquiry from a global perspective. Students integrate their local study-away site into the course by proposing their own research plan to investigate a unique local manifestation of the global-scale issue. As students present their research findings to the class's communal digital space, each lab collaboratively builds its own understanding of the dynamic interrelationship between the global and the local. The goal is to create a shared space that integrates firsthand research from a multiplicity of global perspectives where students can examine, reflect on, and propose innovative changes to global scale issues of timely import.</p> <p>The thematic focus of this particular CoLab section revolves around global empathy: We need global empathy in order to solve global problems. Building global empathy requires the ability to make the experience of violence visible and comprehensible across conflicting cultures. Violence can be incidental or structural, emotional or physical, personal or communal, religious or secular, economic or political, visual or symbolic in nature. It can manifest openly in war, revolution, and genocide, or in less obvious forms such as domestic abuse, shame, poverty, pollution, and illness. After a general introduction to the historical, philosophical, and social psychological approaches toward global empathy, students will research an incident or aspect of violence as it manifests in their junior year site. They will explore collaboratively how localized violence can be made visible across various cultural and other divides in ways that elicit empathy. Students will explore whether global empathy requires face-to-face contact or can build on "imagined empathy." We will collaborate to propose practices that foster feelings of sympathy for people unlike us and places unlike our own.</p>
Gramer, Regina U	SENIOR THESIS	<p>This course is designed to help you complete your senior thesis in the Law/Ethics/History/Religion Concentration within Global Liberal Studies. It is the second course in a two-semester sequence. In order to enable you to focus exclusively on your senior thesis project, this course will be organized largely as an independent study. You will learn how to complete an independent and polished research project from formulating your own research question, compiling your own annotated bibliography and research prospectus to gathering your evidence, taking notes, drafting, peer-reviewing, and revising your senior thesis. You will also learn how to think in global and cross-cultural ways about your chosen research topic. You will apply at least two traditionally distinct modes of intellectual inquiry at the intersections of history, philosophy, and religious and legal studies in order to examine a specific instance of how individuals and societies create knowledge, mediate diversity and contested terrains, and shape the world. You will also learn how to present your findings at a conference, and present parts of it to future employers, graduate school or publication.</p>

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Hahn, Steven	SOCIAL FOUNDATIONS II	This course will explore the histories of slavery and race and their influence on the development of the United States. We will begin with the seventeenth-century origins of North American slavery and end with the twenty-first century system of mass incarceration. Along the way – largely through the use of primary sources – we will see how people of African descent resisted their oppression as slaves, how African-American slavery was defended by slaveholders and fortified by the national government, how African Americans as slaves and free people helped destroy slavery and struggled over the meaning of freedom, how the Jim Crow system of segregation and disfranchisement came into being, and how twentieth century movements and leaders pressed for new forms of equality and justice.
Harouse, Janet	HISTORY OF THE UNIVERSE	Students in History of the Universe examine the nature of science as a way of looking at the world and study that world as revealed through the work of scientists over the years. They learn about the nature of matter and energy and about how the universe has changed over billions of years. Topics include the origin and development of stars, galaxies, planetary systems, and the universe itself, as well as study of the earth and the development of life on earth and its potential to exist elsewhere in the universe. The course begins with the development of scientific thought at multiple locations around the pre-modern world by reference to Babylonian and Chinese astronomy, Indian numerical systems, and the work of such scientists as Aristotle, Ptolemy, Al Sufi, Copernicus, Kepler, and Galileo; it continues with discoveries by the likes of Newton, Darwin, Curie, Einstein and Hubble during the period of western scientific hegemony, and ends with the multinational world of present-day science. Students acquire an understanding not only of modern science, but also of its development and of the methods, strengths, and limitations of science and the scientific method.
Hartman, Amie	WRITING II	This second semester of writing we will focus on longer writing projects with the added emphasis on research and inquiry. This spring, we will use the city as a focus of our inquiry. Whether New York City is your permanent home or temporary one, for the time being, it is the city in which you live- your city. How well do you know your city? We will get to know our city by exploring, reading, inquiring, researching, reflecting, and writing about people, places, communities, histories, narratives, controversies, legends and cultures of New York. My hope is that by the end of the semester you will have a deeper understanding of and greater appreciation for this amazing place we call home. You will write three essays this semester- one narrative of a place in NYC, an interview/profile essay of a person in NYC, and one longer researched essay where you will follow your own path of curiosity and choose a topic, develop questions, refine your research strategies, find your own sources, and go through the steps of writing a researched academic essay. You will be expected to engage in critical reflection, and, dare I say it, get caught in quandary. Most importantly, you are encouraged to take risks in your thinking and writing as we work together to explore the world of academic research and writing. Writing, like most things, tends to improve in proportion to the amount of time, energy, and thought that one devotes to it, therefore, to get the most out of the process, you need to be willing to give.
Hatcher, Jessamyn	SENIOR THESIS	No Course Description Available
Hatcher, Jessamyn; Webb, Matthew Raj	SENIOR SEMINAR	No Course Description Available

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Heiser, Erin	WRITING II	<p>The focus of this Writing II section will be on theme of “representation,” a much-debated topic both in academia and in pop culture. When scholars discuss the idea of representation they are seeking to understand the “relationship between an image or a text and the reality it seeks to represent” (The Columbia Dictionary of Modern Literary and Cultural Criticism).</p> <p>Edward Said, and other scholars have argued that all images/text must be scrutinized for their ideological content. As we look at texts from a variety of genres (essays, films, paintings, pop song, music videos, etc...) we will ask questions about the nature of representation, including questions about self-representation. What is at stake in representing oneself, either via personal essay or painting or photograph (selfies?) What is at stake in representing others, in representing historical and cultural events? What issues come up when we begin to examine texts, particularly film, television, music, and advertisements in order to uncover their ideological content? As we ask these questions, we will be especially attuned to the representation of critical aspects of human identity such as gender, class, race, and sexuality. We will look closely at a variety of texts using intersectional, critical analysis.</p> <p>Writing II introduces students to advanced reading, writing, and critical thinking skills, and how to conduct and represent college level research. Students will engage in writing to explore as well as formal research. Looking into the ways that authors, artists, academics, and ordinary citizens enter into conversations about the world around them, students will join these conversations too, through their writing and through class discussion.</p>
Hewitt, Anne Sanford	SOCIAL FOUNDATIONS II	<p>In this course, we will explore the social, political and religious world from the medieval to the early modern period. Beginning with the emergence of Islam, we will try to understand how religious ideas challenged and/or complimented existing political power structures, and in turn, how these affected the way individuals found meaning in their own lives. We will observe the dissolution of large empires and the emergence of more fractured societies, we will explore how technological advances allowed for ideas to travel and be reinterpreted in different contexts, we will consider the role of women and other more marginalized groups during this period, always keeping in mind how various peoples sought to organize and explain their worlds and their lives. We will move (roughly) chronologically, jumping across different geographical areas, tracing the impact of shifting and colliding moral principles and new technological advances.</p> <p>The class will rely almost exclusively on primary texts written between 600 and 1600. We will analyze these texts in their own right, and also as a reflection of the broader historical contexts out of which they emerged. I have selected authors from different social positions, of different genders and religions, and from different regions across the globe. Some are well known, such as Aquinas, who attempted to square classical thought with Christianity, and Locke, who so profoundly influenced the founders of American government. But we will also read authors with whom you might be far less familiar, for instance, two Byzantine historians, a female Japanese diarist, and a feminist poet and philosopher from the ‘New World’.</p>

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Hogan, Brendan	SOCIAL FOUNDATIONS III	<p>This is the third part of a three-part survey that focuses on key primary texts in history that have responded to fundamental human questions in philosophy, political science, and enlightenment and modernity. By exploring the works of thinkers such as Rousseau, Kant, Marx, Nietzsche, Wollstonecraft, Freud, Fanon, and others we are invited to join a critical and necessary conversation if our existence under conditions of modern society is to have more than a merely superficial meaning. The line of questioning we are engaging in follows a historical and geographical arc. These authors are located in their own specific tradition and contexts; their geographical, political, and historical locations diverge greatly. The core issues of this inquiry include, but are not limited to: matters concerning the relation of reason and politics, the nature of reality and justice in political theory, the relation of power to reason, human nature, and the question of international expansion and empire with respect to thinking through these questions. This course has two objectives: To provide a deeper understanding of several of the main sources of our own contemporary social and political world and to develop our critical capacities with regard to interpreting, analyzing and expressing our judgments in writing and speaking on these fundamental questions of human existence for ourselves, in our own time. Thus, this course will take a somewhat experimental tack. Past texts will be interwoven with more recent texts, so that themes can emerge and become analytically clarified in terms of our political present. This course requires critical reading and thinking of a small collection of the greatest minds' responses to fundamental questions from enlightenment up until the current cosmopolitical arrangement of global powers.</p> <p>Though a variety of themes will necessarily come up in this course, the threads of critique and politics, human nature and power, and global political history in light of our contemporary normative landscape will be developed and emphasized. Thinkers' location with respect to various study abroad sites will also be highlighted.</p>
Hogan, Brendan	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>What is the process for investigating a question or problem in the fields of politics, rights, and/or development? What kinds of questions have scholars in these fields tended to pose as central for gaining knowledge on these issues? What question or global problem in the fields of politics, rights, and/or development do you find compelling enough to motivate a serious research project with a global character?</p> <p>The Junior Independent Research Seminar is a 2 credit course that serves as a platform to begin framing your senior thesis project. By creating a foundation in this course for your work next year in Senior Colloquium and Thesis Seminar you will more smoothly transition into the most significant work of your undergraduate career.</p> <p>Because this course is online with your colleagues at a variety of sites, we will be utilizing a wordpress site specifically designed for this JIRS. Our work throughout the semester will center around the website as our main means of communication. However skype meetings will also be utilized to discuss our respective ideas.</p>

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Horng, Susanna Helen	WRITING II	<p>Writing is a process, an exploration, a discovery. Writing is a method of developing inquiry and critical thinking. Writing is a way of connecting with readers and with texts. For this writing workshop, you will write three themed creative nonfiction papers using a sequence of readings, informal writing, drafts, peer workshop, feedback, rewriting, editing, and polishing. The reading and writing assignments leading up to the final papers should not be seen as distinct assignments in and of themselves, but as connected to motivating and stimulating conversation with your readers. If you take these seriously and expend the effort, you will transform your thinking and writing.</p> <p>Crucial to our collective work is your engagement in discussions, peer feedback, active listening, and close reading. Each individual has multiple roles here. As a writer, complete all of the assignments with care and thoughtfulness, challenging yourself to be an innovative thinker and writer. As a reader, read and annotate assigned texts, be they published or a peer's material. Look up what you don't know. Record visceral reactions and responses to guiding questions on your text and share these in class. As a citizen, come prepared for each class session and submit all assignments on time. Bring pen, notebook, and paper copies of all assigned texts to class (see Electronic Device Policy). Be prompt and participate actively in every class and in our shared online space. Be respectful of our community's feedback, opinions, connections and ideas. Show evidence of your learning during class activities, peer feedback, and in your writing, and you will ace this course.</p>
Horng, Susanna Helen	FIELDWORK SEMINAR	<p>This seminar represents the academic component of your internship in the field of your choice. We will meet for class every week to discuss readings on the workplace, how to navigate professional settings, and how to balance work/life issues. Our readings will come from the fields of psychology, business studies, sociology and journalism. You will be asked to complete three formal Writing Assignments this semester about internship workplace that will require you to observe and reflect on your learning. You will also be required to conduct two twenty-minute informational interviews with colleagues in your field to build your network. You will also be required to create and complete a digital resume before the end of the semester to have a professional digital footprint.</p> <p>Crucial to our collective work is your engagement in discussions and close reading. Each individual has multiple roles here. As a writer, complete all of the assignments with care and thoughtfulness, challenging yourself to be an innovative thinker and writer. As a reader, read and annotate assigned texts. Look up what you don't know. Record visceral reactions on your text, make connections to your work experience and other course work and share these in class. As a citizen, come prepared for each class session and submit all assignments on time. Bring pen, notebook, and paper copies of all assigned texts to class (see Electronic Device Policy). Be prompt and participate actively in every class and in our shared online space. Be respectful of our community's feedback, opinions, connections and ideas. Show evidence of your learning during class activities and in your writing, and you will pass this course.</p>

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Isikara, Baki Güney	PRINCIPLES OF MICROECONOMICS	<p>This is an introductory course to microeconomic theory, covering its core concepts and tools such as supply and demand, elasticity, consumer and producer surplus, and so on. We will also discuss the application of these concepts to consumer and firm behaviour, and explore problems like monopoly, monopolistic competition, and oligopoly from microeconomic perspective.</p> <p>We will first take a brief look at the emergence of the current socio-economic system and understand its distinctive properties such as the guiding role of profits, division of labor and specialization, productivity increase and accumulation. Then, the method and vocabulary of microeconomic analysis will be gradually introduced from a pluralistic perspective, demonstrating to the students the fact that there are substantially different ways of approaching the same question. In every possible occasion, we will apply the emerging conceptual knowledge to real world examples in a critical manner so that students develop the skill of interpreting the world around them.</p> <p>By the end of the semester, students will not only be familiarized with core microeconomic concepts, but at the same time relate these analytical tools to the complex of social relations and systemic tendencies, upon which everyday economic interactions and problems arise.</p>
Jaeckel, Johann	APPROACHES: SOPHOMORE SEMINAR	<p>This course introduces students in the Politics, Rights and Development concentration of Global Liberal Studies to approaches in the field of political economy. The course consists of three parts. First, the course highlights the intellectual origins of this line of inquiry with reference to classical political economy. These thinkers confront us with a rich tradition of competing visions of how capitalism functions. Contemporary socio-economic discussions continue to be shaped by the arguments and positions first put forward by writers such as Adam Smith, David Ricard, Thomas Malthus and Karl Marx.</p> <p>Second, the course provides a critical introduction to the foundational concepts of conventional economic analysis. Textbook models of supply, demand, and market equilibrium are at the center of numerous discussions concerning public policy. Concepts such as opportunity costs and comparative advantage, while seemingly technical in their definition, convey particular implications when applied to questions of economic development.</p> <p>Third, the course provides an introduction to contemporary approaches in global political economy. This set of interdisciplinary frameworks combines elements from political science, sociological and historical investigation, as well as economic analysis. The common thread running through the classical and contemporary literature on political economy is a deep, systemic preoccupation with the capitalist mode of production.</p>
Jaeckel, Johann	SENIOR THESIS	<p>This course is the first part of a two-semester sequence designed to guide students in the process of writing a senior thesis. This section of the PRD Senior Colloquium is intended for students who are primarily interested in exploring the socio-economic dimensions of a research topic. In particular, the colloquium is designed for students working on issues in political economy, i.e., questions at the intersection of economics and politics. These include, but are not limited to, research on: economic growth and distribution, poverty & inequality, technological change & innovation, education, class, labor, capital, trade, finance & banking, development, and critiques of capitalism & neoliberalism.</p> <p>After a brief introduction to the research methods used in the social science, students will make two in-class presentation of their research. The first round of presentations provides an opportunity to present the overall outline of the thesis project and to document prior work. During the second half of the semester student presentations should focus specifically on one individual chapter of the thesis. In addition, students will meet individually with the instructor throughout the semester for detailed advice and guidance.</p>

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Jelly-Schapiro, Joshua Ian	SOCIAL FOUNDATIONS II	<p>The span of history we'll cover in SFII—from roughly the 7th to the 17th century, C.E.—include several centuries that have long been recalled, in the West, as “dark ages”: as an era when reason and light, science and art, were buried under a fog of superstition and fear, and human societies were organized less around right and truth than brute force.</p> <p>But as we will learn and explore in this class, these centuries also comprise a span of time, in Europe and its near-neighbors in North Africa and the Near East, when several signal developments in world history—notably the rise and spread of Islam, and attempts by Aquinas and his Islamic peers to synthesize philosophy and faith—sowed vital seeds for what came next. The Protestant Reformation; the Renaissance; the earth-shattering “discovery,” after Columbus’s voyage to the Americas, of a New World—all of these events helped crystallize questions that animated the ensuing “early modern” period: What is the proper relation between religion and politics? Does God exist? How can we best use the insights of science, and its guiding spirit of skeptical inquiry, to make society better? How can or should members of our social species, given to forging communities and living in a complex civilization, seek to live lives and build social orders that both understand humans as flawed beings, and uphold their basic rights?</p> <p>Such questions have, over the past several centuries, occupied people everywhere. In this course, we will examine some foundational answers to them, exploring key texts from the medieval and early modern period that continue to shape contemporary thought, and contemporary societies, around the globe. While focusing our inquiries, this semester, primarily on how these questions have looked in and from the vantage of the West (and the Near East), we will also pay sustained attention to the cataclysmic (and ongoing) encounter between Europe and its “Others,” in the Americas and beyond. So doing, we will engage fascinating and vital questions about how human difference has been thought about and acted on in the world, and the source and nature of “human universals”.</p> <p>One of these “universals”, which will be familiar to those of you who were in my SF1 class, is the evident truth that we humans love stories—telling them, sharing them, placing ourselves within their drama and pathos, to figure out how to live. As we work to improve our skills as writers, thinkers, and communicators, we will at each turn also focus on the vital import of stories and storytelling to how we humans engage the weighty spheres—from politics to philosophy to religion—that shape our social world.</p>
Julia, Roxana	PRINCIPLES OF MACROECONOMICS	<p>This course will introduce the field of macroeconomic theory and analysis. It will cover the behavior of aggregate economies – national economies for the most part – and the core, mainstream topics of macroeconomic theory such as national income, inflation, unemployment, economic growth and economic fluctuations. It will also analyze related macroeconomic policies (such as fiscal, monetary and trade policies) and examine how they might contribute to, or detract from, human well being. Critical concerns of the 21st century – such as distributional equity, sustainability, and the quality of employment – will be discussed within their political, social and environmental context. The concepts will relate to current events to encourage students’ engagement in the subject matter.</p>

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Julia, Roxana	APPROACHES: SOPHOMORE SEMINAR	Global environmental threats such as climate change and fresh water constraints have gradually gained recognition as fundamental challenges to the sustainability of past and current rates of economic growth and improvements in living standards. The concept of sustainability has entered a prominent position in both global and local discourses and has taken a center stage in the development of new policies and theories that examine the relationships between human economic affairs and the planet's biophysical limits. This course will introduce students to a set of interdisciplinary literature that addresses theoretical perspectives on the sustainability paradigm and the interrelationships between economic growth, human populations and the global environment, as well as their related policies. A considerable part of the course is dedicated to critically study the sustainable development approach as it has emerged as a leading intellectual framework used to investigate human-environment interactions as well as a normative outlook to recommend policies for a socially inclusive and environmentally sustainable world.
Julia, Roxana	JUNIOR INDEPENDENT RESEARCH SEMINAR	This seminar is designed to introduce junior students to the types of research questions and methodologies that the discipline of global studies currently demands. In this particular section, students will develop analytical and applied skills needed to engage in original research related to the Politics, Rights, and Development (PRD) concentration of the Global Liberal Studies (GLS) program. Accordingly, questions of study and methodologies will be centered on interdisciplinary themes related to power and politics, justice and human rights, and economic and social development. Forms of imperialism, legal systems of justice and human rights, challenges of democratization, revolution, and social change, industrialization and globalization, and policies for health, sustainability and the environment are among the possible areas of concentration in this seminar. The seminar serves as a platform for students in the global sites and in NYC to begin framing their PRD senior thesis project, and encourages them to integrate their academic work with their experiential learning experiences (their independent internships or equivalents) at their particular locale. It is structured as a guided independent study, but students will be asked to interact with each other, exchange experiences and provide feedbacks to each other's work in a WordPress site designed for the class.
Kain III, Philip G	EXPERIENTIAL LEARNING	Experiential Learning is a unique and essential component of the Global Liberal Studies degree. Taken in the spring semester of your junior year, EXL focuses on expanding your experience with a self-selected placement. This course complements and contextualizes your actual internship by giving you the opportunity to reflect on your experience and to understand how it connects to broader academic and professional contexts. This course serves as a bridge between theory and practice and focuses on understanding your experience within a global context. The seminar portion of the course extends the knowledge of NYC gained in City as Text. We will explore various aspects of work culture, and you will develop an in-depth understanding of the company or organization you work for, including its approach, its policies, and the context in which it operates. You will be guided in the analysis of your placement experience and in the definition of academic projects growing out of the placement and/or of your immersion in the city. You will also reflect on yourselves as workers/researchers in a foreign cultural environment.

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Kain III, Philip G	FIELDWORK SEMINAR	<p>Internships are becoming a vital part of an undergraduate education but using your internship in order to gain insight and useful experience is often challenging. This course is designed to help you connect your internship to your academic experience and to help you record and reflect on your experiences for both personal and intellectual growth.</p> <p>This course is unique in that it will mostly be held online but there will be supplemental in person meetings. Since you will be working during part of the semester this will also allow you greater flexibility during the semester.</p> <p>This course has three major components. The first is, obviously, your internship. In order to be in this course you must have already secured an approved internship. A large part of this course will be attending your internship but you do not actually receive credit for your placement.</p> <p>The second part of this course will be bi-weekly or so assignments that help you reflect on and develop your personal learning goals. This includes small projects as well as journal entries.</p>
Karavitis, Gerasimos	SOCIAL FOUNDATIONS I	<p>In this course, we will study some of the most renowned texts of ancient times. We will treat these texts as portals to the worldviews of the ancient civilizations in which they appeared. Our general goal in studying these texts will be to develop more robust perspectives on the human condition. Our course will transgress territorial, temporal, and disciplinary boundaries. We will search for common denominators among the worldviews of people who inhabited very distant regions of the planet, and, with equal energy, we will seek to grasp the intense differences that existed among these worldviews. And we will ask after the use that ancient ideas might have for us today, as we try to give form to our lives in a world vastly different from those inhabited by the ancients.</p> <p>In studying our selected texts, we will focus on the ideas that ancient thinkers developed within three domains of thought: politics, ethics, and epistemology. With regard to politics, we will explore comments on the nature and value of different regime types, the relation between rulers and ruled, the institution of slavery, the phenomenon of war, the question of what makes a political order legitimate, the question of what makes rulers effective, and the problem of human freedom. In regard to ethics, we will explore comments that the ancients made on human happiness, filial piety, the distinction between virtue and vice, the notion of evil, and the tactics that one might employ in the struggle for self-mastery. As regards our epistemological inquiries, we will explore questions surrounding the definition of knowledge, the distinction between truth and opinion, the distinction between essence and appearance, and the idea of non-dualism, and we will also explore some of the insights that the ancients developed about the art of learning.</p>

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Karbiener, Karen	CULTURAL FOUNDATIONS II	<p>This course is an introduction to the close reading and analysis of literary works and their language, encompassing material of a range of genres, periods, and cultures, and surveying a variety of interpretive strategies. It is required because it develops skills and ways of thinking that will be of great use at NYU and beyond: how to be a sensitive reader, a strong and confident writer, and a well-informed, convincing critic. In "Arts & Cultures at the Crossroads," we will work towards these goals while sampling some of the most influential and provocative literature written from the rise of Islam in the seventh century to the late 17th-century empire-building that inspired Aphra Behn's Oroonoko. By studying the best that we humans have done, then, you may come to recognize the best that you can be.</p> <p>A theme for this class is elegantly provided by Johann Sebastian Bach. His music will become part of your experience of NYU/NYC as you take in live concerts of his keyboard masterworks in a neighborhood landmark church. And Bach himself serves as an example of how a cultural foundation can inspire genius. His enormous knowledge of musical repertory is regarded as a significant factor in his talent and creativity. "The study of works of other masters went hand in hand with experimentation in his own," writes Christoph Wolff in Bach's entry in the Grove Dictionary of Music. "It was less a matter of imitation of a model than of an awareness of the possibilities, an expansion of his own manner of writing and a stimulation of his musical ideas." Whether you go on to make, buy, sell, critique, or simply enjoy great art, I hope that our readings and discussions continue to engage, inspire and open possibilities for you.</p>
Karbiener, Karen	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>This class is designed to make you think— differently, creatively, innovatively, divergently, expansively, unpredictably, distinctively, professionally—about the work you will accomplish as a GLS student. We'll discuss how the 'global' applies to your studies, work on mastering important research and presentation skills, and consider and test out your major research interests.</p> <p>The mode of the course is preparatory; it's what the Greeks, who originated western educational theory, used to call a propaedeutic (from προπαιδεύειν, to teach beforehand). As such, the main goal for the course is to get you started thinking about and writing your senior thesis. And towards this goal, you will complete three major assignments: a short research paper, an annotated bibliography and prospectus for your thesis.</p> <p>Excitingly, you and your colleagues are located on four campuses: Chalsey, Emily, Tia, Rachael and Emery are studying at NYU Paris; Anna is in Florence; Adin is in Buenos Aires and Vinson and Lisa are here at the Washington Square campus. Using Zoom, all ten of us will attempt to get together three times over the course of the semester; if we can't manage that, we'll break up into smaller groups for these sessions. I'll also be in contact with each of you individually another four times. The course is broken down into weeks, with our course day set for Wednesday. Our video meetings will take place on alternate Wednesdays, as indicated on our schedule.</p> <p>Our class will be conducted on NYU Classes. Please familiarize yourself with its various components, including our "Forum" (for weekly postings), "Assignments" (for 'handing in' assignments), "Resources" and "Course Reserves" (for our readings and more information on global studies and your thesis). For our video conferences, you need only click on the Zoom link you'll find on the dates in this syllabus; you will be taken to "my" conference room, which will have a stable address for our entire semester.</p>

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Kemerli, Pinar	APPROACHES: SOPHOMORE SEMINAR	Why do citizens rebel? When is it legitimate to break the law? What makes resistance civil? This course surveys modern theories of dissent and resistance. We will examine the characteristics, justifications, and limitations of major forms of dissent including decolonization and civil disobedience, and focus on liberal, republican, and radical perspectives on what makes such resistance necessary and just. We will also study how contemporary technological transformations have changed the forms and means of resistance and what we perceive as justice and injustice. Our goal is to acquire a historically grounded understanding of key concepts in discussions and justifications of dissent including political obligation, independence, conscience, dignity, civility, refusal, and violent/nonviolent action, and learn to form connections between philosophical debates we study and our contemporary political dilemmas. In addition to textual resources, the course includes analysis of several movies and documentaries on resistance including the Battle of Algiers (1966), The Trials of Muhammad Ali (2003), and The Square (2013).
Kemerli, Pinar	JUNIOR INDEPENDENT RESEARCH SEMINAR	JIRS is a seminar that is designed to prepare you for working on your senior thesis next year. Through select readings and several cumulative writing assignments, we aim to master the research process by focusing on developing and refining good research questions, identifying appropriate research methodologies, collecting strong data/sources, and designing a compelling research prospectus. Note that you are not committed to write your senior thesis on the same topic as the prospectus you will produce this semester. Rather, the idea is to gain familiarity with the procedures and complexities of independent research so that when you begin work on your senior thesis, you have a solid foundation for how to go about it. As a 2-credit online course enrolling students from several NYU sites, we will be using a WordPress site specifically designed for our seminar https://jirskemerli.wordpress.com . This WordPress page is where you will post reflections on the readings and read and comment on your peers' reflections. All readings are in PDF and available in the Resources tab in NYU Classes. Individual tutorial meetings will be scheduled using Google Hangouts.
Khan, Aisha	CULTURAL FOUNDATIONS I	At least since the historical period known as the European Enlightenment (beginning in the early 18th century), the meaning and experience of "freedom" has been a key way that the quality and value of human life has been defined in Western thought. We tend to take the idea of freedom as universal: a given state of being that indicates individual liberty and self-determination, rational thought, and the ability to (rationally) perceive and choose various kinds of opportunities. This interpretation makes sense under certain historical and social conditions. But when approached not as a universal state of being but, instead, in terms of lived experience (as Anthropology does) and associated with a particular context (as History does), we can see that there are many ways to understand freedom and the different meanings it has, depending on perspective: for example, the distinction that some thinkers make between "positive freedom" and "negative freedom"; or the freedom from the control of fate or destiny; or the capacity to realize one's potential—which may or may not constrain the freedom of others. This course will consider the idea of freedom through various examples of the ways that freedom has been envisioned and lived in the Atlantic World. These examples include indigenous Amerindians and their pre- and post-contact lives; maroons—runaway slaves who created vibrant communities still important today; pirates—arguably the precursors of New World democracy; indenture—the post-emancipation system of voluntary labor; Negritude—the philosophical, literary, and political movement celebrating emancipated consciousness through blackness; and, finally, the complex legacies of Atlantic World racial, color, and class formations.

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Kiceluk, Stephanie	CULTURAL FOUNDATIONS II	This course continues the thematic and historical lines of inquiry begun in Cultural Foundations I and follows them from the rise of Christianity to the beginnings of modernism. The highest achievements in literature, art, and architecture during this period are a testament to the past as well as a repudiation of it. They also grow out of exchanges, peaceful or otherwise, among cultures that differ from each other, often in radical ways. As a result, major works of this time reflect tension, conflict, and restless questioning regarding the matrix of ideas that their societies inherited about God, good and evil, love and sexuality, as well as art, nature, and beauty. As we examine these accomplishments, we will keep their tensions in sharp focus, especially as they shape modern constructions of gender, personal identity, and psychological life. Although the achievements we will study helped to create our modern 'selves' and our current civilizations, they are not to be seen as a series of steps on a path of global 'progress.' They are, rather, to be explored as crystallizations of successive periods of rebirth and dissolution in the continuing struggle that we, as individuals and as societies, undertake to reinvent and renew human culture and its possibilities.
Kolisnyk, Mary Helen	WRITING II	No Course Description
Krimper, Michael Jason	CULTURAL FOUNDATIONS II	<p>What is humankind? Does anything ultimately distinguish human being from other things or animals? How has humanity sought to represent, explain, and even invent itself by means of artistic and literary forms of production? What roles have been played by fiction, myth, poetry, theater, music, architecture, science, philosophy, and religion in exploring the place of the human in the universe? For thousands of years, human civilization has sought to determine the relationship between humanity and nature, the cosmos, or the sacred order of things. During the medieval and early modern periods in Europe, the search for "Man," as humanity was once called, led to the construction of hierarchies based on species, race, gender, and class that justified an entire system of domination over whatever and whoever had been deemed nonhuman. And yet, out of the same history of domination emerged secular views of universal equality and progress known as "humanism," whose continued literary, social, and political significance for the humanities and liberal arts can still be felt today.</p> <p>In this course, we will turn to some of the foundational texts of humanism spanning the 7th to the 18th centuries in order to excavate archives of the human between different languages, cultures, and traditions. We will compare the development of humanism in Europe to examples of creative production and thought from other regions of the world, especially the Middle East and Asia. Our aim will be to elaborate a critical and inclusive field of humanistic study across multiple genres, while paying attention to issues of translation and transmission, as well as cross-cultural exchange, appropriation, and renewal, all of which are relevant to contemporary debates about the question of the human within the era of globalization.</p>
Kukushkin, Nikolay	LIFE SCIENCE	Understanding oneself means understanding one's place in the world. This class takes a bird's eye view on humankind by following the footsteps of life on Earth in all its unity and diversity. Life's unity stems from its origin in a single ancestor. Life's diversity is a result of constant change that shapes it. This course uses modern evolutionary theory as the grandiose explanation for why living things are the way they are. Starting at life's origins 4 billion years ago, we will learn how atoms became genes, genes became animals, and animals became humans. We will examine both the philosophical and practical meaning of life's major evolutionary milestones such as multicellularity or the development of language. We will reflect on the inner workings of the human mind by focusing on the brain's origins and biological functions. Above all, we will attempt to learn more about ourselves by deepening our understanding of the natural world.

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Lagerweij, Johannes F	SOCIAL FOUNDATIONS II	<p>In this course we will examine major texts representing intellectual movements prominent in the world during the 12th to the 17th century. We will explore important ideas and questions that became urgent in that period and that are still relevant in our own society.</p> <p>We will read texts that concern so-called epistemological questions, which are questions about the nature, methods, and limits of knowledge. For example, can you be sure that, at this very moment, you are reading this sentence, and not, instead, are dreaming that you are reading it? Through a critical reading of Descartes' texts, 'Discourse on Method' and "Meditations", we will reflect about the difference between knowledge and opinion, and how we can make sure, not to confuse the two. Such reflections will help us become more aware of how little of what we think we know, we truly know; in other words, it makes us more aware of how much of what we think we know is mere assumption and prejudice.</p> <p>Another major topic that we will discuss repeatedly is that of education, especially the education of children. For example, so-called humanist thinkers such as Erasmus and Montaigne will teach us to be more aware of the critical importance of the moral education of children: what is most urgent for young children, they say, is to learn to regulate their behavior in order to liberate themselves from the tyranny of their impulses, so they can become themselves the agent of their actions.</p> <p>Most of our discussions, however, will concern the foundations of a society in which people can live decently together. For example, we will discuss ideas on the kind of constitution and laws that will keep the 'spirit' of citizens high, that is, what will make citizens agree that the common welfare and their own selfish interests overlap sufficiently, to justify the restraint and cooperation that society demands of them. Most relevant to this topic is the question of Tyranny: what are the conditions that favor its rise, provoke it, sustain it, or help to confront and defeat it?</p> <p>Careful reading of the assigned texts is important, especially since your care for them will make it easy to enjoy the discussions of them. These texts are too complicated to allow you to participate in these discussions, unless you are, to some extent, familiar with them. Without having read these texts actively, you will feel left behind in class, and lose or fail to develop an interest in them. Moreover, you will be bored and waste a chance to grow intellectually.</p> <p>To develop your critical reading skill, you will be assigned to take notes and formulate questions in response to the texts. This practice will also better prepare you for the discussions in which you are required to participate. It is true that attempts to initiate a discussion or to ask and respond to questions may cause anxiety; however, the relatively safe environment of the classroom gives you a chance to get familiar with that anxiety and partially overcome it. Do not miss taking that chance.</p>

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Lamoureux, David L	PRINCIPLES OF MACROECONOMICS	<p>In this course we will examine major texts representing intellectual movements prominent in the world during the 12th to the 17th century. We will explore important ideas and questions that became urgent in that period and that are still relevant in our own society.</p> <p>We will read texts that concern so-called epistemological questions, which are questions about the nature, methods, and limits of knowledge. For example, can you be sure that, at this very moment, you are reading this sentence, and not, instead, are dreaming that you are reading it? Through a critical reading of Descartes' texts, 'Discourse on Method' and "Meditations", we will reflect about the difference between knowledge and opinion, and how we can make sure, not to confuse the two. Such reflections will help us become more aware of how little of what we think we know, we truly know; in other words, it makes us more aware of how much of what we think we know is mere assumption and prejudice.</p> <p>Another major topic that we will discuss repeatedly is that of education, especially the education of children. For example, so-called humanist thinkers such as Erasmus and Montaigne will teach us to be more aware of the critical importance of the moral education of children: what is most urgent for young children, they say, is to learn to regulate their behavior in order to liberate themselves from the tyranny of their impulses, so they can become themselves the agent of their actions.</p> <p>Most of our discussions, however, will concern the foundations of a society in which people can live decently together. For example, we will discuss ideas on the kind of constitution and laws that will keep the 'spirit' of citizens high, that is, what will make citizens agree that the common welfare and their own selfish interests overlap sufficiently, to justify the restraint and cooperation that society demands of them. Most relevant to this topic is the question of Tyranny: what are the conditions that favor its rise, provoke it, sustain it, or help to confront and defeat it?</p> <p>Careful reading of the assigned texts is important, especially since your care for them will make it easy to enjoy the discussions of them. These texts are too complicated to allow you to participate in these discussions, unless you are, to some extent, familiar with them. Without having read these texts actively, you will feel left behind in class, and lose or fail to develop an interest in them. Moreover, you will be bored and waste a chance to grow intellectually.</p> <p>To develop your critical reading skill, you will be assigned to take notes and formulate questions in response to the texts. This practice will also better prepare you for the discussions in which you are required to participate. It is true that attempts to initiate a discussion or to ask and respond to questions may cause anxiety; however, the relatively safe environment of the classroom gives you a chance to get familiar with that anxiety and partially overcome it. Do not miss taking that chance.</p>
Larsen, David Charles	CULTURAL FOUNDATIONS II	No Course Description
Larsen, David Charles	APPROACHES: SOPHOMORE SEMINAR	<p>This course takes the greater area of the Mediterranean Sea as a test case for our exploration of art and literary criticism as globalized disciplines. As an incubator, a barrier, an ecosystem, and a connecting medium, the Mediterranean is our model for the study of any number of other contact zones (the Silk Road, Pacific Rim, Red Sea Basin, etc.), as well as Global Studies in the planetary aggregate. Our readings are mostly "secondary," and will cycle through a number of methods and styles of theoretical inquiry, including but not limited to: Marxism, feminism, structuralism and post-structuralism and post-colonialism. Some primary works are assigned in conjunction with secondary texts (at the end of each unit), but for our two (2) assigned papers, the subject matter is for students to determine.</p>

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Lin, Cammie Kim	WRITING II	<p>The concepts of adolescence and coming of age are deeply embedded in the American consciousness. What defines coming of age? Is it a universal experience? To what extent might it be a cultural phenomenon? And is it, as for the narrator in the epigraph above, something that happens in a moment, all of a sudden, without the slightest flicker of a doubt?</p> <p>In this course, we will explore these core questions through reading, research, and writing. Texts will include a wide range of nonfiction (including literary journalism, adolescent psychology, and critical theory) and literature. Major writing assignments will include a short, highly polished piece of narrative nonfiction and an in-depth article that serves as the capstone to a critical inquiry project. You should expect to engage deeply with the course theme, while honing the kind of intensive research, analysis, and writing skills that will prepare you for success in advanced liberal arts courses across the curriculum.</p>
Longabucco, Matthew	APPROACHES: SOPHOMORE SEMINAR	<p>Welcome to our Approaches course, entitled Critical Consciousness Now: Theoretical Documents and Creative Voices. In this course, we will read both historical and contemporary critical/theoretical thought about media and material culture, sexuality and the unconscious, time and technology, archives and memorials, labor and the urban landscape, race and gender, and ideology and political activism. At the same time, we will investigate hybrid creative work in the field of poetry, film, fiction, comics, and photography that is conscious of, and in dialogue with, such theoretical concerns. Students will produce a number of different kinds of texts of their own: a scholarly paper, a hybrid creative/critical project, and a personal syllabus for future exploration. In this class, you will collaborate closely with both myself and your classmates to create an active community of readers, thinkers, and writers. This document contains the requirements for the course, and a calendar.</p>
Longabucco, Matthew	SENIOR THESIS	<p>Welcome to the second half of the Senior Colloquium, a workshop designed to help you conceive, create, and complete your senior project in GLS. In this class, you will collaborate closely with both myself and your classmates to create an active community of readers, thinkers, and writers. This document contains the requirements for the course, and a calendar.</p>
Lumley, Coral	CULTURAL FOUNDATIONS II	<p>Contrary to popular belief, people in the medieval world participated in dynamic systems of cross-cultural exchange. This course will follow just a seven treasured items that traveled the world in the days predating transnational planes, trains, and automobiles. Along the way, we will read texts that illuminate the journeys and identities of the people who would have handled these objects. By studying just seven object/text "clusters", we will get an exciting snapshot of the medieval globe.</p> <p>We will practice posing and answering questions about premodern and early modern world systems. These questions include: Why did medieval people and things travel in the patterns that they did? Did these people encounter the same kinds of issues we do today, like "culture shock" or prejudices? To what extent do cultures rely on neighbors to borrow their languages, lifestyles, foods, and stories? How does culture travel? What is the difference between cultural exchange and colonialism or cultural appropriation?</p>

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Mahmood, Zainab	SOCIAL FOUNDATIONS II	<p>Media and popular discussions in the United States and Europe in our times have often described Islam as a shadowy "other," suggesting a civilization and history wholly separate and different from that of the West -- fixed in time, unchangingly "medieval" in character, deeply different, frequently hostile. This class will empower students to critically assess this use of the term "medieval," and the extent to which Islam necessarily constitutes a civilizational "other."</p> <p>Students will learn how and when Islam emerged and spread to far reaches of the globe, and the ways in which Islamic thought, ideals and practices have traveled, been expressed in a variety of cultural spaces and modalities, and functioned not solely in conflict but also in tandem and in conversation with Jewish, Christian, Indian, Confucian and Renaissance thought, ideals and practices in the roughly thousand years under study. In the process, students will "travel" to places as diverse as Syria, Iraq, Persia, Egypt, India, Spain, Morocco, Italy, and China. They will learn how the cosmopolitan multicultural civilization created by the flowering of Islam in the medieval period preserved and built on classical Greek knowledge, and later helped pave the way for the flowering of thought and scientific development in the European Renaissance.</p> <p>This is an interdisciplinary course, and students can expect to discuss and learn about world/transcultural history, travel, philosophy, politics, poetry, religion, and more. We will read primary source material including passages of the Qur'an, epistles, lyrical poems, tales and fables, works of history, mystical treatises, works of philosophy, travel writings, writings on astronomy, and more; we will also make use of assigned secondary source material to support our readings of primary documents and texts.</p> <p>This is also a discussion-based class, and students should plan to ask and/or answer a question in each meeting, and respond to their classmates' comments.</p>
Mahootian, Farzad	SCIENCE OF TECHNOLOGY	<p>Science and technology have progressively broader and deeper impacts on the social, cultural and personal lives of increasingly larger portions of the world's population. As information technology becomes more integral to the major organizational structures and functions of contemporary societies, we become more acutely aware of the role that science and technology play in shaping our emerging global civilization.</p> <p>Correlatively, political, social, religious and esthetic values significantly shape the progress of science and technology. Historical investigations of discoveries and inventions have demonstrated profound mutual influences between human values on the one hand, and science and technology on the other. Our approaches to understanding the complex mutual influences between science, technology and society must necessarily be both interdisciplinary and global.</p> <p>We will spend part of the course learning about some of the science and technology that shape the actual, imaginal and virtual environments in which we are immersed. Another part of the course is concerned with the historical, social, psychological and personal impact of sciences and technologies. A third part, which is distributed unequally between the other two halves, will be concerned with the aesthetic, emotional and spiritual aspects of technology.</p> <p>It is my hope that we as a class, and you as individuals will seek to integrate the variety of perspectives suggested by, but not limited to, natural and social sciences and the humanities. Modern science originated from the dialogue between civilizations, different cultures. Similarly, it progresses in the interactions among disciplines and continues to be driven by cultural imagination. So it is natural that future technologies arise from such interactions and dialogues. A variety of perspectives must be engaged to properly understand the sources and drivers of scientific and technological change.</p>

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Mahootian, Farzad	SOCIAL FOUNDATIONS II	In this particular section of SF-2, we strive to understand the historical and conceptual relationships between philosophy, religion and science during this period of rapid transformation. We'll examine Islam's flowering as a cosmopolitan civilization and key episodes of cooperation, conflict and influence between Islamic, Christian and Indian cultures. Muslim scholars' creative synthesis of Greek, Indian, and Chinese themes resulted in new developments in philosophy, theology, science, mathematics, literature and art. The eventual ascendancy of orthodoxy and the decline of Islam's cosmopolitan enrichment coincided with a European explosive revival. The European Renaissance assimilated vast intellectual and cultural resources synthesized by Muslim scholars over the period of several centuries. Newly energized for the first time since end of the Roman Empire, Europe's own unique and powerful synthesis of new ways of thinking resulted in scientific and technological breakthroughs that quickened the pace of progress. The subsequent ascendancy and expansion of European cultures proceeded at a rate that has been accelerating for over 400 years. In this course, students will study primary texts including selections from the Qur'an, Rumi (Masnavi), Erasmus (The Praise of Folly), Neo-Daoist classics (The Secret of the Golden Flower); Aquinas, Bacon, Descartes, Locke, Hume, Kant.
Manko, Vanessa K	WRITING II	In this course we'll explore the meaning of ritual and the deep-seated need for ritual in culture. We'll also examine ritual's significance to society and how it can help to establish order, build community and initiate transformation. Through readings in a variety of academic disciplines—literature, anthropology, religion, psychology and performance studies—we'll come to a working definition of ritual, looking at rites of passage, examining the difference between sacred and profane ritual, and focusing on ritual as performance and performance as ritual. Our readings will serve as models and as inspiration for our own writing. We'll also emphasize writing as a process and craft—one that involves thinking, writing and revision. Throughout the course of the semester, we'll also develop classroom writing "rituals" involving brainstorming, drafting, revision and workshopping, culminating in a final researched essay on a topic of your choice. Readings for this course will include readings by Aristotle, Campbell, Driver, Eliade, Euripedes, Freud, Grimes, Murakami, Schechner, to name a few. We'll also be reading assigned essays from The Norton Reader, short stories, and, from time to time, I will bring in supplementary readings depending on students' interests.
Marcelle, Lauren	SOCIAL FOUNDATIONS III	This course examines major intellectual and political movements of the modern world—from the opening of the 18 th century down to the present. Our central area of inquiry will focus on the role of the Enlightenment's conception of reason. We will examine the nature of reason so conceived, and trace its effects on the radical alterations of economic and political relationships that marked the 18 th -20 th centuries. What did the proponents of the Enlightenment mean by reason and why did they suppose a commitment to reason could be the basis of a society that was at once morally just and conducive to human happiness? By answering this we can raise the question: What is the modern conception of reason, and do we still suppose that commitment to rationality can lead to justice and happiness? And if not, what are the alternatives?
Martin, Kristen	WRITING II	In this section of Writing II, we will read, discuss, and write pieces that provide insight into how food intersects with identity, culture, place, politics, economics, and history. As we progress, students will hone skills key to writing creative nonfiction and journalism: finding stories, understanding and engaging with audiences, observing, reflecting, interviewing, and reporting. For models, we will consider pieces by food writers like Mayukh Sen, Ligaya Mishan, Julia Moskin, and Kim Severson. Along the way, students will write a food-centric profile of a classmate; a critical essay incorporating multiple perspectives that considers the intersection of food and place; and, as a capstone project, a reported and researched feature article that mines a timely tension in the world of food.

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Masri, Heather A	CULTURAL FOUNDATIONS II	<p>Through examining Literature and Art through the middle ages to the beginnings of the modern world in the 18th century, this course explores the ways art has shaped the way we see the world. Art has been used both to express and to challenge dominant cultural beliefs; to give voice to individual desires and fears; and to pose questions about the nature of the world and the role of humanity. But art is more than just a channel for ideas—the continually evolving conventions and aesthetics of form constitute a language that provides unique pleasures and creates new modes of knowing and being in the world.</p> <p>One powerful image that structures our exploration in this course is the idea of a garden paradise—earthly or divine—as a symbol of perfection and an object of desire. Humans have cultivated gardens since prehistoric times, and gardens real or imagined have played a powerful role in many cultures—from the primordial Garden of Eden to the Muslim vision of Paradise to the idealized vistas of Chinese landscape painting. The garden is often seen as a secluded place where human beings can exist in harmonious balance with wilderness and civilization, nature and the Divine. The garden can be seen as a miniature version of the cosmos, a place for solitude and meditation, a realm of innocence and joy that we have lost but perhaps could find again. The course is divided into four parts:</p> <ul style="list-style-type: none"> • The Garden of Love: Earthly & Celestial Paradises. This part of the course examines the vision of the garden as a point where sensual and spiritual pleasures merge and transcend the worldly realm. Materials will include Persian and French love stories, Chinese poetry, Islamic art, and Chinese landscape painting. • Fantastical Journeys: The Underworld & The Green World. This part of the course takes us into otherworldly realms. Dante, lost in a dark wood, visits Hell, which functions as a kind of anti-garden where trees bear corpses instead of fruit and rivers flow with blood instead of water. A Midsummer Night's Dream also has a supernatural setting; the characters of the play enter a forest where fairies and magic hold sway. In contrast to The Inferno, however, the play presents a comic vision of the disruptive and regenerative powers of nature. Both are topsy-turvy visions that end with the characters gaining new insights into themselves and their own worlds. • Rebirth, Reimagining: Paradise Lost & Found. The Renaissance was a reawakening from the Middle Ages and an attempt by Europeans to harmonize their Classical heritage with their Christian values. In Paradise Lost, Milton revisits the story of Adam and Eve, while Voltaire's satire on the state of society suggests retreat to a different kind of garden—not the Garden of Eden, but a humble, earthly one resembling the world we actually live in. Though both Paradise Lost and Candide are focused on loss and corruption, they also point toward the possibility of finding happiness and meaning in the Fallen world. Baroque art embodies the same paradox, fixating on the contrast of light and dark and seeking to find the divine within the human, the human within the divine.

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Masri, Heather A	SENIOR SEMINAR	<p>Yesterday's science fiction is today's reality. Innovations in media and communication technology have changed our sense of time and place, shattering distinctions between local and global, private and public, real and virtual. Advances in artificial intelligence, cybernetics, and bioengineering are raising new questions about ethics, consciousness, and the nature of humanity. The information, social networking, and consumer resources of the internet have created the possibility of new, transnational communities and provided new means of expressing and exploring personal identity. No one has been more attentive to—and sometimes prescient about—these issues than science fiction writers and film directors. Science fiction is an ideal medium for exploring ethical and philosophical questions relevant to today's global society. Through its use of satire, allegory, and most of all speculation, this genre is uniquely suited to exploring pressing questions about the direction of modern society.</p> <p>The course is global both in its inclusion of works from many countries and in that it addresses issues of boundaries and border-crossing—borders between countries, spaces that transcend borders, and radically new, hybrid forms of being. The focus of the course will be on literature and film, but it will be interdisciplinary in taking a cultural studies approach—making connections between the ideas of those works and current social, technological, and economic issues. For the independent research project, students will be encouraged to pursue cross-disciplinary topics and to make connections between the fiction that we've studied and contemporary, real-world phenomena. These topics could extend to questions like the consequences of genetically modified crops in developing countries, the role of social media in grassroots political organizing, or the use of personal data by governments and corporations.</p>
Matos-Martin, Eduardo	CULTURAL FOUNDATIONS III	<p>What is the dark side of modernity? How do literary and artistic expressions of modernity engage with the outcasts, such as the condition of the colonized? How can we rethink the implications of modernity for the contemporary world context through literature and the arts? This course examines cultural representations of political and economic violence over the last three hundred years. Some of the topics we will explore include notions of citizenship, xenophobia, racism, nationalism, domination, violence, or social justice. We will begin our exploration with the historical processes of slavery and colonization in the 18th and the 19th centuries, and then focus on the 20th century experiences of fascism, dictatorship, oppression, war, colonialism and decolonization. Within this framework, we will attend to the cultural representations of the Armenian Genocide, the Spanish Civil War, fascism in Germany and Italy, the Dirty Wars in Latin America, the Central American Civil Wars, the Algerian War, as well as the refugee crisis today. We will use the course materials to raise questions about violence in the contemporary world, and address experiences of exclusion and marginalization due to race, gender, class and ideological oppression. In that light, we will study a selection of literary and artistic genres, including novels, graphic novellas, short stories, film, drama, poetry, painting, photography, and propaganda murals. We will analyze the works of a wide range of authors and artists that include Jean Jacques Rousseau, Joseph Conrad, Eduardo Galeano, Fernando Vallejo, Art Spiegelman, Atom Agoyan, Jamaica Kincaid, Chinua Achebe, Lajos Koltai, Gillo Pontecorvo, Pablo Neruda, Patricio Guzmán, Mohsin Hamid, Alberto Méndez, Harriet Jacobs, Laila Lalami, Pablo Picasso, Robert Capa, Gerda Taro, Jacob Lawrence, or Primo Levi. Primary materials will be paired with texts by leading cultural and political thinkers such as Giorgio Agamben, Walter Benjamin, Naomi Klein, Slavoj Žižek, Susan Sontag or Wendy Brown. In addition to the course materials, we will take advantage of the New York area and organize visits to museums such as the Metropolitan Museum of Art and the MoMA.</p>

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May, Thom J.	WRITING II	<p>This course is about the power of images and about the difficulty and importance of translating images into words. Together we'll translate paintings, poems, buildings, billboards, films, economic systems, music videos, and memes into a common language so we can discuss them alongside each other and make arguments about how they relate. This is a course for making unexpected connections and seeing in new ways through the act of writing. By reading, watching, speaking, and writing about works of art and the world, you'll hone your facilities with language and develop arguments and new pathways of thought through your engagement with images and objects.</p> <p>The course has five chapters. Ekphrasis, a study of the way artists and critics have written about art, is followed by Aura, a look at the way art and images spread in the modern world and how their meanings change as a result. Representation is a chance to discuss the way images are used to manipulate the way we think about each other, and Branding is an exploration of the way images manifest themselves in our daily lives and manipulate us. We will finish with Networks, a group investigation into the way images circulate and mutate on and through the internet, using our thinking from each of the prior chapters to shape our perspective on the contemporary life of</p>
McBride, James	SOCIAL FOUNDATIONS I	<p>This course provides students with an introduction to the philosophies, religions, politics, and economies of the ancient world. Students will read foundational texts in the Greek, Hebrew, Roman, Chinese and Hindu cultures with particular attention to Athens, Rome, Jerusalem, and Qin. The course will introduce students to the rise of Western consciousness and the split between East and West that has become so important in the development of the modern world. Among the many topics to be explored are social hierarchies, political models, imperial ideologies, slavery, gender roles, moral virtue, the sacred and the profane, and human liberation or salvation. Among the historical characters to be encountered are Cyrus the Great, Xerxes, Darius, Socrates, Plato, Xenophon, Alexander the Great, Augustus Caesar, Tiberius, Nero, Qin Shi Huangdi, Moses, Paul and Jesus.</p> <p>This course will emphasize placing ancient texts into their historical and geographical contexts. Students are expected to read the texts carefully and analyze historical worldviews as a looking glass into the lived experience of human beings who were both very different and yet very similar to ourselves. The course will be a success for any student who uses these texts to gain insight into the presuppositions, prejudices, hopes and dreams of our own contemporary cultures.</p>

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McBride, James	APPROACHES: SOPHOMORE SEMINAR	<p>This seminar introduces students to the “linguistic turn” in twentieth and twenty-first century philosophy by exploring the ways in which coerced confession and torture constructed the discourse of power and identity in ancient (Greece and Rome), medieval (Spain, France and England), modern (Argentina, United States) and post-colonial (Korea, China) societies. Students will have the opportunity to study the structuralist origins of semiotics or linguistic signification (Ferdinand de Saussure), its appropriation and application by psychoanalysis (Jacques Lacan), the critique of state violence by critical theory and poststructuralism (Walter Benjamin and Jacques Derrida), and the impact of the discourse of sexuality on coerced confession (Michel Foucault). Western understanding of coerced confession and torture is predicated on the assumption that the body is the repository of truth. These practices allegedly compel the body to yield its secrets. Far from eliciting information from the victim’s body, these practices frequently inscribe the confessor or torturer’s worldview in the consciousness of the confessant or victim and reinforce the dominant ideology in the eyes of those who bear witness to the spectacle. In this respect, the confessional practices of the West resonate with the brainwashing and thought reform models of the East. Because the unconscious itself is structured as a language (Jacques Lacan), the ideology of the confessor or torturer can penetrate the most hidden and intimate spaces of personal identity through coercive practices.</p> <p>Although coerced confession more commonly occurred in medieval ecclesial settings and torture was a part of late medieval jurisprudence, authoritarian states in the modern era have adopted these practices, particularly since law itself is predicated on violence (Walter Benjamin, Jacques Derrida). Because the confessional discourse of sexuality in modern and postmodern societies is normative in constructing social and personal identity (Michel Foucault), the terror induced by these practices has a significant psychosexual component. Students will have the opportunity to apply these theoretical models by analyzing the semiotics of: (1) Augustine’s suppression of the late 4th century Donatist heresy; (2) the Inquisition’s persecution of Jews, Cathars and Waldensians in Spain and France; (3) the state’s “jurisprudence of torture” in France, Germany and Italy from the late medieval period through the seventeenth century; (4) “brainwashing” and “thought reform” by Communist post-colonial regimes in Korea and China; (5) psychosexual terror in the “dirty wars” of Central and South America during the 1970s and 1980s; (6) “enhanced interrogation techniques” by U.S. operatives and agents against prisoners in the “war against terror” at Abu Ghraib, Guantanamo and foreign sites; and (7) U.S. and international law proscribing torture.</p>
McCannon, Afrodesia	CULTURAL FOUNDATIONS II	<p>Liberal Studies concerns becoming conversant with some of the most significant and striking artistic works humanity has produced. In this second part of the three-course series, we will cover the modern geographic areas of Europe (France, Italy, and England), the Middle East (Arabian Peninsula), Asia (China), and Southeast Asia (India) as they existed from 599 AD through the early 1700s. In the semester to come, I will follow artistic developments in these parts of the world with sidebars on what other cultures (those in the Americas for example) were contributing to the arts. In order to understand and appreciate the literature, art, and music of the distant past, we will study the cultural history that forms the underpinning of the works. While covering a broad time span and diverse cultures, students will be encouraged to draw lines of connection between the cultures and their arts while considering the unique qualities of each. We will be tourists on a pre-modern world cruise, but, being human, I hope that we will be able to connect with the humanity of the artist we encounter as they express and sculpt into art what concerned them most: The themes of religion and sensuality (and the relationship between the two) informed the choices of texts for the class.</p>
Mejorado, Ascension	SENIOR THESIS	<p>Students taking this course will work on different assignments. During the first part of the semester students will work entirely on their senior theses to ensure completion of a first draft by March 15 and submission of the complete thesis by April 15. From the end of spring break to April 15, students will be exposed to the most relevant video lectures on contemporary topics delivered at the most prestigious conferences from around the world. Finally after April 15, students will prepare readings to discuss in class as befits a typical seminar framework. The conference topics and the readings assigned for the course will introduce students to the most relevant issues on capitalist economic development. At the end of the semester students will not only be knowledgeable of their thesis topics but will also be able to explain and understand how today’s economic forces are shaping tomorrow’s world.</p>

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Melgard, Holly Katherine	WRITING II	<p>How are objects in the world around us designed to shape what we are able to think, say and do? To what extent might the design of our tools directly cause the social and political conflicts we live with today? And if it is true that “the weaker craftsman blames his tools,” then how and when is it fair to cite the design of our tools as the cause of our conflicts and not the decisions that we make as individuals to use those tools? Welcome to Writing II, where we read and write using the essay genre to guide us through the difficult process of asking complex questions that don’t yet have predetermined answers. This class explores the theme of “Tools and Technocracies” in order to think critically about the ethics and efficacy of design in our world. Beginning in the second half of the semester, your more or less open-ended final research project, “Tools and Technocracies,” will investigate how the design of one tool that you use in your daily life affects social behavior and political outcomes. Because a tool is only a tool when put to use, the “tool” you choose to research will depend on how you want to interpret and tailor this open-ended assignment to service your own ongoing research interests—anything from text messaging to the Tooth-Fairy will be fair game! Thus, we will gather the skills for carrying out this open-ended work by starting with more guided activities and building incrementally. Project #1 applies Michel Foucault’s theory of “Panopticism” to debate the control that just one tool, surveillance, has on the outcome of an institutional site of your choosing. Project #2 analyzes how the design of a tool you use to learn shapes what and how you learn, using personal experience and sources of insight furnished by our course texts as evidence. In the service of forging a quality of life in our ever-evolving present moment, this workshop-oriented class is dedicated to developing sustainable means for which to utilize writing as a generator for thinking, inquiry, discovery and innovation.</p>
Meltzer, Mitchell	WRITING II	<p>This second semester of the first year writing sequence moves the emphasis from more personal essay writing, in which external sources often play a negligible role, to essays addressing subjects that usually require both the use and acknowledgment of the other people’s work. The focus this semester will be on politics, not on the issues and arguments of politics itself, but on the challenges, opportunities, difficulties and achievements of made possible by using politics—from building roads to changing social policy, from making things legal that haven long been illegal to making things illegal that have long been legal. How do people who radically disagree about things ever manage to come to reach consensus?</p> <p>What can you expect to accomplish by the end of the semester? This is a writing class, not a class on history or politics per se, but you will review and discuss some general problems that arise in a democracy, where the freedom to assemble and the freedom to speak you mind make agreement possible, and also can make it extremely difficult. And the more we can assemble and speak—both greatly expanded, at least in some ways, by the revolution in social media—the more difficult it seems to get.</p> <p>This year is assumed by most observers to be likely among the most significant in American history. It’s rare that the policies and attitudes in the country have been so dramatically polarized, and the current President and his followers are vying for a second term that will consolidate what has been a radical new turn in American politics. Not since the lead up to the Civil War, 180 years ago, have the difficulties of democratic discourse been so dramatically on display.</p> <p>Our major concern in this class will be, necessarily, the writing of essays. We will read them, study what they do and how they do it, and as the semester progresses pay particular attention to requirements of presenting researched evidence, not exclusively personal experience of opinion, though these will not be ignored. We will work on choosing a question to consider, narrowing it down, and deciding what research is relevant to your interest, and how to present it to a general reader.</p> <p>The structure of the class is straightforward. After the first day’s introduction, the semester is divided into two parts. The first part of approximately six weeks will be devoted to close reading of a handful of masterful political essay. By examining these works, often sentence by sentence and paragraph by paragraph, you will develop a sure sense of how an initial claim, or question is addressed and developed with evidence into a short essay. Your first essay will use of these very essays as your source material. It will be due just as you prepare to take a break from NYU for a week of spring vacation.</p> <p>The second half of the semester will be directed toward your major research essay. We will begin with readings that consider some of the major challenges to democratic discourse. Through further discussion and writing you will gradually formulate a research question narrowing on an aspect of this difficulty you find particularly interesting or important or relevant to you. The final month or so of the class will involve your research, its presentation to the class, and your composing your understanding of what you found into a clear and compelling essay. The full essay itself will be due the week after the class is over.</p>

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Menghraj, Suzanne M	APPROACHES: SOPHOMORE SEMINAR	It is easy to think of critics as cultural arbiters—they tell us what works are worthy of our attention and why, and they tell us what these works say about the societies that produced them. Just as a court judge goes about his work with gravity, there is often a seriousness to the practice and study of criticism that belies the inventive, playful ways in which our encounters with the arts can be expressed. Some of the artists whose work we'll examine this semester are primarily critics, some of the critics whose work we'll examine are primarily artists: all of them see criticism as a product of not only the intellect but also the imagination. Their work mirrors the ideas of Gilbert, the character in Oscar Wilde's <i>The Critic as Artist</i> who says that the critic's aim "will not always be to explain the work of art. He may seek rather to deepen its mystery, to raise 'round it, and 'round its maker, that mist of wonder which is dear to both gods and worshippers alike." To Gilbert, as to Wilde, the artist's intentions are secondary to how the critic intensifies the resonances of the art at hand and uses it to create more art. Crossing real and imaginary borders—between cultures, between artists and viewers, between writers and readers, between languages—imaginative critics generate new forms of observation, analysis, and art-making. In this course, you will, like Jorge Luis Borges, Umberto Eco, Claudia Rankine, and Susan Sontag, among others, become artist-critics through creative responses to visual art, literature, music, culture, and theory, along with meta-analyses of your approaches. You will become more intimate than you might otherwise be with animated, process-focused ideas about culture, art-making, and modes of analysis by manipulating those ideas—and generating new ideas—through your own creative production.
Moore, Carley Elizabeth	WRITING II	How do essayists write about visual texts like selfies, memes, and movies? What can we see when we stare into the screens of our phones? What are the politics of looking and how have essayists negotiated the complicated relationship between voyeurism and activism? How is the essay itself an act of seeing and knowing? In this course, we will immerse ourselves in two long-essay projects: a contextualized close-reading essay of a long-form television show and an essay in which we use theory and history to make meaning out of cultural/political moment. Along the way, we'll write sentences, aphorisms, blog posts, fiction, paragraphs, and poems. It's my job to challenge you and to push you far beyond what you learned to do as a writer in high school and in Writing I. But I also value that past work and, as often as I can, I will try to make explicit bridges between what you learned in the past and the work I'm asking you to do now. We will read and write a lot, and I guarantee that sometimes it will feel like too much. It's your job to come to class prepared and ready to talk, write, and think as an individual and a generous member of the group. Most importantly, it's your (taxing, vexing, enlightening, joyous) job to be a writer—to write rough drafts of sentences and essays, to revise radically, and to care deeply about images and words.
Moore, Carley Elizabeth	SENIOR SEMINAR	We're in a time of unprecedented social change and social movements, and young people are at the heart of these changes and movements. In this course we will study recent global social movements, social movement theory, and the actions and methodologies of activists. Because this is a Critical Creative Production senior seminar, we will pay special attention to the art objects (songs, poetry, dance, theater, music, social media, posters, dress, and style) of these movements. Our course is interdisciplinary. We will pull from sociology, history, feminist and queer theory, poetry, fiction, Afro-futurism, gender studies, disability studies, and critical race theory. Because the work of revolt is often about social justice, I will expect us all (including myself) to be open and willing to engage with issues around race, gender, sexuality, class, disability, capitalism, and the role of institutions and ideology in shaping who we are and how we live.

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Morrison, Erin S	LIFE SCIENCE	In this course, we will evaluate how fundamental principles of biology are integrated our lives, and in particular their roles in the decisions we make on a daily basis. We will learn how to apply the scientific method and distinguish between evidence-based research and pseudo-science. The course will cover topics on molecular and cellular biology, genetics, evolution and diversification. Focus will be placed on the impact that major discoveries in biology have had on human health as well as on social, political and economic issues. The course will incorporate in-class lectures, interactive labs, group discussions, and primary and popular science literature. Over the course of the semester, students will research biotechnology solutions and examine global differences in public perception and policies related to these tools. Research seminars and excursions to local parks and museums will also provide opportunities to discover the diversity of life and scientific research that exists in New York City.
Mostov, Julie	DEAN'S CIRCLE RESEARCH SEMINAR	<p>In the 21 st century we are seeing increasing narratives of exclusion and closure and the physical hardening of borders with elaborate surveillance technology and the reemergence of walls, fences, and military presence. This flurry of construction, heralding what one journalist called "the new age of the wall," reflected in the building technologically sophisticated and potentially lethal structures is matched by a gendered rhetoric of infiltration and contamination of otherwise safe spaces, criminalization of immigrants, and a politics of fear and suspicion. The practice of blaming economic and political hard times on others and, consequently developing elaborate narratives of otherness and mechanisms for separating, expelling or even liquidating the dangerous and guilty others is not new. Periods of deep crises emerge as moments of exclusion, attempts at (re)creating social cohesion, and opportunities to assert the need for new demographic policies. These are times in which to (re)ignite symbolic and physical border conflicts, reiterate who we are, name those "others" responsible, and focus on reclaiming "our" space. Secession and separation, territorial integrity, sovereignty and citizenship (re)emerge as themes with heightened sensitivity and immediacy loaded with multiple meanings and implications.</p> <p>In this Dean's Circle, we have been focusing attention on the physical mechanisms of separation in urban spaces, contested territories, frontier technologies, and immigration and asylum policies of multiple countries as well as the symbolic and discursive mechanisms of closure and separation and spaces and cultures of borderlands. We will look at walls in their concrete and symbolic forms in historical, local, and global contexts, and as contemporary expressions of crises and the violence of forced mobility/immobility. At the same time, we will study resistance to the corrosive politics of closure and renegotiations of space, place, and association. In the Fall 2019 semester, we discussed readings from a wide range of authors, with student presentations and response papers.</p> <p>During J-Term, we traveled to NYU Abu Dhabi (January 4-18, 2020) and continued our explorations in the context of Abu Dhabi and UAE with LS faculty and guest lecturers, as well as visits to local sites, public spaces, and cultural institutions in the UAE. Students worked on group projects and presented drafts in Abu Dhabi and will present final projects back in NYC. In the second semester, students will work on guided research projects, culminating in presentations in May. We will continue to meet as a class, but less frequently.</p>
Nagle, Robin A	ENVIRONMENTAL STUDIES	<p>This course introduces you to a range of environmental debates, histories, philosophies, and problems. Some of the topics we'll explore include climate change and the Anthropocene; population and consumption; ecological footprint analysis; environmental racism and environmental justice; public goods and the challenge of collective action; regulatory regimes; environmental values, movements, and politics; protest and disobedience; the problem of discards; and the future of environmentalism.</p> <p>The class counts as a core course for the Environmental Studies major and minor in the College of Arts & Science, and is designed to give students of all backgrounds a thorough introduction to the field.</p>

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Naro, Eugenia F	LIVING IN THE ANTHROPOCENE	<p>With recent population growth and substantive consumption, our species has impacted the Earth to such an unprecedented extent that a new geologic time period has been proposed: the Anthropocene, or Age of Humans. This class investigates related physical (geological and geographical), chemical, and biological processes through global and local lenses, and over deep time. The diversification of life and the five past mass extinctions are explored in-depth, after which modern topics of conservation concern such as climate change and biodiversity loss are focused on.</p> <p>Ultimately the class addresses the following questions: "Are we in the 6th Mass Extinction?", and "Are we in a new geologic time, the Anthropocene?" Students attend and write about events throughout New York City related to critical environmental issues, including field trips to local conservation projects, talks and screenings, and other local institutions or events that highlight the topics covered in the course. Connections of course topics to juniors' global sites of study are emphasized to cover historical biogeography, biodiversity, and climate change in an increasingly human-dominated world.</p> <p>Course topics are explored through a mix of short lectures and active learning techniques. "Active Learning engages students in the process of learning through activities and/or discussion in class, as opposed to passively listening to an expert. It emphasizes higher-order thinking and often involves group work" (Freeman et al., 2014, p. 8413-8414). These tools build critical thinking skills, ground students in the research process, improve learning performance, reduce failure rates, and stand in contrast to passive and uninspired learning experiences (Bravo et al., 2016; Freeman et al., 2014; Knight & Wood, 2005; Udovic et al. 2002). Examples of active learning tools include case studies, field trips, activities, exercises, documentaries, discussion, and debate. Although they are not a panacea and may result in less content coverage, these techniques can create a sense of fun and excitement in the classroom.</p>
Navia, Patricio D	LATIN AMERICAN CULTURES	<p>This course provides students with a general view of Latin America and the Caribbean. We study the region's history, culture, arts, society, economy and recent political developments. Prior knowledge of Latin America is not required. In fact, because of the diversity within the region, some students familiar with one country will find that they know little about other countries. Latin America and the Caribbean is a diverse region with a wealth of different cultures, societies, economies and political systems. By providing a historical overview of the region during the first weeks, the class will build on that foundation to quickly reach 20th century and 21st century Latin America. We will also discuss Latinos in the U.S. The focus is generally historical, sociological, political and economic, but culture and the arts are also widely discussed.</p>
Navia, Patricio D	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>In social science analysis, the questions you choose, the cases you select and the evidence you use determine the answers you get. As people develop an interest in a particular subject, they often look at it from a variety of disciplines. Imagine someone interested in studying revolution. They understandably theorize about the objet (revolution), but not on the theories that treat the object as an independent variable (the effects revolution has on society) or a dependent variable (what causes revolutions). Because social sciences studies cause-effect relations, the methodological approach we use to understand an object (revolution) will influence our understanding of the place that object occupies in society. In this class, we will explore methodological tools that are normally used to analyze cause-effect relations in the social sciences, paying special attention to the social consequences of political dynamics. The course will encourage students to go beyond studying objects (like revolution, war, elections or social movements) into exploring cause-effect relations between those objects and larger societal development.</p>

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Newman, Roberta Joan	CULTURAL FOUNDATIONS II	The period stretching from 700 to 1700, CE saw massive transformations across multiple continents. Over the course of 1000 years, from the early Middle Ages through the Early Modern era, major religions were institutionalized, often blending with older, traditional spiritual practices, creating new belief systems. Beginning with a move out of cities and ending with increasing urbanization, travel, and trade, this period was also marked by significant cross-cultural interaction. As is virtually always the case, such changes in ways of living were reflected in various modes of expression and representation. The cultural products of these changes, especially in the arts, will be the focus of this course. As such, the course will be loosely organized around the theme of travel.
Newman, Roberta Joan	EXPERIENTIAL LEARNING	Experiential Learning is a unique and essential component of the Global Liberal Studies degree. this course, taken in the spring semester of your junior year, focuses on expanding your experience with a self-selected field placement. This course complements and contextualizes your placement by giving you the opportunity to reflect on your experience and to understand how it connects to broader academic and professional contexts. This course serves as a bridge between theory and practice and focuses on understanding your experience within a global context. This course will have three distinct components that will overlap during the semester. You will participate in your field placement, meet regularly with your instructor, and practice fieldwork-based observation and writing skills.

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Ngomo, Paul Aaron Florent	SOCIAL FOUNDATIONS II	<p>Briefly consider the following thought experiment: you are a time traveler journeying through time and space in a flying saucer. You're gazing over fragmented landscapes of territories, peoples and their worldviews, their ideas and cultural practices. In this widely diverse morass spanning a thousand years, roughly from the rise of Islam and the reunification of China under the Tang dynasty (in the 7th century C.E.) through the Scientific Revolution and the decline of the Mogul empire in India, you see clustered and often secluded worlds, each with its political, cultural, and religious orders. Then sweeping forces are set in motion, spurring collision and large-scale transformations, rapidly expanding horizons and long-distance transactions through conquest, displacement, diplomacy, and exploration.</p> <p>From East to West, the conquering drive of Islam sweeps the world. In China, the Tang Dynasty rises and falls. Genghis Khan and his successors carve out a large dominion. Over the course of centuries, similar processes are afoot in Europe. Frankish kings reshape large swaths of Western Europe, William the Conqueror subjugates England. Then, from West to East, European crusaders move to secure control of holy sites under Muslim control. Empires rise and disappear, including in Africa. Decisive advances in navigation in the 15th century soon trigger a race to the so-called New World. Brutal if not murderous encounters often justified on religious grounds would reconfigure the world, reshape what it means to be human, what sovereignty entails.</p> <p>Focusing on seemingly unrelated experiences of political, religious, intellectual and cultural change, this course explores attempts at (re) ordering tumultuous worlds through political conquest. Pride of place is given to normative discourses (Religious, ethical or ideological) that have shaped the rise of large-scale political orders and their subsequent justification. Our exploratory multicultural voyage will take us to contrasting settings in Asia, Africa, what is now known as South America, during the so-called age of discovery and conquest in early modern Europe. Beyond dissimilarities across space and time, we will see how societies sometimes respond in strikingly similar ways to challenges arising from debates</p> <p>2</p> <p>about what ought to be the proper relationship between religion and politics and the foundations of political order (e.g. Religion and politics in Islam, Church and State- Aquinas). We will survey changing intellectual landscapes, beliefs systems and ways of explaining nature (Witchcraft vs Science, Faith and Reason), political orders and their normative underpinnings, utopian imaginings, etc.</p> <p>The cursory voyage starts with the rise of Islam and the political universe it delineated. We then examine the structure of orderly government as expounded by Neo-Confucian political philosophers under the Song dynasty in China. Pivoting to Africa, we will focus on a constitutional experiment that shape the exercise of power in the Empire of Mali. We then turn to Europe's early modernity to examine the tragic travails of conquest and its attendant discourses on distant others during campaigns of subjugation in the Age of Exploration. The final segment of the course will examine the distinctiveness of humanism, political leadership (Erasmus, Machiavelli and Thomas More) before turning to debates on the scope of legitimate authority (Thomas Hobbes, John Locke).</p>

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Nickowitz, Peter Barr	CULTURAL FOUNDATIONS III	<p>Cultural Foundations III is an introduction to the artistic movements from the mid 17th-century through the 20th-century. In this section of CFIII, we will explore literary and artistic texts that exemplify some central movements from about 1666 through the 20th century. With these, we will watch a series of films by international filmmakers (including Cukor, Kurosawa, DeSica, Sofia Coppola, Farhadi, Lumet, Ozu, Satyajit Ray, and Truffaut) that reinterpret aspects of literary Neoclassicism, Romanticism, Realism, Naturalism, and Modernism within a cinematic context and in so doing examine how these films are themselves representative of Post-Modernism.</p> <p>In each text we will explore ideas inherent to each movement including the meaning and fashioning of the self, race, class gender, and sexuality; and the ways that these categories are defined and/or undone within the series of artistic texts under consideration. In exploring these themes, it will be a central aim of this course to understand the aesthetic and social functions and values of particular literary genres such as autobiography, drama, novel, and poetry as well as those of painting and film.</p> <p>Additionally, we will aim to develop literary critical skills, to improve our capacities as readers, thinkers, viewers, and writers. By understanding and analyzing such elements in interpretation as context, audience, figural language, and narrative structure, we will explore how artistic texts act in and on cultures and societies, and how narratives shape and inform how we live and who we</p>
Osinulu, Adedamola	AFRICAN CULTURES	<p>The African continent is characterized by its large geographic mass and diverse populations and therefore provides an infinite tableau for study. Nevertheless, this course focuses on the cultural production of Africans in response to the forces that have impacted their societies over time. Among the themes we will cover are indigenous epistemologies, art and aesthetics, autochthonous political structures, the transatlantic slave trade, independence movements, nationalism and Pan-Africanism, revolution, migration and immigration, science and technology, youth movements, and afro-futurism. Such a broad agenda requires adopting an interdisciplinary approach, one that embraces history, literature, anthropology, cinema studies and so on. Students will be asked to read books and essays, watch films, make field trips, and attend events. Above all, students are asked to bring their own interests about and passion for African societies and culture into the classroom and be active participants in our collective quest for knowledge.</p>

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Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Osinulu, Adedamola	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>The Junior Independent Research Seminar (JIRS) allows you to build on the skills and knowledge you developed in your prior two and a half years of academic study. The course is designed to help you prepare for the rigorous independent research you will do during your senior year for your thesis by allowing you to practice independent thinking and research and helping you develop a potential area of investigation for your senior thesis. JIRS is primarily focused on methodology and driven by your research interests. Your research focus and readings will be determined by you in consultation with the instructor. The readings will be selected to facilitate the production of (i) an annotated bibliography; (ii) an essay that is a possible draft chapter of your thesis; and (iii) a prospectus outlining a potential thesis topic emerging from your essay. You are encouraged to engage with voices of groups that are historically under-represented in national or global discourses. Choosing to research cultural and social identities prompts a series of critical questions we should seek to answer as we go through the semester:</p> <ol style="list-style-type: none"> 1. How do we or should we investigate other people's cultural practices and/or their societies or even ours? 2. What has been written about particular societies by people within and outside those societies? 3. What do people in particular societies believe about themselves? How do those beliefs challenge outsider's perspectives? 4. Why do people do what they do (i.e. their cultural practices)? Furthermore, what reasons do they give for what they do and what remains unsaid? 5. How do people's cultural products reveal things about them and their societies that are not revealed elsewhere or by other means? 6. What can we learn about our own societies by observing other people's societies? 7. What are the ethical challenges of doing research that involves other human beings? <p>Many other critical questions specific to each student's project will emerge as we progress through the semester.</p> <p>This class will mostly happen asynchronously with the aid of technology. Students will be expected to interact with each other by reading and responding to each other's work.</p>
Osinulu, Adedamola	SENIOR SEMINAR	<p>This course makes a proposition that Africa is not just a continent across the Atlantic but is a place in New York. Indeed, the sons and daughters of that immense and diverse landmass have carried the ideas that collectively constitute "Africa" across the ocean and re-planted them in the Americas for centuries. Further, the conceptualization of the continent as a place has happened beyond its geography as much as within it. Therefore, in this course, students will be asked to examine the cultural production of Africans and their descendants in New York, the pre-eminent global cosmopolis. By engaging with contemporary communities and extant places, students will be asked to cast a glance back towards the long history of interaction between the people of Africa and the city of New York and look forward to the future of Africa from New York. Along the way, students will systematically encounter the cultural production of Africans and African-Americans in the areas of Religion, Visual Culture, Performance, Literature, Science, and Commerce. The course will treat the city as a learning resource as valuable as any that can be encountered in the classroom. As such, course participants will frequent the city's many cultural spaces during the semester.</p>

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Packard, Christopher Farwell	APPROACHES: SOPHOMORE SEMINAR	<p>Students in this course investigate the intersections between four distinct expressive genres: ethnographic writing, character-driven novels/memoirs/confessions, and documentary films. Which is the better way to know about people from different backgrounds? Are fact-based representations better than fictional renderings of people in their everyday contexts? What are advantages and disadvantages of learning about others through these genres? At the highest level of generality, this course assumes that ethnographers, filmmakers, and memoirists want their audiences to know their subjects or characters -- to know them well - through whatever medium they use. Students in this course evaluate the different ways of knowing that each mode of expression offers by practicing close textual analysis, incisive film viewing, and compassionate listening. Questions about the limits of interpretation are essential as students analyze how ethnographic subjects and fictional characters are represented. This course prepares students to do more advanced work in anthropology, literary criticism, sociology, cinema studies, and cultural studies. It introduces them to foundational texts in these fields. It prepares them to study abroad by raising issues of cultural difference (both today and in history) in the regions of their Junior year study abroad sites. On the principle that direct experience is an important way of knowing, students in this class also experiment with autoethnographic and confessional writing of their own.</p>
Packard, Christopher Farwell	EXPERIENTIAL LEARNING	<p>Experiential Learning is a two-credit, pass/fail course. A community "placement" – defined in Course Requirements below – is the centerpiece of the course, as well as reflective writing about it. Other focuses include ethnographic observations of "work culture" and a research of/about objects in a "Global Index" project.</p>
Packard, Christopher Farwell	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>Advanced research about human expressions of sexuality can and should be creative, rigorous, and respectful. Like any social or public phenomenon, expressions of sexuality are not fully decipherable without considering their historical, social, political, aesthetic, and semiotic contexts, which differ across regions and time, as well as psycho-socio-econo-ethno categories. Therefore, the research you do in this class about sexuality and languages will include interdisciplinary studies of the city you're living in -- its histories, its politics, its social norms, its ethnic and economic geographies, and its observable subtexts. Expect to assemble a digital scrapbook of primary sources this semester: photographs of your place, videos, and scans of ephemera. Expect to keep a research journal with weekly entries. Expect to visit libraries and archives in your location. Expect to engage with people at your site, and to document observations by using basic ethnographic fieldwork techniques. One learning goal for this piloted class is to leverage communication technology to share research done by individuals in remote locations in multiple languages. Why share? Because research doesn't reveal its usefulness until you've articulated its value to others (your instructor, of course, but also your classmates). Listening to someone else articulate research expands your horizons of possibilities. Across distances, sharing research also bridges the local/global divides. Why multiple languages? Because diversity is a strength and barriers between languages are illusions that should be minimized. ("Languages" here is construed broadly.)</p>

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Paliwoda, Daniel	CULTURAL FOUNDATIONS III	<p>War raises many complicated moral questions, and writers and artists have tried to understand and describe them. There are times when war seems necessary and just; however, there are times when war is an injustice and crime. As a soldier performs his/her duty to protect his/her war buddy, unit, commanding officer, and nation, he/she sometimes must make various and difficult moral choices while fighting, and sometimes those choices may or may not harmonize with his/her own moral codes. War is the ultimate indignity. As a result, many soldiers suffer not only horrific physical and mental wounds but also emotional and moral injuries.</p> <p>Among others, the poet Wilfred Owen has taught us that it is not always sweet and fitting to fight and die for the Motherland. And yet, what drives people to enlist into the armed services, attend military academies, and confront enemies? What is that force found in war that gives meaning, and at the same time, what is that force inherent in war that robs meaning? War is hell. Why do some cheer for war, and others fight against it? Furthermore, other political and moral dilemmas complicate matters: questionable leadership, unjust reasons for going to war, etc. While in the theatre of war, issues of command responsibility and individual accountability can determine whether a soldier is perceived as a war hero or war criminal.</p> <p>Like it or not, we have become a generation of war, and by scrutinizing the multi-aspects of war, we will try to understand how war has shaped global culture. In this cultural foundations course, we will examine how various writers, artists, composers, soldiers, and civilians have imagined and understood how war shapes life and art. Beginning with the eighteenth-century and ending with the early twentieth-first-century, we will study the literary and artistic representations of: patriotism and nationalism; justice and criminality; liberty and oppression; just wars and war crimes; free speech and propaganda; victory and defeat; heroism and cowardice; identity and gender; survival and death.</p>
Palmer, David	WRITING II	<p>In this first-year research-writing seminar, we will read and write personal histories to document and better grasp how the material and imagined worlds of specific individuals illuminate some of the most pressing issues of their times—and ours. Our shared encounters with course readings are designed to inspire your ideas and unique approaches to your own research and writing, which will be harnessed through brainstorming, free writing, tailored research, workshopping, drafting, redrafting, and critical feedback from your instructor, fellow students, and yourself. By term's end, you will learn and practice basic historical research methodology by conducting strategic web-based searches, ethnographic research, and academic research, including historiographical surveys and possible archival work. You will also learn and practice how to execute these methods into clear, impassioned writing that speaks to issues of enduring significance.</p>
Pataki, Louis P	HISTORY OF THE UNIVERSE	<p>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.</p>

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Piacente, Albert	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>This JIRS is intended for those in either the Law, Ethics, History, and Religion (LEHR) or Politics, Rights, and Development (PRD) concentrations at GLS sites. As the focus of the course will be centred around the students' own research interests, especially as those interests grow out of their global experience (their global experience in their junior year most of all), a general description of content is unwarranted here. We will start with each student choosing one of the 18 minute "Ted Talks" (TED=Technology, Entertainment, Design) available at http://www.ted.com/talks and writing a 1-2 page summary describing both what was discussed and why they chose this particular talk. This exercise is intended to serve three purposes. One, help those who have a very specific topic for their senior thesis already in mind establish connections with related topics that might provide insight and inspiration for additional research. Two, help those who are still formulating ideas for their senior thesis to immerse themselves in some topic area in a way that might yield a more specific research area. Three, allow the instructor to get to know each student's initial interests and basic abilities en route to their doing more complex and involved work. Following this initial exercise, in fairly short order (one each per week for two weeks), students will then write a 1-2 page critical commentary of what was argued in their Ted Talk, and then view the Ted Talk of another student and write a 1-2 page critical commentary of that Ted Talk (details will be provided by the instructor at each step). Please keep in mind that the Ted Talk you choose DOES NOT IN ANY WAY commit you to that topic for your thesis. Throughout this entire period, the instructor will read each piece written, giving brief comments and a grade. The grade of all late assignments will be dropped by one half (from B+ to B for instance). Grades will never be shared with anyone other than the author of the assignment.</p> <p>With the above assignments completed, based on this experience and the skills developed as well as a voluntary Google Hangouts conversation with the instructor, the focus will turn to the larger projects of a 5 page paper, an annotated bibliography and a thesis prospectus. All of this work MAY OR MAY NOT grow directly out the student's experiential learning and MAY OR MAY NOT ultimately form part of their thesis (this work is also not approval for any thesis topic as that will be done in consultation with the Senior Colloquium and Senior Thesis instructor). Essentially, each assignment from here on out is an attempt to stretch the students research and critical thinking skills under the guidance of the instructor.</p>
Piacente, Albert	SENIOR THESIS	No Course Description Available
Polchin, James Robert	WRITING I	<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 writers and thinkers across different cultural landscapes, we will consider a diversity of ideas about photography. Questions that shape the course include: What is the relationship between story, essay, and image? How can visual evidence be more than illustration? And, how can photographs help us shape and refine writing techniques?</p> <p>This course will expand and develop on students' skills with storytelling and criticism, 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>

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Polchin, James Robert	GLOBAL TOPICS:	From its origins, the photograph has been crucial in defining global encounters through colonialism, anthropology, journalism, and travel, as well as crafting and preserving local, vernacular experiences in family portraiture and street photography, to name just two. But beyond the images themselves, the photograph as both object and technology, has made possible distinct cultural practices and experiences. As many historians and critics have shown, the photograph has shaped the way we inhabit and comprehend the modern world. In our digital era as we create and circulate photographs at an unprecedented rate, the social and political uses of making and sharing photographs seem even more pressing and more uncertain. This interdisciplinary seminar explores the distinct "anthropology of photography" through contemporary and historical case studies. From Japanese camera clubs, and French memoirs of mourning, to Chinese vernacular photography, the seminar explores the anthropology of photography at the intersections of technology, politics, and cultural practices.
Policoff, Stephen	CREATIVE WRITING: GLOBAL VOICES	This course will nudge, cajole, and bludgeon you into using your own experiences, observations, and imaginative life to create new writing in a variety of forms. Although we will read a bunch of stories and 3 short novels, the major focus of the class will be on your own written response to a series of fairly open-ended writing assignments. These "exercises;" will give you the opportunity to try new voices, examine your own observations and responses to the world around you (or inside you, we might say) from different angles, and maybe even make you see something--and write about it--in a whole new way. (OK, maybe not; but that's the idea anyway.) We will read and discuss the pieces you write for this class in class and complete a portfolio of your work, including fragments, beginnings, and completed works as well.
Policoff, Stephen	WRITING II	This course is intended to build on the work you did and the skills you (theoretically) honed in Writing I. This semester's work will be somewhat different from what you did in the first semester—wouldn't it be boring if it weren't? But it's a writing class, so expect to write. We will be reading and considering short stories and a book about dreams by an under-appreciated author* as well as some additional nonfiction material. Although we will write some short pieces, our principal effort in the class will be directed toward three research projects which we will develop, work on, and revise individually, in groups and in conference with me. Those assignments will be thoroughly discussed ahead of time in class—so yes, you need to be here. Papers must be handed in on time—learning how to meet deadlines is an important aspect of this class. You will also be asked to keep a journal and discuss both the reading and the research material in class. By the end of the semester, we hope and believe that you will have written about 30 pages (the 3 major projects, a few shorter pieces), will have learned how to construct research-type essays, incorporating and navigating through material from outside sources, and will have learned to make use those of MLA formatting for at least one of those essays.

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Portanova, Joseph J	SOCIAL FOUNDATIONS II	<p>The 5th to 18th centuries (c.476-1700) include the Middle Ages (c.476-1453), Renaissance (c.1400-1600), Reformation (c.1517-1648), Counter-Reformation (c.1545-1648), Age of Exploration (c.1400-1650), Scientific Revolution (c.1543-1700), and Age of Absolutism (c.1600-1750).</p> <p>Throughout the periods studied in this course took place the exchange of ideas between Europe, Asia, Africa, the Americas and the Middle East. There were scientific advances, explorations, the creation of new governmental systems, and challenges to traditional ideas of government, religion, and society. This was a time of colonization and exploitation, slavery, and warfare. Among the themes we will examine will be: theories and practice of the state, the disenfranchised (in particular, women), and encounters and conflicts. The instructor is a historian with interest in art and literature; the course will reflect these interests--especially the historical.</p>
Portanova, Joseph J	GLOBAL TOPICS:	<p>This course focuses upon the mechanisms for legal and social repression/ modification of same-sex desire. The policing of Same-Sex Desire has been an overt or covert part of global cultures from ancient times to the present. By studying primary and other sources on social, legal, and scientific policing students will investigate the history of the complex issues of LGBTQ rights, as well as commonly held assumptions about their own and other cultures. Students will examine interdisciplinary materials, including work of the sexologists, trial summaries and transcripts, art, photography, film and personal accounts of persecution and resistance. This course will raise questions concerning the assumptions and interpretations of this material. This course will also encourage students to re-examine through the lens of policing of Same-Sex Desire works that they have read in Social and Cultural Foundations I-III.</p> <p>Among the themes investigated will be the differing social/societal/legal perceptions and assumptions/ constructions of Same-Sex Desire and the effect these have had upon LGBTQ individuals, the social, legal, and scientific policing of same-sex desire, as well as resistance to this policing. Focus on global issues such as Transgender rights, AIDS, homophobia, and stereotypes in the media will be useful for student investigation of different legal and social approaches to these questions. Student presentations, class leadership assignments and essays on topics focusing on particular areas and issues will prepare students for further studies at the NYU campus and global sites abroad.</p>
Ramizi, Erag	SOCIAL FOUNDATIONS III	<p>This class, the last in the Social Foundations sequence, will offer a survey of seminal texts of social theory from the late 18th century to our current times. We will begin by considering the concept of Enlightenment and study its lasting ramifications as well as the various oppositions to it. We will end with a discussion of our contemporary moment as the time of the postmodern. A recurring preoccupation in many of the texts is the question of equality--individual, collective, national--and the various social and political forces that jeopardize or reinforce it. Attendant to the question of equality are the issues of freedom and emancipation. How do we define freedom? How do we recognize it? How does freedom manifest itself? Can there be equality without freedom? What about freedom without equality? Are we all equal? We will study the factors to which various authors have attributed the assertion or denial of freedom and we will explore in depth the power dynamics that render us free or unfree, equal and unequal. We will critically assess the relevance of the studied concepts and theories to our current understanding and practices of freedom. Our approach will be comparative, global, and interdisciplinary, and we will emphasize both commonalities and differences in the theorizations of equality across historical periods and geopolitical regions.</p>

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Rastegar, Mitra Ellen	GLOBAL TOPICS:	How do global flows and forces impact our intimate daily lives? How does globalization shape our self-understandings and identities? Feminists have long declared “the personal is political,” arguing that so-called private concerns of relationships, sexuality, family and daily life must be understood as realms of power that are shaped by broader social forces. In an age of intensifying global connections, we will explore how gender and sexuality are being shaped by global economic, cultural, and political dynamics. Topics will include: global domestic work, transnational families, queer activism and identities, and beauty standards and the body. As we traverse the globe and consider a range of issues, we will develop our ability to recognize how global social forces interact with local contexts to shape intimate, everyday experiences of gender and sexuality. The course culminates in final projects that allow each student to bring this analytical lens to a topic of interest to them, ideally in their junior year site.
Rastegar, Mitra Ellen	JUNIOR INDEPENDENT RESEARCH SEMINAR	Are all forms of gender inequity connected? Can diverse movements for gender equality support each other? We will seek to understand the experiences of gender-marginalized groups by applying an intersectional framework, which sees gender, sexuality, class, race, nationality, ethnicity, and ability as interacting forms of power that structure societies. Students will identify a relevant community (or identity), and study the role of gender and other forms of power in their experiences. Students will conduct research using archival and field-work methods, including through engagement with members of the community. They will research relevant histories, current debates and representations, everyday experiences, and collective mobilizations for change. Students will share their findings to our course site in order to consider connections and differences between these communities. Through students’ findings about these distinct communities, we will consider the possibilities for solidarity across borders.

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Raykhлина, Yelizaveta	SOCIAL FOUNDATIONS II	<p>This course explores global texts from the seventh through the seventeenth centuries that relate to fundamental issues concerning religion, society, culture, politics, and philosophy. Our course begins with the establishment of the Arab-Muslim empires, tracing how God's revelations to the Prophet Muhammad transformed the lives of millions and led to the emergence of Islamic civilization. We explore how scholars from the Islamic world preserved the knowledge of antiquity and advanced the sciences, history, and philosophy from the eleventh through the fourteenth centuries. In exploring how religions made claims to truth and knowledge, the course examines Buddhism in East Asia and Confucianism in China under the Tang and Song dynasties. In addition to analyzing how intellectual traditions have defined the self, society, and the divine, we examine how religions both confirmed and limited the power of rulers, as well as how challenges to authority could be seen as religious duty. We study how religious philosophy developed in Latin Christendom as Aristotle was rediscovered and universities first appeared, and how the aftermath of the Black Death and the Hundred Years' War ushered in early modernity in Europe in the form of commerce, finance, technological and scientific advances, and the rediscovery of classical antiquity known as the Renaissance. The course examines the European conquest of the Americas and how abuse at the hands of Spanish colonizers led to fierce debates over the basic rights of the indigenous peoples of the Americas. As information and ideas challenged orthodoxy in Europe, we explore how individuals led new intellectual and religious movements that redefined truth, knowledge, and virtue. The course also looks at philosophical and religious movements in Central and South Asia, focusing on the great chronicles of the Mughal court. We conclude with an exploration of how the Scientific Revolution and early Enlightenment led to new conceptions of human nature, God, society, toleration, freedom of thought, and good governance.</p> <p>As the course moves from one primary text to another, students are expected to engage with the broad ideas and enduring questions that have persisted in human history. Students analyze how individuals have related to each other and their community, how societies have been organized, and how hierarchies have been established and questioned. The course also pays attention to how the seminal texts of antiquity have been reinterpreted in the medieval and early modern period.</p> <p>2</p> <p>By situating global texts in their historical context, the course encourages students to critically assess issues of inclusion and exclusion, hierarchy and privilege, and cooperation and competition. Students are expected to draw on texts read earlier in the semester as well as in their previous social foundations course to establish linkages, comparisons, and contrasts. Students are also encouraged to think about contemporary issues and how the texts studied in this course inform current discussions.</p>

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Reale, Nancy M	CULTURAL FOUNDATIONS II	<p>There are four principal goals of this second semester of the three-semester Cultural Foundations sequence: 1) to continue 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 continue to develop students' critical faculties, including the reading and writing skills that are essential to critical thought; 3) to continue 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, visual, and musical—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 medieval, Renaissance, and pre-modern worlds, and against that backdrop, we will see what these have arts have come to mean for modernity. In particular, we will concentrate on the arts as vehicles for encoding the social and religious traditions and values of different societies. We will also interrogate different means by which peoples in various cultures have sought to attain and/or express transcendence.</p> <p>By the end of the semester, students will have become acquainted with a sampling of the most influential works of the time periods covered. 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 continued to engage with a variety of philosophical and aesthetic questions such as: What is mankind's relation to nature and/or the divine? How do we experience kinds of love? How can love—divine or romantic—aid in the search for transcendence? What is the function of the beautiful? How can art be used as an agent of social change? While developing analytic skills relevant to various artistic mediums and the oral and written expression of these skills, students will be considering the texts they explore in interdisciplinary and global contexts; they will also continue to explore the museums and other resources available in NYC while so doing.</p>
Reichert, Martin Friedrich	CULTURAL FOUNDATIONS II	<p>Sexting, dick pics, cyberstalking, electronic spying, revenge porn: has the pursuit of passion (if that is what these phenomena are) always been so messed up? Since the late 20th century, we have come to understand that while human sexuality may be a natural thing, sex — the way we go about it — is a cultural practice with a long and diverse history. It can tell us something about social usages and value systems of the culture in which it is practiced. This way of looking at sex is very much in keeping with a global perspective on liberal studies, which attempts to recognize cultural biases and to respond to them by looking not for sameness, but by appreciating complexity. It does not mean that we need to condone the pathology, and criminality, to which some forms or moments of love tend. In this course, then, we try 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, by attempting to explore different perspectives and worldviews. Our exploration is thematic, and it is interdisciplinary: we will seek to incorporate and integrate the knowledge, methods, and genres of different fields of study, such as history, psychology, philosophy, religion, sociology, and anthropology. Our goal is to bring about a shift in the way we think about and describe ourselves and to suspend judgment in valuing our interactions with culturally different others. The Association of American Colleges and Universities puts it this way: "The call to integrate intercultural knowledge and competence into the heart of education is an imperative born of seeing ourselves as members of a world community, knowing that we share the future with others. Beyond mere exposure to culturally different others, the campus community requires the capacity to: meaningfully engage those others, placesocial justice in historical and political context, and put culture at the core of transformative learning."</p>

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Reichert, Martin Friedrich	GLOBAL TOPICS:	Religion, proclaimed dead not too long ago by many pundits and thinkers, has made a remarkable comeback in our time, all too often in connection with violence. From 9/11 to the recent kosher market attack in Jersey City, from angry Muslims and Jews in the Middle East to quarreling Hindus and Muslims in India, from right-wing Christians bombing abortion clinics around the US to the gas attacks in the Tokyo subway, religion has been an embarrassment for many believers and an easy target for everyone else. What is the connection between religion and violence? And why are so many religious attacks on public order occurring now? How can religion be a source of peace? We will study critical thinkers who seek to understand the contemporary cultural, political, and religious crisis, and we will test them on recent incidents. We will also examine the lives and work of people who have tried to find a nonviolent way out, only to trigger more violence: Gandhi, King.
Reid, Tamuira M	JUNIOR INDEPENDENT RESEARCH SEMINAR	This section of The Global Research Seminar – In The Bones: The Role of Home in the Construction of a Global Self – is an opportunity for CCP students to reflect on where they come from and how that homescape, however it may look, shapes both their sense of self and sense of others in this world. To understand what it means to be a citizen of the world, we must first understand where we come from, that baggage, how it affects the ways in which we see and do in the world. Home is a place we must survive. Home is a place we must go. Home is in our bones. In this course, we will be exploring how where we come from might stay with us in a sensory, intellectual, emotional, spiritual way. Does our understanding and experience of place contribute to the idea of a global “self”? In other words, Does it really matter where we are from?
Reid, Tamuira M	SENIOR THESIS	No Course Description Available
Reynolds, Thomas Anthony	CULTURAL FOUNDATIONS III	The Cultural Foundations sequence traces the history of mimesis in a global context. Having examined its birth and global consolidation in previous semesters, we now come to the final chapters in this history: 1. the gradual collapse of representation beginning in the Romantic period (Rousseau, Keats, Delacroix) and culminating in twentieth century modernism (Woolf, Blanchot, Resnais); and 2. the return of representation in postmodernism (Borges, Rushdie) and postcolonialism (Said, Rushdie). [Note: this is a highly theoretical course.]
Reynolds, Thomas Anthony	GLOBAL TOPICS:	From antiquity to the present, the subject of violence has retained a perennial appeal for the arts. Yet the mythical violence represented so graphically in the arts of antiquity (one thinks of Homer’s Iliad, for instance) has yielded over the course of history to a more psychological understanding of violence that has proven highly resistant to representation within the arts. In our modern experience of violence, Freudian psychoanalysis suggests, our psychological defenses are often overwhelmed and the traumatic experience itself remains troublingly unassimilated within our consciousness. It is thus often in its absence (and precisely as an absence) that violent experience is recorded in our psyches and in our arts. The discipline of what is now called “trauma studies” emerged in response to such problems of representation within the arts that were produced in the aftermath of the Holocaust. In the context of this relatively new field of research the arts came to be seen not only as symptoms of traumatic psychopathology, but perhaps more importantly as a therapeutic means by which to reclaim and even rehabilitate such difficult traumatic experience. Currently, trauma studies finds itself undergoing a process of globalization or global expansion. Having been introduced into far-flung fields of cultural production throughout Africa, Asia, and South America, its methods are now beginning to inform research into a range of contemporary global topics including decolonization, ethnic cleansing and genocide, the global drug trade, international terrorism, natural resource based conflicts, and the rise of what Naomi Klein calls “disaster capital,” to name just a few. In this seminar we will review the history of the modern psychoanalytic concept of trauma which was developed originally in Freud’s analysis of veterans returning from WWI and the way in which this new concept begins to be negotiated within the literature and the arts of the modern period. Once we have become familiar with the fundamental concepts of trauma studies, we will examine a series of case studies in the artistic representation of modern traumatic violence focusing on the Holocaust, Hiroshima, Vietnam, Rwanda, Bosnia, and 9/11. As part of our investigation we will document the innovative forms, methods and styles and that have begun to emerge within a range of artistic forms including architecture, dance, film, literature, music and painting to accommodate such violence. And finally we will want to assess the value of employing the methods of trauma studies within the field of postcolonial research.
Rich, Rina Carol	WRITING II	No Course Description Available

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Riordan, Suzanna	WRITING II	<p>Every day that we wake up, we are faced with conflicts: How is my commute going to be? How will work or school be? Will I have any problems with my loved ones? As well as external conflict — we are living through at volatile political and social time. These facts can be at both upsetting--and exciting! Through overcoming conflict, we can learn so much about ourselves and those around us.</p> <p>In this class, we will read short stories, poetry, non-fiction, photography and film to look at conflict thusly. In addition, once we can make cultural, philosophical, and historical connections to what we are reading, we can look at what we're learning with a more analytical and critical eye, instead of taking things at face value.</p> <p>This course will attempt to make those connections clearer and available to each student, through class discussion, analysis and writing. The main components to the course are:</p> <p>1. Analysis: Examination of how to read and write about short stories, poetry, creative non-fiction, and the novel by looking at the individual elements that shape each genre. As we do so, we will discuss the cultural context connected to each piece, so that we may understand the time period, society and culture in which they were written.</p> <p>Each student will choose a reading from the text Backpack Literature: An Introduction to Fiction, Poetry, Drama and Writing, Fifth Edition or a section from the novel to present to the class at a designated point throughout the semester.</p> <p>2. Writing and Responses: Daily and weekly reading and writing from free-writing, in class writing, two short papers and finishing with a well-documented research paper, written in MLA style. There will also be group work, peer review, conferences and student presentations throughout the semester.</p>
Rivera, Amaya	WRITING II	<p>In this course we will consider the city. We will draw on readings, photography and film to think about the myth of cities--as spaces of excitement, danger, anonymity and inspiration --as well as the real, tangible lived experience of city life. We will especially think about how cities are constructed and about those who inhabit them and about how communities within cities reimagine and reinvent space for themselves. Our work in this course will consist of critical reading and discussion and we will also begin our own process of drafting, writing, rewriting and workshoping as we develop our own original research, arguments and analyses. The first essay will be a critical analysis of one text from our course readings. The second essay asks you to put two to three texts from our course readings in conversation with one another. The final essay will be your chance to conduct your own research, though you may also draw on course readings. This research essay can take the form of a longer argumentative essay or a critical review. In either case, you will develop a compelling research question with stakes for readers.</p> <p>Although this course will consider cities around the world, we will also draw on the rich cultural resources at our disposal in New York City and consider our connection to the city we all share.</p>
Roma, Mary F	WRITING II	<p>The purpose of this course is to continue to develop your analytical skills and enhance your stylistic and technical abilities in writing practices and research inquiries. Furthermore, students will focus their questions on the subject of personal and cultural identity, with special attention paid to the surprising ways such identities can be constructed and deconstructed, preserved or changed in the face of obstacles or for different audiences, and expressed in a specific environment, community or place. Through close reading, class discussions and writing assignments, you will develop various methods of inquiry to investigate various timely "Identity Studies" and venture forth your ideas about their significance in our global society. In your papers, you will need to design and frame a specific lens for your study and connect your ideas to the texts and ideas of other authors who have already contributed to a discussion of a similar theme or issues of identity. The aim is not to write "book reports," but to synthesize ideas from various texts so that you create your own informed analysis, and contribute to an ongoing inquiry into intellectually perplexing subject matter. You will practice marshaling evidence, refining and supporting your own point of view, and casting accurate interpretations of the primary and secondary sources you use.</p> <p>This course takes the format of a workshop. This means that drafts will be generated through readings, NYU Classes postings, class discussions, and in-class and homework assignments. Your drafts will evolve through a revision process involving your peers and me, the instructor, into a final essay.</p>

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Rosner, David J	SOCIAL FOUNDATIONS II	<p>This course will focus on dichotomies and tensions of understanding during a complicated age of tradition, discovery, expansion and conquest - the medieval period up to the dawning of early modernity. We will examine the following tensions manifest during this period:</p> <ul style="list-style-type: none"> - Transcendence vs brutality inspired by religion: Central to this course is the study of Christian Europe, including the Crusades. Also to be discussed are developments regarding the rise and spread of Islam. We will also examine the conquest of the new world. We will discuss whether it was in part a religious pretext for economic plunder/colonial expansionism, or perhaps more a matter of how positive intentions can often be betrayed by more negative aspects of human nature. - Faith vs reason: We will examine how fundamental assumptions were now called into question by looking at both religious orthodoxy and challenges to this orthodoxy, as well as how new developments in science opened up new vistas of understanding but also new (perhaps unsettling) questions re the ultimate place of human beings in the cosmos. - Realistic vs idealistic conceptions of human nature in political philosophy (Machiavelli, More and Hobbes): We will contrast this discussion with similar debates in Chinese Neo-Confucian thought regarding whether or not people are basically (innately) good, and the implications of this issue for forms of social organization. - Opportunity vs catastrophe: The discovery of the new world revealed great potential for many in Europe (e.g., the Spanish explorers) yet was catastrophic for indigenous populations in the Americas - Students will engage with readings in Bartolome de Las Casas and also view the Werner Herzog film Aguirre, Wrath of God.
Ross, John	SOCIAL FOUNDATIONS II	<p>From a global perspective the course explores the philosophical and political thought of the Middle Ages, the Renaissance, the Reformation, and the early Modern period through an analysis of some of the classic texts of each era. The goal for each student is to be able to read and analyze the text, write intelligently about the text, and become familiar with the work's philosophical, historical, and cultural background and the impact the text has had on our society.</p>
Russell, Jared Knight	SOCIAL FOUNDATIONS I	<p>This course surveys the ancient world in order to illuminate the traditions and values that form the basis for human civilization. We will begin in the Dark Ages of Ancient Greece and, moving through non-Western cultures and the emergence of the Roman Empire, we will trace those forces that led to the monotheistic religious paradigm and the transition to the Middle Ages. Our guiding questions will be: What constitutes a tradition, and how is it possible to create traditions that bind together the generations in the world we inhabit today? How do philosophies of human nature and of our relation to the world form the bases for world-shaping forces in the domains of the social and the political? Does history constitute a progression from ignorance to knowledge, or a fall from a more robust form of experiencing the lifeworld symbolically? 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>
Russell, Jared Knight	SOCIAL FOUNDATIONS III	<p>This class examines philosophic, religious, political, social, and historical ideas that emerged from the Enlightenment and from the revolutions of the eighteenth, nineteenth and twentieth centuries. Our most general theme will be how the liquidation of cultural differences promoted by the global industrial age has been the subject of conceptual, cultural and political resistance. We will read some of the most famous thinkers in modern history on how to negotiate the rights of individual liberty while respecting the demands of collective existence. Building on themes developed in Social Foundations I and II we will ask: What constitutes a tradition, and how is it possible to create traditions that bind together the generations in the world we inhabit today? We will begin by considering debates in moral and political philosophy concerning the relationship between individuals and society. From the later part of the nineteenth century and the early twentieth century, we will study the most significant critiques of the modern age: Marx's critique of political economy, Nietzsche's critique of religious morality, and Freud's critique of conscious agency. These three thinkers are indispensable for an understanding of the twentieth century; their ideas shaped many of the artistic, political, philosophical, and psychological movements of our times. The class ends by exploring texts from the later part of the twentieth century that concern post-war issues such as feminism, the independence movements, the cultural upheaval of the 1960s, and Western colonialism. Some authors we will read and discuss are considered essential to the modern canon, while others are considered heretical and dangerous. We will learn to tolerate ideas that offend us, and to criticize ideas that we are sometimes too quick to embrace.</p>

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Rzonca, Christopher	WRITING II	<p>Through the exploration of the ways migration is discussed and written about the world over and through the works of various migrant writers, we will explore issues of exile, displacement, migration, immigration, cultural borrowing, cosmopolitanism, and many others to discover how writing shapes our perceptions. The readings will lead you toward your own research and writing.</p> <p>This course is a continuation of the work you began last semester, extending your skills to longer, more challenging essays based on research. Each of you will present a series of drafts of your essay in a workshop format for the purpose of constructive criticism and rewriting. There will be an emphasis on the process of research, writing, and rewriting through several drafts. You will also participate in group discussions, presentations, and various writing exercises. The class will be conducted as a dialogue where we share ideas and not as a series of lectures.</p>
Salemi, Joseph	CULTURAL FOUNDATIONS II	<p>This course will consider a selection of major literary works and artworks from the end of the Roman Empire up to the Renaissance and a bit beyond. It will focus on the particular differences that exist in the political, social, religious, and cultural assumptions of medieval and Renaissance thinking, and our common contemporary assumptions. The course will be objective in its approach 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 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. Out-of-class essay assignments 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 a student's assignment rather than vagueness or over-generalization. Every student out-of-class essay must adhere to a certain fixed format of length, style, and presentation. Student writing is expected to be of a scholarly and objective nature, and meticulously done before submission to the professor for one-time-only grading.</p>
Samponaro, Laura	SOCIAL FOUNDATIONS II	<p>-- Labeled as Course Goals, not description</p> <p>This course, which is comprised of medieval and pre-modern texts that are chosen for their debating value, treats substance and style as unified rather than separate entities. We shall examine not only what a particular argument is but also how that argument is presented. In order to examine conflicting, but often complementary points of view, we shall pair Machiavelli's Discourses with his Prince, Hobbes' On the Citizen with his Leviathan, and de Las Casas with de Sepúlveda. Similarly, we shall compare al-Ghazali with Aquinas after we read the Koran as a way to understand the varied ways of understanding the relationship between faith and reason. Students study both sides of various debates so that they can develop their own viewpoints and learn how to present these in speech and in writing.</p>

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Samponaro, Laura	SENIOR THESIS	This section of PRD is intended for students interested in exploring their topics from social, political, and linguistic perspectives, as well as examining the inherent links between these viewpoints. By applying the principles of ancient rhetoric to modern research methods, the second half of this senior colloquium/thesis course provides the means for writing one's second and third chapters, abstract, and conclusion (peroratio). We shall also discuss topics including, but not limited to, the relationship between rhetorical style and political stance, the art of deliberation through consideration of all sides of the question at hand (an ancient practice called in utramque partem) before and during the writing process, and the fashioning of logically sound and persuasive arguments. We'll analyze the relationship between truth & politics, freedom & politics, and consider whether these entities are "on rather bad terms with each other," as Hannah Arendt posited, or does our republic, a state that is constructed and maintained by speech, foster "truth" via perpetual deliberation? The class will also address the relationship between identity & politics through a consideration of Francis Fukuyama's work at the end of the semester. During the spring semester, the class will be a mix of classroom workshops, student presentations, peer review, and one-on-one conferences (tutorials). Since students will share drafts and notes before class meetings in addition to presenting their ideas during class sessions, they will also learn how to garner constructive advice from professional engagement with their peers.
Schwarzbach, Fredric S	CULTURAL FOUNDATIONS III	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.
Shaw, Beau	SOCIAL FOUNDATIONS I	This course will look at some of the most profound and fascinating philosophical, religious and political thought developed in the classical civilizations of the ancient world, and which still underlies our concepts and practices, and our cultures and political orders, today. We will read Plato's Republic and Aristotle's Nicomachean Ethics, written at the apogee of Ancient Greece; The Epic of Gilgamesh, an epic poem central to the "cradle of civilization," the cultures of Mesopotamia; and primary texts which articulate the basic premises and directions of early Judaism and Christianity—Exodus, The Gospel of Matthew, and Paul's Letter to the Romans.
Shenefelt, Michael B	SOCIAL FOUNDATIONS II	This course spans a thousand years of moral and political thought, from the fall of the Western Roman Empire in the fifth and sixth centuries A.D. to the beginnings of modern times at the close of the revolutionary seventeenth century. Topics include the demise of the classical world, the rise of Islam, the development of medieval philosophy, the social thought of the Renaissance, the Protestant Reformation and the ensuing ferocity of the wars of religion, the emergence of the modern nation-state, the beginnings of global colonial empires, the rise of modern science, and the foundations of the Bushido tradition in Japan. We aim at placing original texts in their historical setting and developing an appreciation of the merits and limitations of each. The emphasis is on critical analysis. Class discussion and analytical essays are crucial.

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Shenefelt, Michael B	SOCIAL FOUNDATIONS III	This course examines major intellectual and political movements of the modern world—from the opening of the 18 th 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.
Siddiqi, Dina Mahnaz	SOCIAL FOUNDATIONS III	<p>This is the third and final in a sequence of courses that examines texts -- philosophical, political, social, and economic -- that laid the foundations of and shaped our contemporary world. The time period under consideration -- from the late 1700's to the middle of the twentieth century -- is significant for ushering in what we know as modernity. The universality of values -- of equality, individual freedom, and democracy are hallmarks of this liberal modernity. Conventional narratives cast such values as being birthed in Europe during the Enlightenment, subsequently traveling to the rest of the world. Among other things, this course will trouble and complicate this storyline.</p> <p>We will do close readings of selected "classics" of the European Enlightenment, those considered foundational to contemporary liberal theory. These canonical texts are forward looking; they sometimes privilege radical rupture. They envision political and social arrangements that would transcend and transform unjust and unequal hierarchies of the past, and produce conditions for individual freedom and prosperity. They also write out empire, race, and capitalism. European Enlightenment thought flourished alongside and through imperial expansion, and the rise of new capitalist forms of extraction. Asia, Africa, Europe, and the Americas were deeply, if asymmetrically, interconnected worlds. We will read into classic texts the global relations of power within which they were produced. Through close readings against the grain, we will trace the silences, fractures, and contradictions that are constitutive of modernity in our time. How was the construction of knowledge, especially of the "canon," implicated in the imperatives of empire? What kind of Others did Enlightenment and colonial categories produce? What work did the civilizational framework of colonial discourse perform? How did discursive binaries such as savage: civilized, irrational: rational, backward: future-oriented -- shape ideas of who could be properly human? What were the occlusions of power involved? These are some of the questions the course seeks to answer.</p> <p>In the second half of the semester, we will turn to conversations within "empire," to the debates and concerns that animated the lives of men and women living in British India and the colonial Middle East, who not only spoke back to Empire but also had distinct views on modernity, equality, freedom and democracy. We will trace connections among texts across time and space. The course concludes with reflections on what makes a text "classic," and/or global, and how to decolonize theory through reading texts globally.</p>
Simard, Jared Arthur	CULTURAL FOUNDATIONS II	<p>-- Labeled as Course Objectives, not description</p> <p>This course is an extension of my Cultural Foundations I course. There, we examined a series of parallel myths and archetypes that permeated through nearly all of the ancient civilizations. Cultural Foundations II continues this investigation focusing on a variety of accounts of magic, monsters, and mysticism from the end of antiquity to the 1700s. This is a very large time period to cover, to say the least, and we will take the approach of reading longer chunks of fewer texts from different time periods and civilizations. Possible texts we will read include but are not limited to: Beowulf, the tales of Sinbad from Arabian Nights, Journey to the West, The Blazing World, and Don Quixote. We will examine why elements of mysticism and magic occur in fantasy travel narratives and why such narratives were popular at all. Topics and concerns from folklore studies will also be brought into discussions of the texts as a way of deepening our analysis. Our concern will be with how humanity tries to make sense of the other, the unknown, and the far away and with how journey narratives have long been associated since antiquity with inward discovery.</p>

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Squillace, Robert	GLOBAL TOPICS:	<p>From its European origins in the early 1930s, the film festival has become a global phenomenon, with more than 3000 running each year at locations on every continent except Antarctica. Film Festivals are the primary way independent films gain distribution; they certify eligibility for major awards; and they both serve and create niche audiences for various types of film, from LGBTQ to Action-Adventure. Most importantly, they are one of the primary ways that films circulate globally. This course will focus on five international film festivals: the Berlinale (Berlin), the Buenos Aires International Festival of Independent Cinema, The Hong Kong International Film Festival, the Panafrican Film and Television Festival of Ouagadougou, and the Tribeca Film Festival. We will watch two prize-winning films from each festival, one from the region where the festival is held and one from outside that region, in an attempt to understand how International Film Festivals construct their vision of global cinema, and how the festival vision relates to the global industry of mass-market film. Our analysis will be informed by the scholarly and journalistic literature on the aesthetic assumptions guiding the choice of films offered at festivals, their place in the commercial nexus of the film industry, the sorts of communities they create, and the political effect that they have on the way we envision the world. We will explore the ways both film-makers and festival programmers understand the festival phenomenon, and we'll visit the Tribeca Film Festival. In addition to analysis of the films and their relation to festivals, students will have the opportunity to curate a mini-festival of short films.</p>
Squillace, Robert	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>Where it used to take decades or even centuries for artistic and literary forms to travel around the world, sometimes altering beyond recognition on their journey, the last two hundred years have seen a rapid acceleration in the global distribution of the arts. Concurrently, global cultural industries and international agreements have developed that alternately facilitate and restrict the flow of works across borders of all sorts - national, linguistic, and religious among them. Taking advantage of our being situated at locations around the globe, students will create a joint project on the intercultural circulation of the arts, with each student contributing work on the global flow of the arts through their site. Our project will be informed by critical theory on matters like cultural appropriation, cultural hybridity, and cultural hegemony, and it will consider the roles of global networks of distribution, local preferences and tradition, and national interests in shaping the arts in the contemporary world.</p> <p>Note that an asynchronous, online course like the CoLab depends on you submitting work on time so that other students and I can read and comment on it before we move on to the next topic or assignment. Compliance with the deadlines listed in the syllabus is essential; think of it as the equivalent of attendance in a face-to-face class.</p>
Steinmetz, Kristi Marie	WRITING I	<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). 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>

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Stephens, Paul T	WRITING II	<p>This writing seminar will survey the global implications of minimalism across the arts—in fields as disparate as architecture, design, music, literature, painting and sculpture. Although minimalism will provide us with an interdisciplinary rubric, our first priority will be student writing. To that end, we will also explore writing-related implications of minimalism, such as economy of language and clarity of expression. The term minimalism first came into widespread use in the 1960s to describe painting and sculpture, but the term has since come to refer more broadly to lifestyle and design philosophies. According to Marc Botha, “The explosion of minimalism into the worlds of visual arts, music and literature in the mid-to-late twentieth century presents one of the most radical and decisive revolutions in aesthetic history. Detested by some, embraced by others, minimalism’s influence was immediate, pervasive and lasting, significantly changing the way we hear music, see art and read literature.” This course will explore this revolution—evidence of which is all around us, from the designs of our devices to the structures we inhabit. New York City played a key role in the development of minimalism, and we will draw on the city’s institutions in order to study minimalism and its relevance. We will also read several pre-twentieth century works that concern asceticism, renunciation, and/or philosophical method.</p> <p>Here is an overview of the general aims of the course from the Liberal Studies web site: In Writing II, students develop their skills in analysis and argumentation by exploring the ways in which the ideas of others can be incorporated into their own writing. Students read and discuss longer, more challenging texts and are expected to incorporate a broad range of primary and secondary sources to develop and support increasingly complex ideas. Students are introduced to a wide variety of potential resources at the library and learn the mechanics and conventions of the academic research essay. The course continues to encourage in-class participation, collaborative learning, and workshop presentations.</p>
Terwilliger, Camron Scott	WRITING I	<p>Writing I 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 cultures do they produce? 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. From a practical point of view, engaging with maps is something you’ll be doing a lot of in the coming years, starting now, as you familiarize yourself with New York City and, potentially, abroad sites; later, as you become part of the global economy.</p>

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Tharoor, Tilottama	CULTURAL FOUNDATIONS II	<p>Cultural Foundations II is designed to introduce students to major developments in literature and the arts of selected parts of the world from roughly the 7th to the 17th centuries C.E. Our focus will be on the following major topics pertinent to this period: the cultures that emerged from Islamic influences in southern Spain, Arab world, Persia and India; the making of Germanic-Christian cultures in western Europe; the revival of Classical Greek and Roman learning and the arts during the "Renaissance." Our purpose will be to examine the ideas, beliefs and assumptions that shaped these materials, as well as the modes by which they are represented. We will pursue our enquiry through careful reading and analysis, classroom presentations, discussions and written responses, and continue the first semester's examination of the trans-regional, multi-sourced making of cultures.</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. The subject of love is present in many of our readings, and we will examine how it is presented in the different examples, and also how it provides an occasion to incorporate other ideas. 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 written 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 and personal insight.

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Tharoor, Tilottama	GLOBAL TOPICS:	<p>This course introduces students to important ideas, activities, debates and institutions that shape the issues and actions around Women's Rights as they are conceived and advocated today in many parts of the world and in a global frame. Some of these rights – diverse freedoms and entitlements – are sought by both men and women; others are of particular relevance to women. The rights pertain to all aspects of lives and livelihoods, and constitute the women seeking or enjoying them in their political, cultural, social and economic identities. The last century has witnessed an extensive struggle for rights across many regions: many rights have been secured, others remain tenuous or distant. Women have fought, struggled, suffered and triumphed – sometimes in small groups within local communities, but often in transnational associations. Local grievances regarding rights have global dimensions; local solutions offer global lessons. Global organizations and networks facilitated by modern technology provide solidarity amidst difference as women (sometimes joined by men) seek a rightful and rights-filled world for women, which is ultimately a better world for everyone.</p> <p>We will study the subject of Global Women's Rights from several perspectives:</p> <ol style="list-style-type: none"> 1. Women's rights both as part of general human rights concerns and discourses, as well as a distinctive gender-based approach to justice and equity. 2. Women's rights as they intersect with specific political situations and structures, paying attention to the particular causes, responses and remedies while pursuing comparative analyses of the different cases. 3. Women's rights as expressed and mobilized through various organizations, both major international forums and local (and global) non-governmental organizations. 4. The connections between women's rights and processes of globalization which can be the sources of both problems and solutions. 5. The inter-weaving in the course materials of women's rights issues articulated in a global frame with descriptions and debates from particular contexts/countries/regions. 6. While women's rights will be our main focus, the materials also allow us to examine the allied subjects of globalization, the operations of governments and civil societies, of ideologies and power structures, forms of oppression and exploitation, but also of collaboration and emancipation. <p>Many of the particular contexts belong to the foreign sites where the students will spend their Junior year. Students are, however, expected to relate these cases to the broader global structures that we will study, in the expectation that they can continue to employ the local and global understandings during their Junior year in different sites</p>

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Thomas, Wendell O	WRITING II	<p>Welcome to Writing II! The act of inquiry happens with a trace---a dose of curiosity. Asking questions establishes a platform that originates from a place. Many of us use the questions we ask and then begin to act. Often, they start with a seed that someone plants. For example, a picture, a post, a recording, an article, an evasive conversation can all lead to a social construct that's created and accepted by us---society. How should we begin to properly, respectfully dissect? Is it possible to find truth in an opinion? How can we reconcile with neutrality (agreeing to disagree)? How can we locate the holes, the fallacies in someone's argument? Is it believable to find convincing words that opens the door to reality? 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>The thoughtfulness that will happen this semester should encourage you as the learner, the investigator, the writer, to become fluid, more curious, excited, intrigued, angry, disappointed, all the while, allowing your thinking-on-the-page to become sophisticated as we gather and grow. Let's confront the thoughtfulness of building essays that will give a sense of power to you as the writer and as a matriculating student.</p> <p>So, who defines your audience? Let's start investigating. Like Writing I, your opinion will become entangled with academic articles, conceptual essays, and discussion. The difference (or the shift) will reveal itself as we ask more questions during this investigative journey. The following are some of the same questions I (indirectly) asked last semester: 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>
Thompson, Cynthia	WRITING II	<p>-- Labeled as Course Topics, not description</p> <p>In this course, we will first read and closely analyze stories and look at how culture, social mores, gender, and the theme of madness affected writings about relationships in different epochs. We will then take a look at writings in several genres about several psychological issues prevalent in discussion and the media today. The readings will include such writers as Walt Whitman, Kate Chopin, Charlotte Perkins Gilman, Hong Kingston, Hemingway, Faulkner, Sedaris, Langston Hughes, Malcolm Gladwell, David Ives, and Euripides among others. We'll read book excerpts by Gabor Mate, David Foster Wallace, Frost and Steketee, Amy Herman, and Norman Doidge.</p> <p>Through writings, film, and discussions about how we interpret stories, what influences our vision, we will examine cultural and social mores, psychology, character, voice, setting, and analyze how ideas are effectively conveyed through writing to inform our critical thinking abilities and broaden our understanding of humanity.</p> <p>This course will emphasize both the process and product of academic writing through regular in-class writing, online weekly Forum response papers, responses to online questions, peer review workshops, group editing reviews for formal papers, and a research paper in MLA format.</p>
Tobin, Elayne L	WRITING II	No Course Description Available

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Tomlinson, Timothy	WRITING II	<p>Writing II (Writing as Critical Inquiry): Writing About Movies is a themed course. The writing will focus on issues pertaining to or arising from the study of film. Over the course of the semester, we'll study films from different eras, genres, and cultures, and we'll write about them from a variety of perspectives, and with a variety of techniques. No knowledge of filmmaking, the film industry, film theory, or world cinema, is required.</p> <p>Questions the course, and your writing, will address, include: How do films present issues, and how do they influence our understanding of those issues? What are film genres? What is an auteur? What is the "gaze"? How do commercial concerns influence art? Can a commercial form of entertainment be an art? How do movies reinforce, or how do they challenge ideology? The writing in this course will build from response papers and reviews to scholarly research and analysis. A film journal—that is, a regular record of your responses to films and/or issues pertaining to film—is required. Some of the entries you make in this journal will be guided or assigned, others will be free form and of your own volition. Some (whichever you judge) will be private, some will be shared with me, and others will be posted to class Forums. A final, ambitious research project will grow out of our viewing, discussion, reading, and writing. Early in the semester we'll make a visit to Bobst to get the lay of the audio-visual resources, and the film scholarship, at your fingertips.</p>
Tomlinson, Timothy	SENIOR THESIS	<p>This is the second of a two-semester sequence focused on the development of the Senior Thesis. At this point, you will have written an introduction and a first chapter, and you will have received feedback on each from a second reader and me. Now you'll move forward in the development of the full project. In order to do so, you'll need to adhere to a rough but useful set of deadlines:</p> <ul style="list-style-type: none"> • Chapter 2/Part 2 – Feb 21 • Class presentations – March 2 & 4 • Complete draft to 2nd Reader and me – March 20 • Revised/final draft – April 19 <p>Most meetings will take place in my office, with two or three of you, sometimes together, sometimes individually. In those conference sessions, we'll look at the development of the thesis, and we'll ensure that it's grounded sufficiently in the theoretical texts related to its conceptualization. Sessions will also be used to copy edit, fact check, and substantiate claims. Early in March, class presentations of the work so far will enable fine-tuning of the complete draft before it goes out to the second reader (at the end of Spring Recess). After Spring Recess, the work turns to incorporating the suggestions of the second reader and me, and to bringing the work to its final fullest realization.</p> <p>GLS emphasizes independent study throughout the program. The senior thesis is the program's capstone, the expression to which you and the program have been building over the past three-and-one-half years. Given that, it is incumbent upon you to maintain the work schedule, to develop and to submit work as per the outline above and the calendar below. The normal length for the thesis is 40 – 50 pages. If there's a creative/imaginative component, perhaps 30%-35% of the work will serve as a meta-analysis of the imagined portion. We'll keep an eye on that relationship as your projects develop.</p> <p>In certain cultures (Navajo, Punjabi, Japanese), perfection in a creative expression is seen as an impertinence. Navajo rug weavers, Punjabi embroiderers, and Japanese ceramicists deliberately include imperfections—minor defects in line or small chips in vessels—in order to emphasize the beauty of imperfection. In this section of the Senior Thesis course, we seek eloquence, depth, scholarship, all of which have a kind of beauty. We don't seek perfection. We'll leave that to the perfect beings. But we do seek its first cousin, and our work in workshop/conference sessions aims at getting close.</p>

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Trusso, Luke J	CULTURAL FOUNDATIONS III	<p>This is the final course in the Cultural Foundations sequence. Studying the literary, musical, visual, and performing arts 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, music and film. From the idealism of romantic poetry to the languid musings of Rimbaud's flâneur—from Fellini's and Kundera's vision of postwar Europe to the nightmare landscapes of McCarthy's postmodern westerns—we will immerse ourselves in a diversity of texts, images both moving and unmoving, and the evolving sounds that continue to redefine what it means to be human. We will saunter in the peripatetic style conjured by Thoreau's seminal essay through the literary and aesthetic landscape of the last two centuries.</p>
Tuncel, Yunus	SOCIAL FOUNDATIONS II	<p>This class continues the examination of philosophic, religious, political, social, and historical ideas from the Middle Ages to the modern age. After reading from medieval Islamic and Christian philosophy and Chinese literature on Confucianism, we will explore the intellectual and cultural dynamics of the High Middle Ages of Europe and the developments in other parts of the world. The revival of Aristotle's works, philosophical debates on Plato's teachings, Jewish, Christian and Islamic mystical movements, the Holy Crusade, and the rise of the vernacular literature are some of the subjects we will cover. All of these will enable us to understand some of the important developments in this time period, which later became crucial for the rise of humanism and the Renaissance. We will then read Petrarch for humanism and Valla for Renaissance philosophy. Our next period will be the rise of modernity. Here we will first study More's Utopia and then explore Erasmus-Luther debate on theological issues, as we study some of the important issues of the Reformation. Our next topic will be explorers and the early modern scientific spirit (Kepler, Copernicus and Galileo). Our course will end with readings from two important philosophical movements of the modern age: rationalism (Descartes) and empiricism (Locke). As we read from a variety of authors in this class, students are expected to further their critical thinking, analytical skills, techniques of textual interpretation and comparative textual analysis.</p>
Valenti, Peter Christopher	MIDDLE EASTERN CULTURES	<p>This course is designed to expose students to the modern Middle East. We will survey select major historical, political, and sociocultural developments in the region from roughly 1700 to the present. The course is divided into two sections. The first section will cover broad historical themes such as the emergence and sociocultural legacies of the Ottoman Empire, and the impact of European imperialism in the region. Significant attention will be given to the Ottoman Empire—as both an introduction for students to this important historical entity as well as understanding its influence in various social, cultural, and political developments in the region. The crucial watershed of WWI and its impact on the region, heralding the collapse of the Ottoman Empire and the creation of a new imperial order, is a very important part of this section. We will then turn to Palestine and study the emergence of</p> <p>Page 2</p> <p>the Zionist movement and creation of Israel and related political and social issues that affected the region, such as the Cold War, new ideologies, and intra-state rivalries. After the midterm we will finish studying the Arab-Israeli conflict, with particular attention on the peace process and its various agreements/proposals. With these previously discussed issues serving as a backdrop, we will then analyze important issues and historical developments in the region in the 20th and 21st centuries.</p> <p>This course not only requires memorization of facts (names, events, policies) but also a critical assessment of the claims and proposals of the various parties, individuals, and ideologies of the region. To this end, and as a goal in and of itself, the students will be handling a wide array of primary documents in order to have a deeper grasp of the issues as well as better assess processes and ideologies. In order to do all of the above, a good deal of reading and in-class participation is expected of students.</p>

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Valenti, Peter Christopher	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>This course is designed to help students formulate research strategies that will be used in their senior thesis specifically and to engage in original scholarship in the global humanities generally. In so doing, the course introduces students to a variety of research methodologies, with a handful of case studies to demonstrate more specific examples. While this material is intended to assist students in formulating a possible thesis and doing research for it, it will also be used to write an independent research paper for this course. As a standard requirement for all JIRS courses, students will also prepare an annotated bibliography and thesis prospectus.</p> <p>Reading material in the course is meant to expose students to the widest array of methodologies, with possible case studies as models or examples. Perhaps some of these case studies match students' interests. Regardless, whether the material corresponds with students' interests or not, the selections are intended to introduce students to various debates and approaches, as well as assisting in field research, including using archival material and interviewing. Furthermore, the seminar is designed to also strengthen students' skills in comparing and critiquing theoretical material as well as historical claims, that is, those embedded in historiography, as well as critique the methods that produced those claims. At first glance the list of readings may seem long, but most are short articles or chapters. Nevertheless, the reading load matches the expectations of a 2-credit seminar course, especially since we have no classroom sessions. Finally, it is the intention of the readings selection that the students should find these works relevant to their research interests, engaging, thought-provoking, and good models to emulate in their own research.</p>
Varnum, Joan Lorraine	CULTURAL FOUNDATIONS I	<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 Cultural Foundations I, "Art, Adventure, and Reacting to the Ancient Past: Portrayals of Change in the Ancient World," 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 exploration 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 to investigate the enduring questions this exploration will raise.</p> <p>Our learning process in this course will be active and collaborative. Your class participation will be a vital part of your learning experience. Your success in the course will depend on your work as an individual and on your contributions to learning groups. Each of you will participate in "Theater Day" and in the interactive "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 visit the Met Museum in connection with the game. Your positive commitment to participate in class discussions will make the course meaningful for you and others.</p>
Varnum, Joan Lorraine	CULTURAL FOUNDATIONS II	<p>Like a "chameleon that changes its colors to conceal itself from view,"* Shakespeare's Richard III is a masterful pretender, capable of showing qualities of charm, brilliance, or deceit at any moment. Shakespeare's character will serve as the touchstone for our studies in this course, "Angels, Demons, and Chameleon* Kings: Portrayals of Transformation, dating from the Middle Ages through the Early Modern Period." We will continue the dialogue with our cultural past that we began in Cultural Foundations I by interpreting some of humankind's greatest achievements in literature, art, music, and drama, including masterworks by Rumi, Dante, Shakespeare, Marlowe, Michelangelo, Leonardo, and Voltaire.</p> <p>Our learning process in this course will be active and collaborative. Your success in the course will depend on your work as an individual and on your contributions to learning groups. Each of you will participate in the interactive "Reacting to the Past" game Stages of Power: Marlowe and Shakespeare, 1592, a play competition in which the rival London acting companies of seasoned playwright Christopher Marlowe and young upstart playwright Will Shakespeare vie for sponsorship and licensing of their plays. Overall, your positive commitment to participate in class discussions will make the course meaningful for you and others.</p>

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Vatanabadi, Shouleh	MIDDLE EASTERN CULTURES	This interdisciplinary course explores cultures, social institutions, political economies, and social change in contemporary Middle Eastern and North African societies. Using cultural studies as our critical framework we will examine historical and literary texts, as well as films and other artistic expressions to gain an understanding of the cultures and socio-political relations in this diverse region. We will begin with an examination of the early history of the region, starting with the rise of Islam and the pre-modern empires, moving on to discuss the complexities of the modern Middle East with a focus on such topics as colonialism, modernism and nationalism and the subsequent postcolonial complications.
Vitale, Anna	WRITING II	This course introduces students to a range of contemporary writing, with a few exceptions, written in different genres—academic journal articles, scholarly essays, works of philosophy, journalism, and short reviews—reflecting different disciplines in the humanities: anthropology, Asian-American studies, Black studies, critical theory, gender studies, literary studies, and visual culture. The readings serve as contexts for students to interpret and challenge in order to generate interesting, original ideas. As students in the course, you will continue to develop your capacities as readers and writers—accommodating contradiction and expanding your interpretations to include multiple perspectives while developing your own unique voice. Because academic essays are a demanding genre, it can be difficult to feel you have a unique voice. One way you will develop this is through lots of low-stakes in-class writing. It is in class and in collaboration that you will practice sculpting your ideas. These in-class writing exercises fashion the ground for weekly, informal writing and the course's two essays. You will be expected to read aloud from your writing exercises at least once every class meeting. This will encourage you to take your writing seriously but not too seriously. This will also give you a chance to share and hear only-just-now-written writing from your peers. This course emphasizes the nowness of your writing; your potential to grow and to learn from your peers; and it draws close the way writing today is an opportunity to pay homage to the differences and connections between individuals, communities, nations, and more.
Waldman, Rose	WRITING II	Writing II seeks to facilitate your entry into the intellectual life of the university by helping you to become more capable and independent academic readers and writers. Emphasizing critical analysis, revision, collaboration, and research, this course teaches specific skills and fosters general habits of mind important to your academic success. Over the course of the semester, you will read and discuss texts from a number of fields and complete several shorter writing exercises, such as critical responses to texts and responses to specific questions about texts. You will also undertake a research-based project of your own design. In this course we will explore a sampling of communities from around the globe, including religious, niche, and virtual communities. We will examine the motivations behind the forming of such communities and the limits within which they operate. Doubling down on this theme, we will study the ways in which different cultures respond to the big questions of life, with a focus on how they deal with dying and death.
Wanberg, Kyle J	AFRICAN CULTURES	This course will examine the work of artists and writers concerned with representations of Africa. We will investigate ideas about African history and literature from various perspectives, including oral stories of the pre-colonial past, legacies of colonial violence, and writing in the wake of national liberation movements. Rather than a survey of African literatures, we will explore the artistic and intellectual movements of Négritude, Indigenism, Liberation, and Postcolonialism within works of African cultural production. The course is designed to highlight the diversity in African cultures and to challenge popular representations that all too often reduce the complex history of the continent into unpunctuated images of war, famine and disaster. Over the course of the semester we will develop a critical perspective of the influence and interconnection of diverse cultural productions of Africa.

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Wanberg, Kyle J	APPROACHES TO GLOBAL STUDIES	What is the global? Is it a terrain without borders, or are the old borders of nation-states being redefined and reimagined in the global institutions of the 21 st century? What is globalization? What does it mean to be a "global citizen?" Over the last fifty years "the global" has come to be seen everywhere, from the appearance of the "global village" to global warming, global networks, and global security systems. In 1975, Henry Kissinger proclaimed that we live in a "truly global society", and in 2003, Donald Rumsfeld declared a "global war on terror." In this class we will raise questions about the concept and its evolution from questions around media to economic and material forms of insecurity and inequality. The Course is designed to familiarize students with terminology and core ideas in global and globalization studies, and provide an interdisciplinary survey of the different formations through which the global has been conceived, worked on, and mobilized. We will compare different disciplinary approaches to the global in anthropology, critical geography, political economy, decoloniality, migration, and urban studies.
Washburn, Phillip	SOCIAL FOUNDATIONS II	This course is a continuation of Social Foundations I. It is an interdisciplinary course, which means we discuss history, philosophy, politics, religion, and maybe other topics (depending on where the discussion leads). The timeframe is from about 500CE to about 1700. The scope is global, so we will talk about China, the Middle East, and Latin America, as well as Europe. We will study some influential movements, changes, books, and people that shaped the world we live in today. The main theme we will focus on is realism versus idealism. We want to investigate different types of realism and idealism, not only in politics, but in people's assumptions about human nature, morality, and religion. In other words, we will examine realist and idealist outlooks in an interdisciplinary way. As we discuss these ideas, we will also talk about ways of analyzing them and evaluating them. Practicing and improving critical thinking skills is as important as understanding what it means to be a realist or an idealist.
Washburn, Phillip	SOCIAL FOUNDATIONS III	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. 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. In the late nineteenth century, Darwin's theory of evolution (1859) seemed to explain Europe's imperialistic dominance of the globe, and that dominance inspired yet other ideologies. Seeing how ideologies work should help us figure out how to interpret today's world.

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Webb, Matthew Raj	SENIOR SEMINAR	This course examines fashion as both a product and expression of globalization. It explores fashion's contested histories; its modes of production, consumption, and address; its relationship to colonial enterprises; and its system of meaning-making. In this course, we will tackle such issues as the social uses of fashion; the fashion cycle (use, reuse, discard); the relationship between dress and the body; feminist critiques of fashion; the politicization of clothing (from ethnic dressing to green clothing); and the links between style consumption and garment production--and the relationship of all of these to the processes of globalization.
Whipple, Karri Lynne	SOCIAL FOUNDATIONS I	<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. The course, while not a comprehensive overview of the ancient world, focuses on societies spanning from ancient Mesopotamia in the c.12 th 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. We will have the opportunity to engage these works not only in the classroom but through museums and other sites around New York City.</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? We will work to interrogate how ethnicity, gender, sexuality, class, belief system, etc. shape one's place within a society. 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	SOCIAL FOUNDATIONS II	<p>This course spans a thousand years of moral and political thought, from the fall of the Western Roman Empire in the fifth and sixth centuries A.D. to the beginnings of modern times at the close of the revolutionary seventeenth century. Topics include the demise of the classical world, the rise of Islam, the development of medieval philosophy, the social thought of the Renaissance, the Protestant Reformation and the ensuing violence of the wars of religion, the emergence of the modern nation-state, and the rise of modern science.</p> <p>Keeping their historical context in mind, we will focus on philosophical questions that arise during the period, such as: What is happiness? What is the role of faith and reason? What is human nature? What is knowledge? And what is the proper exercise of power?</p>

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White, Heidi	GLOBAL TOPICS:	<p>This course will examine three significant philosophical and literary reactions in a post-colonial and post-World War II world. Existentialism, magical realism, and theater of the absurd may be distinguished by their break from traditional styles and themes, and each contains an implicit critique, whether of the privileged role of reason, of the idea of an objective reality, or of former elites. Each may be viewed as a reaction to the breakdown of an earlier conception of an ordered, European-dominated world. We will address the following themes: the asserted meaninglessness of human existence, the effects of war, the decline of colonial powers, and the rise of new political orders.</p> <p>We will ask the following questions: What are the political and philosophical origins and concerns of each movement? What literary themes and styles do they share, and how do they differ? Each of these movements uses irony, absurdity, myth, dreams, fairy tales, and stories of the grotesque, the fantastic, and the surreal; in using these techniques, how does each movement challenge traditional dichotomies such as reason and emotion, the real and unreal, the natural and supernatural, the tragic and comic, the Western and non-Western, the urban and rural? More importantly, we will ask how these works speak to us today. These are just some of the questions we will consider as we explore the ways in which philosophers, authors, and artists attempt to make sense of their world.</p> <p>We will view representative films from each movement and read such philosophers, novelists, and playwrights as Kierkegaard, Dostoevsky, Nietzsche, Kafka, Gogol, Sartre, Camus, Beckett, Ionesco, Borges, Carpentier, Cortazar, Calvino, and Garcia Marquez. Final paper required, with an option to submit a creative project.</p>
Wilkinson, Amy	CREATIVE WRITING: PLACES	<p>This course is devoted to the reading and the writing of short fiction. Through the careful reading of stories by international writers, we'll move through an introductory understanding of the basic concepts of fiction – character, plot, point of view, and so on – and how they come together in successful pieces. This section of creative writing will focus, in particular, on place. We'll consider where stories were written (and when, and by whom), and how place affects story elements, like setting and voice, as well as larger topics of consideration, like whether or not expectations for what makes a good story vary place to place. The global nature of the reading list will bear significantly on our discussions. In addition to reading, we'll do a lot of writing. We'll attempt to utilize the craft techniques we identify and like in published works in our own exercises and stories. Class time will be spent on student writing. We'll use the close reading techniques we employed with published works as we workshop student writing. We'll also take advantage of the fact that we're studying creative writing in New York City, a place at the center, in many ways, of the contemporary creative writing scene. We'll take field trips as a class and individually: to independent bookstores, to literary readings, to (potential) story settings.</p>
Wilkinson, Amy	WRITING I	<p>Writing I 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 Global Liberal Studies. 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, "The Unmapped Quest," a slight variation on a phrase John D'Agata uses in a meditation on what constitutes an essay. He says, "Or: Maybe every essay automatically is in some way experimental—less an outline traveling toward a foregone conclusion than an unmapped quest that has sprung from the word question" (95). This semester we'll use the metaphor of the essay as map. 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 write the "unmapped quest"? 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 maps/mapping/the-unmapped. From a practical point of view, engaging with maps is something you'll be doing a lot of in the coming years, starting now, as you familiarize yourself with New York City and, potentially, abroad sites; later, as you become part of the global economy.</p>

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Wilkinson, Amy	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>The Junior Independent Research Seminar is a mandatory, concentration-specific, two-credit class that GLS students take online during spring of their junior year. The course builds on skills developed during the first two years of study, specifically in Writing, Approaches, and Global Topics classes. Its purpose is to help students prepare for the rigorous independent research they'll do senior year by supporting them as they practice independent thinking and research. Ideally the course will also help students move towards potential areas of investigation for their senior year thesis projects.</p> <p>The content of the course is largely driven by student interests. Each student will write a short essay on a topic of his or her choosing. Each student will supply a reading for the class, ideally something related to a possible thesis project. Each student will task her- or himself with an assignment related to the reading and then report back to the class via blog on the assignment and possible research questions or ideas it opens up. We will all respond to assigned readings and assignment reports and, hopefully, in this way create a fruitful research/ work space.</p> <p>The majority of this course will happen asynchronously using various technologies, including a class web site, a class blog, and Google Hangouts. Students will be expected to connect with one another by reading and responding to one another's work. Students will have biweekly, real-time meetings with the professor.</p>
Wills, David Clinton	WRITING II	<p>What is the face? What does it mean to encounter? What are ethics? This course engages with the work of Emmanuel Levinas in <i>Totality and Infinity</i> in order to think about, write on, and discuss core relationships between self and other. Course themes will include: discourse; truth; enjoyment; dwelling; face; expression; and ethics. Applying theories from the readings to meditations on who we are and our ethical relations with others, this course asks how do people, through their writing and their being in the world, find ways to craft ethical narratives.</p> <p>In <i>Totality and Infinity</i>, Levinas meticulously maps a detailed course on the encounter, with the trenchant landscape most central to his work, that of the face. With this text as our guide we, too, will develop a focused research project through a portfolio of work articulating the idea of our face and the face of others with a variety of written, artistic, multimedia, and representational creations to think through this text, our reaction to it, and its metaphor for being with others. This will include exploring definitions of words, phrases, and concepts helpful to our lexicon in understanding the text as well as finding and reading research articles from outside of the assigned readings, that are related to our final projects. In tandem with unpacking the text and delving into its central concepts, we will co-narrate the reading through individual, topical interests of our own that we will develop throughout the semester and enhance through the research activity of arguing our own theses on ethics, others, and writing as a means of expressing ourselves in our habits and as a presentation of how we wish to be seen.</p>
Wong, Veronica	WRITING II	<p>This writing-intensive course focuses on pop culture by introducing students to the terms, analytical techniques, and interpretive strategies commonly employed in cultural studies. Taking interdisciplinary approaches to examining varied cultural texts such as television programs, movies, music and music videos, literature, and performance, this course explores how cultural processes and artifacts are produced, shaped, distributed, consumed, and responded to in diverse ways. This class will use discussion, student-led research, in-class writing and workshops to approach contemporary pop culture in their broader social, aesthetic, ethical, and political contexts. Students will be asked what culture can tell us about our contemporary political moment. The semester will culminate in a final research paper, where students will have the opportunity to choose a research topic exploring contemporary culture.</p>

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Woodruff, Nancy	WRITING I	-- Labeled as Course Aims, not description This course is thematic in nature, centering on notions of identity as related to family, culture, race, national origin 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, theatre and art. We will draw upon readings from writers as diverse as Brian Doyle, Kwame Kwei-Armah, Ocean Vuong. Chris Cleave and Xiaolu Guo in order to explore the identities that are assigned to us as well as those we choose. We will also see a film and attend a performance at the Public Theater, and we may squeeze in a trip to the Whitney or the New Museum.
Wragge-Morley, Alexander	SOCIAL FOUNDATIONS II	In this course, we will ask a question of fundamental importance – one that remains central today in debates about climate change, reproductive rights, and vaccinations. How do we work out the boundaries between knowledge and belief? To put it another way, this course invites you to ask how we negotiate the boundaries between things generally regarded as matters of philosophical or scientific certainty, and those most often defined as matters of religious belief. We will explore this question through the responses offered by theologians, philosophers and scientists active from the middle ages to the late 17th century. In doing so, we will encounter sophisticated responses to questions about the interplay between science and religion. The period covered by this course witnessed developments crucial to the emergence of the both science and religion in their characteristically 'modern' forms. We begin in the Arabic-speaking world of the early middle ages, seeing how thinkers such as the Persian philosopher Ibn Sina/Avicenna (980-1037) used Greek thought to put Islam on a scientific footing. At the same time, however, later opponents such as Al Ghazali (1058-1111) regarded such efforts as an affront to a God who lay far beyond the power of human understanding. Next, we explore the legacy of Arabic thought in medieval Europe, before turning to Europe in the period 1500-1700. For a long time, scholars used to argue that early modern Europe witnessed a 'scientific revolution', bringing about a decisive break between scientific and religious thinking. In this course, by contrast, we will identify both continuity and change. It is true that scientists such as Galileo Galilei (1564-1642), René Descartes (1596-1650), and Isaac Newton (1643-1727) adopted new approaches to reconciling science and religion. In many cases, however, we can also find instances of continuity, reflecting the persistent relevance of strategies developed by both Arabic-speaking and European thinkers of the preceding centuries. Finally, we turn to early modern China, examining how the European encounter with Chinese philosophy in the 17th century led thinkers to question their ideas about the nature of religion and its relationship with the production of scientific knowledge. Examining these developments and debates will enable us to question the view that science and religion have always been in conflict. Instead, we will have the opportunity to explore how thinkers of the middle ages and early modern period debated and renegotiated the boundaries between science and religion, seeking out strategies for reconciling the production of scientific knowledge with the demands of scriptural revelation and religious belief. In turn, we will be able to use the rich intellectual heritage of the medieval and early modern periods to inform contemporary debates about the interplay between science and religion.

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Yearous-Algozin, Joseph F	WRITING II	In this course, we ask a specific question: what does it mean to be contemporary? Rather than taking a historical view of the contemporary, this course will focus on how the relationship between ourselves and the spaces we occupy. As such, each student will select a space outside of NYU to investigate throughout the semester. Our writing will be motivated by text, videos and various works of art and architecture found throughout New York City, of which we will ask questions like: How do we negotiate public space as private individuals? In what ways does the environment determine what and how we experience the world? How do people resist or submit to these structures? Throughout the semester, we'll pay particular attention to our daily engagement with the city and how writing plays a part alongside this shifting landscape. Our writing this semester, then, is to articulate and refine provisional answers to these questions. This course requires that you write 3 essays: a close reading of Michel Foucault's Panopticism applied to your space, a research project of your choosing, and a creative intervention. The research assignment that ends this course will come out of the ideas that arise in the process of writing the previous two papers. The creative intervention will be based an examination of a single space that you will return to throughout the semester. You will select this space after the first assignment. This project then will take on multiple platforms and genres: indexes, playlists, critical writing and photography and research. Even though this project will be focused on your experience in and of the space, it will also look at the historical factors that shaped this space. This assignment will be modeled on academic writing conventions as well as on the writings of Yoko Ono, Kristen Gallagher, and Edward Said. Our first essay will be a more conventional analytic response to Foucault. This initial essay will serve as a foundation for our writing. For each of these papers, you will be required to keep an on-going portfolio where you will collect research, notes, assignments and drafts. Each writing project must be turned in with a portfolio. In the classroom, we will look closely at this variety of media not solely for the purpose of analysis but also for the purpose of borrowing the authors' techniques and styles in our own writing. We will study research—both online and through the library—as a path for us to gather materials for our own projects. Also in class, we will share research, ideas, and presentations of our projects in a workshop format.
Zoble, Jennifer	WRITING II	New York City, perhaps more than any other locality on Earth, conjures images of makers trying to make it, sometimes on the make, often under make-or-break circumstances. What has made this a place of such struggle and achievement, an engine of ruthless capitalism and a wellspring of makeshift creativity? In this course, we'll engage with nonfiction texts and films that present true stories of striving and surviving in New York, with a focus on the neighborhoods surrounding NYU in the latter decades of the twentieth century. In addition to reading, watching, and analyzing these works, students will investigate local sites, figures, and institutions using a blend of ethnographic observation and archival research in NYU's Fales Library. Writing assignments will include eight critical responses (3-4 pages) to course films, and an essay (10-15 pages) documenting one's research process and findings.
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, medicine, 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 local translators and attend 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.