

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Abunassar, Lauren DesPrez	WRITING AS CRITICAL INQUIRY	Where the Aimé Césaire writes: "Beware, my body and my soul, beware above all of crossing your arms and assuming the sterile attitude of the spectator, for life is not a spectacle, a sea of griefs is not a proscenium, and a man who wails is not a dancing bear," we will consider what it means to use writing as a form of resisting sterile spectatorship. We will not pull essays from one exclusive tradition. In other words, we will not read strictly journalism. We will not read solely American essays, or essays all predating the twenty-first century, or essays that are all about the act of writing essays. On the contrary, the work we will read this semester is intensely varied: work about systemic racism, sexism, colonialism, breakups, abortion, the color blue, and yes: the act of writing. We will stay anchored to the common theme of citizenship, however, and how language is being used in different contexts to negotiate meaning and belonging for the writer in their respective society. We will look at the ways language helps recover memory, translate history, confront injustice, make meaning of personal experience, and engage us as readers and writers in our worlds, however we choose to define those boundaries. Our work reading will be supplemented by our own writing. You will take the time to explore your own opinions on personal experience, culture, art... You will have the chance to experiment with form, writing about people, setting, place. And you will be constantly guided by the definition of inquiry "an act of asking for information." How do we, as writers, ask for information — and what information are we interested in asking for? We will pursue answers to these questions, along the way considering how engaging with the voices of others through research and collaboration can often provide a useful start.
Alexander, Edward Sterling	ARTS AND CULTURES ACROSS ANTIQUITY	Is Arjuna's decision to go to war against his cousins a "happy ending"? Is Antigone a "strong female character"? We usually interpret fictional characters through their motivations and decisions. We appreciate their struggles to overcome challenges in terms of the pursuit of personal gain, happiness or agency. But the way we understand such modes of flourishing often assumes a larger historical world where time is progressive, where the individual can move about within society, and where meanings are primarily the product of human actions. How might ideas that currently influence our understanding of social personhood, ideas like "freedom," "empowerment" or "self-actualization," have been understood differently within cultures of antiquity who saw the larger world as ordered by broader forces and principles shaping the individual's fate? Are the characters within these worlds merely deprived of our modern values of autonomy and self-fashioning? What might we learn about ourselves by coming to appreciate both the continuities with and differences between these other cultures' worldviews and our own? In this first part of the three-course series, we will cover the modern geographic areas of Africa (Egypt), Europe (Greece and Rome), the Middle East (Mesopotamia), Asia (China), and Southeast Asia (India) as they existed from 2400 BCE to 400 CE. Taking as our guiding interpretive frame the perceived tension between "liberation" and "fate," we will attempt to situate these works within the broader matrix of social, cultural, environmental and historical forces that helped shape them. We will examine some of the different genres (epic, lyric, myth, tragedy) and the different media (architecture, sculpture and painting) through which humans come to terms with and express a sense of their place in the world. Classroom discussions and written assignments, both formal and informal, will provide an opportunity to hone our skills in interpretive analysis and reasoned argumentation.
Alvarado-Diaz, Alheli	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	Global Works and Society in a Changing World will explore the history of political thoughts from Machiavelli to Napoleon. The course will engage in a critical analysis of primary documentation by the great minds of the Renaissance, Scientific Revolution, and Enlightenment eras. Through close reading and reflection, students will reflect on the legacies of the selected authors and their pertinence in global political affairs today. The relationship between philosophy and the birth of social movements will be central to the intellectual program of the semester. How was philosophy a foundation in the formation of social resistance and revolutions? How were philosophy and politics connected and how is their relationship a pertinent force today?
Apsel, Joyce	APPROACHES: SOPHOMORE SEMINAR	This seminar uses a series of interdisciplinary lenses and critiques to focus on contrasting approaches, discourses and representations about the challenges of citizenship, rights and humanitarianism. Who gets to be a member of the nation-state and world community protected by state and international norms and structures? Specifically, what are human rights norms and do they provide a frame for citizenship and dignity? What is the gap between the promise and praxis? Who gets left out? Why? What are the ethical dilemmas, representations and approaches of humanitarianism; the paradoxes of "doing good" and "not doing harm"? Case studies and themes such as feeding the hungry (the right to food) will be used to further re-think approaches to these topics. How do digital technologies and other creative approaches navigate "governing precarity" in what has been described as a "post-humanitarian" world? We will explore the gaps between aspiration and implementation of "seeing the harms" and effectively addressing them locally and globally. Case studies include: populations at risk, in particular migrants; themes examined include the right to food security and its denial (state famine) and structural inequity. Approaches and critiques of rights, humanitarianism and citizenship interweave throughout our readings and discussions.

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Apsel, Joyce	GLOBAL TOPICS:	<p>This course traces the development and mechanisms of human rights norms and agencies in the post World War Two world (also referred to as the Asia Pacific War and other descriptions) through exploring the politics and history of human rights and humanitarianism. And, in doing so, this interdisciplinary, global course continues themes from Social and Cultural Foundations. Key questions explored are: How did human rights concepts evolve, and what institutional structures emerged? How are human rights issues represented and identified on the local and global level? How has human suffering been viewed and represented in some cases (hierarchies of suffering) and ignored in other cases (written out of history, forgotten, silenced)? Are human rights universal? How do international human rights norms such as the Universal Declaration of Human Rights (UDHR) and Convention on Elimination of Discrimination against Women (CEDAW) frame rights and what is the gap between ideology and praxis, between the global and local? What has been the genesis and impact of more recent norms such as the right to a sustainable environment, to peace and to development and the responsibility to protect? What was the impact of decolonization and the Cold War on human rights? How effective are UN agencies, development of NGOs and other institutions in addressing human rights violations?</p> <p>This is a seminar and student participation in discussions based on readings is an integral part of the course. Together, we will read and analyze a number of UN conventions, histories and testimonies related to violations including structural violence, starvation, and a range of atrocities linked to state directed harms against civilians. One of our goals is to look beyond popular representations of human rights issues and explore their complicated, complex realities and the challenges of seeing and addressing such wrongs. We analyze works to see what is recorded and constructed and what is left out and the use of language, sites of memory to media. What events are forgotten and why; what methods are employed to engage audiences and gain public support? Examples include global slavery, structured violence against migrants to manipulation of food (starvation as a political weapon) and of basic necessities and health care to genocidal destruction. How do issues of economics, exclusive nationalism and other factors contribute to current human rights policies? From environmental to political factors, what has been the impact of displacement---internally displaced to refugees and migrants...and how have human rights and humanitarian organizations attempted to address ongoing global crises such as the current pandemic?</p>
Apsel, Joyce	SENIOR THESIS	<p>Welcome back! This Senior Thesis seminar is a sequel to the GSL Senior Colloquium students took in the fall 2020 semester. This semester's class is designed to work to further explore the form and content of an academic thesis; and we will continue the goal of developing an active, engaged community of readers, thinkers, researchers and writers. The successful completion of a well-crafted thesis with global reach is a central goal of the course. Toward that end, the first months of the semester are focused on collaborative assessment of student work, along with one-on-one meetings with the instructor working toward completion of a first draft of the entire project by March 17 and submission of the final thesis by April 15. The last three weeks of the course provides an opportunity for students to present their entire thesis (How you decide to do this? What do you want to convey and how?). This seminar includes: a continued assessment of writing, with an eye toward possible publication; and a continuation of the examination of questions related to thesis topics. An important perspective to keep in mind is that while a piece of research and writing may serve a function for a given moment (i.e., graduation) or even be put to rest, the thinking about a topic and the generation of new ideas about it is an ongoing process, and part of the larger exploration of your own research, writing and thinking processes and development. Continuing to refine language, organization and content will be an ongoing process both in group and classroom workshoping as well as one to one meetings with the instructor. How to effectively present your research in oral presentations and workshop other students' work are also important parts of the course. Hence, this course raises issues of how a thesis (both the writing and content) has multiple functions: 1-serving an immediate purpose of a graduate requirement, but also 2- as part of methodology (how one thinks about, investigates and organizes a topic and theme) and 3-how these ideas generate further insights about the topic going forward and are part of the student developing his/her own sociology of knowledge. Finally, in many ways, this senior thesis seminar is ideally a capstone of your undergraduate experience, refining skills that will serve you well whether in work, graduate study or other venues.</p>
Baker, Brianne	WRITING AS CRITICAL INQUIRY	<p>The second in a two-course series, Writing as Critical Inquiry introduces students to advanced reading, writing, and critical thinking skills. The course also introduces the research and research management skills necessary for academic work and writing beyond academic contexts. After having learned in Writing I how to present and interpret or otherwise respond to different types of subject material—personal experiences, written and visual texts, objects, public events and social phenomena—students in Writing as Critical Inquiry learn methods for engaging these skills in the construction of research-based essays that may analyze culturally and otherwise disparate subject matter or contribute new analyses or interpretations to ongoing critical or scholarly discussions and debates. Global issues and perspectives are engaged through reading and writing assignments, as well as through the experiential learning the course incorporates. In this section of Writing as Critical Inquiry, Historical Figures Through New Lenses, we will read critical essays about global historical figures as varied as Cleopatra, Marie Antoinette, Karl Marx, Mahatma Gandhi, and Nelson Mandela. In analyzing these critical essays, we will observe how these academic writers have approached their historical subjects, and discuss ways that we can emulate these rhetorical and scholarly moves in our own essays. By the end of this course, you will be equipped to participate in scholarly conversations at NYU and beyond, and you will be accustomed to using intra- and inter- disciplinary research methods (historical, sociological, ethnographical, etc.) to write rigorous research essays.</p>

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Banks, Danis	WRITING AS CRITICAL INQUIRY	Writing as Critical Inquiry (WACI) introduces students to advanced reading, writing, and critical thinking. It develops the research and research management skills necessary for the academic work and writing you may do outside of academic contexts. WACI 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 as Exploration (WREX) learned how to interpret and respond to different types of subject material—personal experiences, written and visual texts, etc.—and in WACI, 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 WREX, students will have opportunities to practice informal and formal writing; the final research project will be a thesis-driven essay using MLA citation style. WACI engages global issues and perspectives through its reading/writing assignments, and through experiential learning.
Barna, John	ARTS AND CULTURES TOWARDS THE CROSSROADS	This course follows the previous Arts and Cultures 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 placed in context will reveal our global culture as a universal amalgam of many cultures through interference with or appropriations of other values, artistic endeavors, 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 art and music. 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 relation to today's global cosmopolitan culture
Bauman, Emily	ARTS AND CULTURES OF MODERNITY	From the early seventeenth century, modernity begins with a sense of doubleness and self-consciousness. Almost simultaneously, the West began to construct its identity in relationship to and as distinct from cultures known via colonial encounters and became interested in the ways in which selfhood and knowledge of the world are constructed by media forms, especially emerging ones. With the spread of ideas and cultural exchanges globally, these dual sensibilities would come to influence both Western and non-Western arts and cultures in the modern and postmodern eras. Out of the fascination with difference and with media and mediation the modern era has built an impressive apparatus of artworks devoted to problems of the relationship between self and other and an increasing recognition of the power of the image in constructing subjectivities, both individual and collective. Throughout this course we will look at several manifestations of and interactions between these twin concerns, including the influence of genre and reading culture on early Romanticism, the relationship between writing and discourses of madness and alienation, horror and the monstrous in technotopias and dystopias, and the spectacular dissemination of commodity fetishism in a global context. Special attention will be paid to emerging genres of the novel and film and transformations in visual arts and drama as well as to the role and experience of marginalized identities, which have born a disproportionate weight amidst modernity's symbolic and actual contradictions. In this context, categories of social difference, including race, class, gender, and sexuality, become especially important as epistemologies of modernity, disclosing the shadow side of "progress" and acting as the narrative prism of its discourses of encounter. In looking at all of these issues the class will perform collectively what may be the cultural hallmark of modernity: the "meta" awareness of one's self as a thinking and perceiving being and of the at once fragile and indissoluble connection between self and society. This section of ACM will be an all remote class, but you should expect to participate and perform as much as possible as if it was in-person. Class will meet every session on zoom as I believe strongly in the learning community of the discussion-based classroom. As always, group work will be an important part of the learning environment and weekly short asynchronous writing will supplement class participation and help set the agenda for it. All exams will be take-home, in addition to two short essays.

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Bauman, Emily	GLOBAL TOPICS:	Starting in the late twentieth century the world began to see an explosion of what are categorized as non-governmental organizations. Fueled by the collapse of the Cold War, NGOs have emerged as a major third player in an international scene dominated by governmental and corporate bodies. Now, with roughly 40,000 international NGOs active global and local/national NGOs numbering in the millions, we might say that we are living in the age of the NGO. Often thought of as "shadow governments," NGOs address some of the key issues on the global arena: uneven development, refugees and internally displaced peoples, disaster relief, war, and famine, influencing international policy as well as directly impacting how nations manage these crises. They are at the heart of an expanding transnational civil society. This course looks at the literature associated with NGOs and the NGO experience, tracing the imagined and real encounters between disparate worlds that illuminate both the NGO mission and its allure. If in the nineteenth century the protest novel was one of the primary forms of aesthetic activism, today the forms that dominate include documentary, photojournalism and news reporting, benefit concerts, and above all life writing. Through these texts along with historical, theoretical, and case study work we will explore key dilemmas in international development and humanitarian relief activity. Guiding all of this is the larger question NGOs' "exceptional status" in global humanitarian efforts and the degree to which they function as a third sector in geopolitics and the global economy. Do NGOs replicate neo-colonial and neoliberal agendas? What is the relationship between donors, international and local workers, and beneficiaries? How do we understand the status and work of faith-based NGOs? And lastly, what can the "humanitarian imaginary" tell us about the humanitarian industry? These are some of the questions that will focus the conversation about how best to tackle global emergencies and inequalities while we investigate one of the most appealing and yet controversial sectors in the international order today. Though a fully remote course, class will meet every session on zoom as I believe strongly in the learning community of the discussion-based classroom. As always, group work will be an important part of the learning environment and asynchronous writing will supplement class participation.
Bauman, Emily	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.
Bishop, Kathleen	ARTS AND CULTURES TOWARDS THE CROSSROADS	In ACC we shall examine some of the major works spanning the period from the early Middle Ages to the Baroque period -- literary, visual, and musical. Students will develop their knowledge of the conventions of lyric, epic, and drama. Through reading, viewing, listening, discussion, and critical writing, students will discover some of the great works of world civilization -- east and west.
Blickle, Benjamin Scott	WRITING AS EXPLORATION	Essay writing is a process that requires practice and one that has been useful in generating and developing ideas for centuries. As a methodology, serious and attentive writing can enrich critical thinking and clear expression. Writing can also help individuals understand and connect with texts, readers, and larger communities while engaging with vital social and political issues. For this course, you will complete three themed essays from initial inspiration to polished final draft. We will also work through a collection of readings, supplemental materials, discussions, exercises, developmental writings, preliminary drafts, peer responses, and workshopping, contributing to the final executed graded assignments. The course materials tied to the final essays will guide students through the particular type of writing process relevant to each given unit of the course. This developmental coursework will establish new critical skills and writing proficiencies throughout the semester. Because this course is both a seminar and a workshop, we will devote time to discussing well-written, exemplary essays from past generations as well as those addressing current, competing crises and how we can use these texts as models for our own work. For the workshops, you will be asked to submit drafts of your assignments to receive feedback from me and your classmates. Both the seminar and workshop components of this course will rely on attendance and active participation. Each week, you will be asked to read texts closely, analyze their rhetorical strategies, and apply them to your own writing. The fully remote nature of this course will present unique challenges to both in-class participation and workshopping; however, because these are essential elements in a writing class like ours, we will be implementing measures to quantify and qualify your engagement and to ensure the timely completion of assignments. Generally, it will be important to be respectful of your peers' time, opinions, feedback, work and our shared goals and expectations. Please see the sections below for further information.

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Blitshteyn, Marina	WRITING AS CRITICAL INQUIRY	This course will consider some examples of the contemporary American fragmentary essay, or lyric essay, as defined by John Agata and others mere decades ago. Because 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.
Bloch, Vincent R.A.	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>In this class, we will reflect on the democratic paradigm by examining the interconnections between intellectual currents, historical developments, and social sciences from the 18 th to 20 th centuries. In doing so, we will analyze how the problematic articulation of rights, politics, and collective horizons has eclipsed the traditional philosophical question of human nature. 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 seek out their own yardsticks for government, justice, and meaning. By and large, allegiance shifted from the monarch to the State and the Nation.</p> <p>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 20 th 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?</p>

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Bonakdarian, Mansour	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<p>This second sequence of Global Works and Society ("in a Changing World") examines certain modes of thought and their socio-cultural contexts and reception from roughly the late Middle Ages (according to Western/European periodization scheme) to the end of the seventeenth century. For the sake of a more focused conceptual approach to the course and cohesive discussions, our overriding thematic focus will consist of interrelated subjects of interaction between the individual and society, forms of authority, foundations of knowledge and/or faith, justice, rights, human dignity, and tolerance of (or embrace of / "receptiveness" toward) Others. We will additionally explore distinct constructs of identity (from universalistic to particularistic/insular), as well as the inclusionary and exclusionary boundaries of collective constructs of Self. We will begin with works by two Muslim scholars from tenth and twelfth centuries (Al-Farabi and Ibn Tufayl respectively), who turned to and built on earlier Hellenic sources (by Plato and Aristotle in particular). We will then proceed with the neo-Confucian philosophy of Zhu Xi in twelfth-century Song China as a comparative frame of reference. We will next examine the Scholastic (Christian) philosophy of the "Italian" Thomas Aquinas in the thirteenth-century, who relied on early Hellenic sources (notably Aristotle), as transmitted to Christian-Europe by way of Muslim and non-Muslim scholars in the predominantly-Muslim territories, whose contributions directly and indirectly impacted Scholastic and later Renaissance movements in Christian Europe — Aquinas was also writing during what became the latter phases of the Crusades (1095-1291) as well as before the complete "reconquest" in 1492 by Christian forces of Muslim-controlled territories in the Iberian Peninsula. Works by the fourteenth-century author and poet Christine de Pizan (born in Venice, died in France) will comprise our next set of readings. Pizan, an early European advocate of greater rights for women (notably women of the educated upper classes) lived in a Europe that, among other developments, had recently undergone drastic socio-economic, cultural, and political transformations in the aftermath of the Black Death — a mid-fourteenth century pandemic that decimated tens of millions of people across Asia, North Africa, and Europe. We will then examine works by the Renaissance Humanist author Desiderius Erasmus (born in the Netherlands) and the German instigator of the Protestant Reformation, Martin Luther — with both of these late fifteenth to early sixteenth century authors writing in the decades after the invention and subsequent development of the German Johannes Gutenberg's movable-type printing press, which significantly facilitated more rapid and wider dissemination of ideas.</p> <p>We will conclude the semester with works by two markedly different advocates of tolerance and human dignity, beginning with the sixteenth century campaign of the Spanish Bartolomé de las Casas in defense of the rights of indigenous populations of Spanish Americas, followed by the English John Locke's 1689 A Letter Concerning Toleration — all the while being attentive to the shortcomings and glaring paradoxes of their perspectives. The narrow geographic and/or cultural range of texts we will be examining is simply due to the availability of certain range of texts in English language (whether originally written in that language or currently available in English translation), as well as access to those sources through our library's online resources, along with our time limitation (a semester) and the particular thematic focus of this course. Hence, the selection of assigned primary sources should not be misconstrued as privileging or trivializing certain cultures/societies or worldviews. Moreover, the fact that the course chronologically begins with "non-Christian" sources and concludes with selection of texts from Christian Europe should not be misapprehended as being indicative of some presumed historical and intellectual hierarchical advancement and superiority of "Christian Europe" over the rest of the world by the seventeenth century. Instead, there are two primary rationales for the chronological selection of these sources: 1) To underscore the circulation of knowledge from the predominantly-Muslim lands to European territories after the Middle Ages that contributed to so-called European rediscovery of many ancient Hellenic sources, notably Aristotle's works (some of Plato's works were already familiar by way of their incorporation into St. Augustine's and other Christian theological writing) — not forgetting, of course, that ancient Hellenic sources (including Aristotle's works) had continued to be available in Byzantine territories, even if largely neglected since the advent of Christianity. 2) To end the course by also addressing European colonization of the Americas and the early stages of "European" system of large-scale African slavery — with the predominantly-Muslim territories also engaged in extensive African slave trade. This is a primarily discussion-based course, requiring the completion of reading and other assignments ahead of the class period during which those assignments will be discussed, as well as your in-depth and multi-layered analytical engagement with the assignments and regular informed participation in class discussions. We will also probe the ways in which many of the worldviews, practices, encounters, and exchanges covered during the semester relate to our own times and lives, as different as the historical settings for those earlier worldviews, practices, and encounters happen to be from our respective (and heterogeneous) socio-cultural, ethnic/racial, gendered, political, intellectual, and other grounding. At the same time, it is important to keep in mind that while emerging out of specific socio-cultural historical contexts, the worldviews we will be examining in this course were not necessarily representative of "popular" perspectives and sentiments in those societies/cultures. Furthermore, just as in the first sequence of Global Works and Society, we will approach the assigned primary sources intertextually. That is, we will engage with them in relation to one another. In addition, students are encouraged to adopt a self-reflexive approach when scrutinizing the assignments, by continually asking themselves on what terms and through which sets of belief systems and/or values they engage with the course material. and how their existing personal assumptions about the world and various related issues impact their understanding and evaluation of the course material or the expressed opinions of classmates.</p>

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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	ARTS AND CULTURES TOWARDS THE CROSSROADS	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 academic approaches to monstrous and demonic artifacts, we will examine a wide array of pre-modern written and visual artworks from around the world, in order to explore how the distinctive conventions and traditions of these forms of representation develop(ed) across and between media and cultures, and in history. As we take into account the dynamic processes of transmedial, transcultural and transhistorical migration which underlie the crafting of monstrous and demonic images and conceptualizations, we will consider the ways in which various social and cultural issues, values and discourses - concerned, for instance, with politics, cognitive science, moral philosophy, gender and sexuality, colonialism/postcolonialism - have affected the representations of monsters and demons in the time periods and areas of the world under investigation. By the end of the course, we will be able to identify and discuss the biological, cultural and societal complexities behind the creation and interpretation of pre-modern monstrous and demonic depictions, and relate them to issues, concerns, discourses and phenomena that are still relevant in the contemporary world.
Brosh, Liora	ARTS AND CULTURES TOWARDS THE CROSSROADS	This course studies the arts produced within diverse cultural traditions from the early Middle Ages to the Enlightenment. The Middle Ages were a time of intense religious devotion in both the Christian and Islamic world. This course will explore the impact of religious fervor on the literature and visual arts of the Medieval world. In literary texts, we will examine the tensions between spiritual ideals and material or physical desire. We will explore attitudes towards the body in both Christian and Islamic literary and visual culture. The last part of the class will examine how the Renaissance both departed from and maintained Medieval traditions as it forged a very different approach towards the arts.
Brown, Pamela	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	In this course, you will read a selection of religious, social, and philosophical texts from the 7th 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	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	Catalog: The second semester of Global Works and Society 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 8 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	WRITING AS CRITICAL INQUIRY	In this course we'll be expanding on what you learned in Writing as Exploration 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 regularly in our Slack space; 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 Zoom session. This section of Writing as Critical Inquiry focuses on the self and the social. We will document our daily lives in writing; do research into and write about topics that touch our lives; and read and write formally experimental works that draw out the links between deeply personal experiences and larger social structures. Some of the content here is heavy; we'll touch on social justice movements, mass incarceration, and sexual violence. And ultimately we will think and write about ways that one's personal grief and unhappiness are inseparable from what is happening out there, to paraphrase John Edgar Wideman—and how writing can stoke empathy, solidarity, and social change.
Chace, Jessica Ann	WRITING AS CRITICAL INQUIRY	In this discussion-based writing workshop, you will learn to use writing as a tool to critically analyze cultural, literary, and scholarly materials and contribute to pressing societal or scholarly debates. Additionally, you will learn research and research management skills that you will carry with you throughout your academic career and beyond. This course's major assignments are designed to help you achieve three milestones in academic writing: the close reading, the critical review, and the research project. Through various reading assignments and focused writing exercises, you will develop and refine writing habits such as outlining, drafting, and revising. Peer review workshops for assignments 2 and 3 will also teach you to critically assess your peers' and your own academic writing. In addition to bolstering your writing and critical thinking skills, this course's readings and writing assignments will explore perspectives on disability and illness through the ages, beginning with the Black Plague in the Middle Ages and concluding with the COVID-19 pandemic in 2020. We will examine the societal impact of major epidemics, the political influence of disability rights movements, and the cultural import of memoirs and documentaries. The course will ask following questions: what constitutes disability in the age of COVID-19? How does language generally shape the way disability is defined and understood? How does ableism impact the country's healthcare institutions and transportation systems, and how have activists worked to combat these systemic problems? Our in-class discussions and knowledge-building activities will coalesce in the final month of the course, which will be devoted to writing and producing the final research paper on a major issue in disability rights activism or the history of illness.
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	Various portrayed as a land of backward heathens as well as a repository of sacred knowledge, the "Orient" has occupied the minds of Western adventurers, philosophers, authors and policy-makers. In this course, students will examine these changing Western perspectives on Asia and Asians over the last several hundred years (with the particular focus being American views of China/Chinese). Topics will include Western views on Eastern religion, Europe's characterization of different Asian groups, the threat of the "Yellow peril," the development of anti-Asian sentiments in the United States and its impact on policy, and Hollywood's depictions of Asians (e.g., Fu Manchu, Charlie Chan, and John Wayne as Genghis Khan). Ultimately, students will analyze Asia's internalization of these representations and discuss how that process has influenced the emergence of modern Asian identities. Each week will consist of a combination of synchronous and asynchronous elements. This course is a seminar; as such, the class will be largely student-directed and discussion-based, and student engagement and participation are key factors in individual student success, as well as crucial to the overall success of the course.

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Chapin, Peter	ARTS AND CULTURES TOWARDS THE CROSSROADS	Arts and Cultures towards the Crossroads: 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.
Chavoshan, Ida	ACADEMIC ENGLISH FOR LIBERAL STUDIES II	Academic English for Liberal Studies (AELS 1002) is a remote course (mostly asynchronous with some synchronous components) designed to support the academic learning and development of first-year students in Liberal Studies at NYU. The course will focus on academic reading and writing, and other forms of academic communication (e.g., presentations, discussions of readings, social interactions) that students will need during their time at NYU and for their future careers.
Chavoshan, Ida	WRITING AS CRITICAL INQUIRY	This remote (asynchronous with synchronous components) course aims to examine the English language through various perspectives: the historical, the conceptual, and the critical by answering three larger questions: Why is English spelling so complicated? What are love and anger? Is there a correct English? The first half of the course focuses on building content knowledge on the different perspectives by reading books, articles, and blogs, listening to reports, watching TED videos and a documentary, and critically analyzing and discussing such 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 as Critical Inquiry, 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".
Collins, Allison	ARTS AND CULTURES TOWARDS THE CROSSROADS	Love is a constant of the human experience. But how we talk about, think about, and experience love are all social constructs, shaped by our cultural moment. What does love feel like? What is its value--personally, socially, spiritually? What does it teach us about ourselves, and about our connections to, and disconnections from, others? Looking at visual art, music, and literature from a range of global contexts in the 7 th to 17 th centuries, we will explore how various cultures answered these questions and how those answers changed over time.
Colonna, Joseph	WRITING AS CRITICAL INQUIRY	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.
Corcoran, Jonathan	WRITING AS EXPLORATION	Welcome to Writing as Exploration! This course is designed to expand your understanding of the purpose and use of writing. We will work to use writing to communicate ideas more effectively. We will also learn how to use writing as a way to think through problems creatively. By the end of this course, you will begin to see writing as a tool--one that is used both to reach others and to help process your own thinking.

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Correm Menzio, Tal	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	In this course we will explore questions regarding the foundations and legitimation of the 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 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 Letters of Abelard and Heloise, Sundiata: An Epic of Old Mali, and the writings of Martin Luther, St. Thomas Aquinas, Niccolò Machiavelli, John Locke, and Sor Juana Inés de la Cruz, among others. You will take an active role in your learning by critically engaging with these works in class discussions, exams, and informal writings. By employing global and cross-cultural approaches and understanding these works in their historical contexts we will draw connections to contemporary ethical and political problems in order to identify their relevance to the present globalized world and our place within it.
Crooks, Stephanie	GLOBAL WORKS AND SOCIETY: ANTIQUITY	In the early months of 2020, countries around the world began to impose lockdowns on their citizens to curb the spread of the novel coronavirus, Covid-19. The result of these measures has been variously described by those experiencing them: Some individuals have reported increased happiness due to more flexible work schedules, as well as more time to spend at home with family or to pursue new interests and hobbies. Others, however, have reported increased feelings of loneliness and isolation due to, e.g., toxic relationships, grief, and circumstances of employment. This course studies the history of social isolation by reflecting on how the condition of solitude was experienced in the ancient world. Was solitude actively sought out by the ancients, or was it imposed upon certain individuals at specific moments as a means of punishment? Did the ancients consider time on one's own to be rejuvenating and invigorating, or disruptive and lonely? When and with what result did those practicing social isolation rejoin their communities? What was the re-entry process like for them? To answer these questions, we will survey some of the world's most renowned and foundational works of literature from across the globe, including Confucius' Analects, and Lao Tzu's Tao Te Ching, Plato's Republic, Seneca's Letters, Marcus Aurelius' Meditations, as well as readings from the early Christian period. In addition, we will reflect in writing and in discussion on the re-branding of solitude in our current times and the consequences that Covid-19 social distancing measures continue to have on individuals and their communities today.
Culver, Brian	ARTS AND CULTURES TOWARDS THE CROSSROADS	NO COURSE DESCRIPTION
D'Alessandro, Nina	WRITING AS CRITICAL INQUIRY	In Writing as Critical Inquiry, 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 as Exploration, 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. 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 the place where you now live, 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 . . . 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.

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Davies, Lindsay	ARTS AND CULTURES ACROSS ANTIQUITY	<p>Description: One theory for why humans make art is that it offers us a kind of immortality that we are physically denied. Our works live, if we do not. Much ancient cultural output is associated with the fact of death and beliefs about the afterlife. So Death will be the running theme in my sections of Arts and Cultures Across Antiquity. We will study Gilgamesh's thirst for immortality, Sinuhe's autobiography told from the grave, Ancient Egyptian funerary practices, Achilles's choice between lasting fame or long life, Antigone's determination to bury her brother, Chinese burial practices, Roman theories of the afterlife, Hindu belief in reincarnation, amongst other things.</p> <p>Though this may be a gloomy topic, it is an ever-relevant one. As long as the human heart beats, the mind will wonder about what happens when the body dies. so long as humans love and form attachments, we will fear the loss of the people and things we love. But of course it is the living who are concerned about Death. It is the attachment to life that leads to the fear of its loss. So this course will very much be about the living as well as the dead. Human attachments (to other people, to rulers, to national identity, etc will be seen again and again in the materials we study. And while much of ancient art addresses the fact of human mortality, we also will see how that very fact inspires humans to extraordinary cultural achievement. Topics to be addressed (amongst others) in 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, painting, and sculpture). Written work and class discussion will develop and hone your critical thinking skills and your ability to construct reasoned and well-supported arguments.</p>
Davies, Lindsay	SENIOR 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 AS CRITICAL INQUIRY	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. Our methods will be a lively combination of reading, discussion, workshoping each other's essays, and effective revision.
Del Rosso, Lisa	WRITING AS CRITICAL INQUIRY	<p>Writing New York (ed. Phillip Lopate, 2008 edition) is the book and the course title as well. Writing New York is divided into three parts: Modern Stress & Perfection, Modern Love, 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>Modern Stress & Perfection: Working mainly from the article "Suicide on Campus and the Pressure of Perfection," by Julie Scelfo, which focuses on two young women, Kathryn DeWitt and Madison Holleran, Modern Stress takes its cue from you. Possible focuses: stigma of mental illness, social media, the college application process, SAT's, the particular stress on incoming freshman students, sexual assault, economic inequality, discrimination, personal and political upheaval and right now — living through a pandemic. There will be other articles I will give you, as well as your own research. This is a hybrid essay, so your opinion in the paper must be prominent.</p> <p>Modern Love: This hybrid essay comes from the New York Times Modern Love College Essay Contest. Your experiences so far in college, whether or not they were stymied by the pandemic, come into play. You will read the college essay contest winners from previous years, all of whom are published in the New York Times, and analyzing what it was about their specific experiences that made them universally appealing. Due to the pandemic, this topic can be broadened. Landmarks happen fortunately when the weather is warmer, and I can send you out and about. Students are to 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. Now that students are located in different places, you can elect to visit an NYC landmark virtually, and use it as a starting point to get to a more specific topic of interest. 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>

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Deutsch, Katherine	ARTS AND CULTURES OF MODERNITY	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.
Diamond, Peter	APPROACHES: SOPHOMORE SEMINAR	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. 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, both from the West and from East Asia. We will study the contemporary debate between realists, liberals, neo-Marxists, 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 indirect 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. The remainder of the course will explore problems associated with intervention, democratization, and regime change in the Global South. We will examine transitional justice measures in Argentina following the "Dirty War," as well as U.S. efforts to "promote democracy" in Chile and Nicaragua. Finally, we will examine the factors that have promoted and stymied democracy in the MENA region, focusing particularly on the use of social media during the Arab Spring. This is a remotely taught course, composed of "synchronous" sessions—i. e. simultaneous online meetings of the class with the instructor at a regularly scheduled time—and "asynchronous" assignments—i. e. work students complete on their own time. The course will be predominantly synchronous, but will also feature asynchronous discussion-forum posts or annotation exercises whose purpose is to enrich and to extend discussion occurring during our synchronous sessions.
Diamond, Peter	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 should not exceed 50 pages, excluding the front matter (Title Page, Abstract, Table of Contents, Acknowledgements) and the Works Cited List. • By March 18th, students submit a complete draft (with abstract) to the thesis director. • Students submit the final draft to their thesis director for grading and deposit by April 15th (including a copy in electronic form). • A thesis customarily includes: an Abstract, a Title Page, a Table of Contents, Acknowledgements (optional), the body of the thesis divided into chapters, a list of Works Cited, and Appendices (optional). <p>The seminar will consist of scheduled Zoom 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 roughly bi-weekly basis. 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 AS EXPLORATION	"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 "An essay is a thing of the imagination...it is the movement of a free mind at play." —Cynthia Ozick Writing is thinking. You will be writing essays in this course—not papers and not stories. Essays. The word "essay" comes from the French verb <i>essayer</i> , which means to attempt or to try. In the essay, contrary to what has likely been taught to you before, one uses writing as a way to attempt or try to understand something, make sense of something, testify to something, bear witness to something. To do this you must learn to really look at something, really see, and not just from your usual perspective. Essays in this course will grapple with questions of place, culture, and society, both local and global. Students will learn and master the core tenets of grammar and composition by reading and by writing voluminously. Informal writing tasks and responses will serve as generative material for formal essays, as will reading different types of texts, engaging in experiences and excursions outside of the classroom, and taking part in synchronous class discussions and activities. All of it—all of life—is fodder for writing and contemplation, which I hope you'll come to understand by the end of the semester.
Douglas, Leo R.	ENVIRONMENTAL STUDIES	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.
Dragomir, Cristina Ioana	GLOBAL WORKS AND SOCIETY: MODERNITY	This course examines selected major intellectual, philosophical, and political understandings in the modern world - from the opening of the 18th century down to the present. In doing so the course focuses on the development of the idea of social justice, and presents topics such as equality, race/racism, gender/sexism, casteism, anti/post colonialism. Proceeding chronologically, the course has three connected units; unit one presents the outline of idea of social justice, unit two early critical engagements of the concept, and unit three explores its contemporary critical views, focusing on environmental justice. Some of the questions to be addressed are the following: What is social justice? How did it change across the years? Who are the groups privileged and who are excluded from specific concepts of social justice? Looking to our own lives, and the contemporary context, we will consider how we are living, and how just is our world, and consider the life we hope to lead. We will explore diverse and interconnected philosophical, political, and religious/spiritual aspects, situating each work in its historical context and encouraging a critical assessment of representations of race, gender, and caste/class. Particular attention is given to developing students' critical thinking, textual analysis, presentation and writing skills, and to fostering class discussion. The class is primarily discussion-based, supplemented by lectures. Students are encouraged to take an active role in their own learning.
Dunks, Robert	WRITING AS CRITICAL INQUIRY	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.
Dyroff, Charlee	WRITING AS CRITICAL INQUIRY	A human encounters more ordinary experiences than extraordinary ones in a lifetime, so why do we pay so little attention to them? The soft hug of a sweater on a cold winter morning. The smell of coffee upon entering a hole-in-the-wall diner. A small child's bright pink mask. The pesky pebble that somehow slipped in your shoe. If we look closely, we can find solace, questions, ideas, and the building blocks of society all within ordinary objects, places, and people. In a world where COVID-19 has flipped normalcy upon its head, it's especially crucial to pay attention to the small details of everyday life as we figure out what is important; as we rebuild a new ordinary. Over the course of the semester, we'll learn various research techniques and push ourselves to think critically about the world surrounding us each day. We'll delve into journalism and creative non-fiction to understand how writing can operate both within and outside the realm of academia. Rather than approaching writing as an innate talent, this course will teach writing as a learned skill that can be developed with practice.

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Eaton, Faith Caroline	WRITING AS EXPLORATION	Writing as Exploration has two main objectives. The first is to develop self-confidence and fluency through the use of writing to express, explore, and develop ideas through a variety of modes, including informal writing (free writing, journal writing, etc.). The second objective is to practice the critical and analytical skills students will use throughout their undergraduate career. All papers go through multiple drafts, often with input from peers in addition to the instructor. "How funny you are today New York," reads the opening line of Frank O'Hara's 1964 poem "Steps," which goes on to declare: "all I want is a room up there/and you in it." These three lines—somewhat abstractly—capture the ideas that are going to drive our exploration in this class. We're going to be exploring New York—whether physically or virtually—but we're going to be doing it in relation to notions of being inside and outside. That may sound incredibly vague at the start here, but we'll dig deeper into what exactly it means throughout the semester as we use these concepts to examine ourselves, explore the city, and interrogate power structures. Over the course of the semester, we will use writing about New York as a jumping-off point for thinking about the connection between writing, place, and power. As urban detectives, we will experiment with free-writes, rants, personal narratives, and formal essays to develop confidence and fluency in communicating ideas and to hone your analytical and critical skills. Together, we'll work to cultivate a writing practice rooted in community, drawing upon one another's strengths and perspectives through workshops, peer-reviews, and rewrites. Yes, you've been writing most of your life by this point, but let's take the semester and get our bearings. One of the goals of this class is to re-introduce you to the practice of writing. Pushing beyond the formal boundaries of the five-paragraph essay, we'll consider how writing constitutes a thinking tool and unpack our pre-existing ideas of what it means to be a writer, evaluate and engage with the writing of others, and reimagine how college writing can look.
El-Ghobashy, Mona	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	Contrary to the popular equation of "medieval" with 'outdated' and tradition-bound, the pre-modern era is one of the most creative epochs in the history of philosophy. Between the 1100s and the 1600s, a variety of thinkers in China, West Africa, the Islamic world, Italy, England, and France made utmost use of the human imagination, authoring works that explored what an ideal society would be like. Philosophers thought up these "imagined communities" to critique their own societies and propose better ways of building relationships between human beings, and between human beings and the natural world. Some were directly inspired by Plato's Republic, others tapped into indigenous traditions of allegorical writing. With the Spanish, Portuguese, and English colonization of the Americas in the 1500s, a new genre of travel narratives fixated on the native peoples of North and South America, providing justification for both wholesale colonial destruction of native communities and new imaginings of pristine societies. In this course, we will read some of the most memorable, wildly varying stories of ideal communities. We start with a classical tale of a fisherman who stumbles upon a magical grove, then meet a group of birds searching for their leader; a solitary boy on an island who is raised by a deer; a walled city built by and for exemplary women; an unpromising boy who becomes a formidable emperor; a restless merchant-sailor consumed by wanderlust; a no-nonsense advice manual on how to be a feared yet loved prince; a community of islanders living in perfect equality and religious harmony; and an empress who presides over a society of talking animals. Far from escapist literature, these stories of "intentional communities" were written to explore major philosophical questions of the early modern era, including: is it best to immerse oneself in a busy social life or to disengage completely from other people? Are women entitled to the same authority and respect as men? What does it mean to be a good king or prince? Is it possible to eliminate class-, race-, and religion-based inequalities? Is one born into a specific community, or can one choose which community to belong to? This is a 14-week remotely taught course organized around intensive discussion of one or two texts per week. Each week will consist of two synchronous classes on Zoom, with one student presenting on the day's reading in each class session. The writing requirements are two take-home essays and two exams.

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Eve, Sean	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 your 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 combing 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. 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. 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. 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 reminders of what you value personally in the midst of the expectations and demands that come with the junior and senior year experiences. Like the rest of the course, they are intended to help you shape those aspects of your education that are self-driven and self- realizing, to manifest a parallel journey you take along side your more formal university studies that may be of equivalent creative and intellectual significance. Each component, the directed experiences, the documentation (videos, photos, music perhaps) the writing and bibliography, all these are meant to constitute evidence of a journey you plot out for yourself during the last few months of your year abroad, and which can offer you some sense of individual purpose with regard to the challenges ahead. This course is about claiming aspects of experience and expression, about identifying with your own emerging recognitions. JIRS is about coming to know yourself differently as a consequence of both your continuing education and the unique opportunities afforded by your time abroad.</p>

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Ferrando, Francesca	GLOBAL WORKS AND SOCIETY: MODERNITY	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 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. 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. 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 encouraged 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.
Fitterman, Robert	WRITING AS CRITICAL INQUIRY	Make no mistake, this is a writing class, and not a history nor political science class. As such, our emphasis is on writing—not only strategies for writing, but also ideas to confront, analyze, research and articulate. We’re living in a moment when there is an enormous amount of political and social turmoil to write about. We are in the midst of a catastrophic global pandemic and economic collapse that makes our health and our financial futures less stable. Also, we are witnessing the rise of the protest movement #BlackLivesMatter, propelled by several instances of police brutality. The term #BlackLivesMatter has been used to call out and rise up against the ongoing anti-black racism, white supremacy, violence, and prejudice against people of color at the hands of US institutions before and since Emancipation. I believe that the history of racial inequality is a topic we can teach each other about and possibly foster some positive change in the world. I am not a political scientist, sociologist, nor political activist. I am a writer and a writing teacher who has been moved by the events of the last several months, especially, and who feels it a responsibility for each of us to do what we can to make ourselves and others more aware. We will learn from each other—not as authorities on social change, but as curious, open-minded thinkers. That is our responsibility, in part, as citizens of an institute of higher learning. We won’t all begin with the same opinions, and we won’t all arrive to the same conclusions. The purpose of exploring this topic is to become more aware of the issues by reading, thinking, discussing, researching and writing. We will read several key texts, including: Keeanga-Yamahatta Taylor, James Baldwin, Frederick Douglass, Fred Moten, Angela Davis, Ibram X. Kendi, NourbeSe Philip, Bryan Stevenson and many others. Also, we will view several historical videos as a class and on our own. In addition to your participation in discussions and writing responses to the readings, you will produce 3 essays: 2 shorter essays and one longer research essay. Your research essay will be an outgrowth of your semester-long project where you will present to class a topic of your choosing related to our class theme. Additionally, each student will maintain an ongoing writing portfolio which will contain homework assignments, notes, essay drafts, etc. These portfolios will be submitted online, periodically. This course will be taught online entirely. Most of our classes will be on Zoom—it is required that you be present and have a secure internet connection. Please contact me if you feel like there will be problems with our class meeting time or connectivity issues. We need to see you! If you foresee a problem with being on video for our class let me know in advance. As a remote class, I have found that discussion is, of course, challenging but essential. We will make an extra effort to include all of the voices in our class and I’m confident that we will have lively discussions about our readings and presentations. In terms of writing itself, we will review several strategies for writing an academic essay and new approaches to research and “revisionism.” Additional we will review the organization of an academic essay and look closely at writing issues that are common to the class as a whole.

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Fulani, Ifeona	SENIOR THESIS	<p>Welcome to the second in a two-semester sequence of courses designed to help you write your senior thesis. As in the fall semester, this is a fourteen-week, remotely taught course via Zoom. 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 to consider submitting parts of it for publication.</p> <p>The following notes on the Senior Thesis are adapted for pandemic circumstances from the 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. 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 40-50 pages (or the equivalent). If a student wants to produce a longer work, they must explain their reasons in a Thesis Parameter Petition that should be approximately 300-500 words and attach the Thesis Prospectus. The Petition should be submitted to the thesis director by February 5 th. - By March 15th, students should submit a complete draft (with abstract) to the thesis director, who will provide feedback. - Students submit the final draft to thesis director for grading and deposit by April 15 th (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).
Gillespie, Michael	ARTS AND CULTURES TOWARDS THE CROSSROADS	<p>How we construct 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 (literature and art). The course is global in scope and will encourage you to explore connections among texts and among 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 a Shakespeare pastoral comedy to 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 a masterpiece moment of the Renaissance. Throughout, we will examine related artwork covering the period of the course. You will also undertake two special assignments: a workshop introducing you to medieval manuscripts, and a project encouraging you to look closely at a specific work of art for its personal connection to you. 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; Forum discussions; and a field trip, either in-person or online. In this second semester of the three-semester Arts and Cultures sequence, students will further develop their ability to interpret and appreciate a variety of 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>
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 and LS Core Alumni 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 layout, copy-editing, online design, professional writing, academic editing, 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 and Bobst administrative staff.</p>

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Gramer, Regina U	SENIOR THESIS	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.
Harouse, Janet	HISTORY OF THE UNIVERSE	Students in History of the Universe examine the nature of science as a way of looking at the world as well as to investigate the 'world' through historic perspectives. We examine the nature of matter, energy, space and time and the forces that continue to shape the Cosmos. Topics include starlife, planetary systems (including Exoplanets) and The Universe itself. The course begins with class discussion and examples of scientific thought and methodology. A retrospective survey on astronomers, physicists, philosophers, and mathematicians will provide a starting point for exploring the Universe. Our readings & discussions include the works of Avicenna, Ptolemy, Al Sufi, Newton, Curie, Einstein and Hubble to name a few. Through deliberative thought students acquire an understanding of modern science: its development and the methods, strengths, and limitations of science and the scientific method.
Hartman, Amie	WRITING AS CRITICAL INQUIRY	What are you curious about? What drives you? Are there topics or questions that keep you up at night? Have you ever had a burning question about something that wouldn't go away? Researchers in most disciplines would probably agree that a passion to understand is what drives research, and that the path to arriving at answers or the "truth" is never straightforward, but an ongoing and recursive process. Often it means examining places of "incongruity and friction" in order to have a more complex understanding of any subject. Inquiry is defined as an "action" of seeking for truth, a process that is alive and active, which involves the work of a curious mind- one that seeks, thinks, reflects, questions and challenges and expands. This semester, you will research what you are curious about , what you are driven to know more about, what fascinates you, as you become active in seeking answers to your questions. For the first half of the semester we will read the NYU Reads novel Exit West by Mohsin Hamid as a way to focus our thinking and as a springboard to practice some of the habits of mind of academic inquiry. We will begin with an essay based on an interview and then move to a longer inquiry project for the second half of the semester that will be completed in stages. We will have classwide and small-group discussions and collaborations, and you will turn in regular short assignments to practice and develop your skills as writers and researchers. By the end of this course, you will have strengthened your skills as a writer not just through writing, revising, and peer-reviewing, but by examining the rhetorical strategies of others, and questioning the role that writing plays in the world today. I encourage you to use the first several weeks of this course as a time to locate a topic that fascinates you, and to use your interest as the fuel you need to take your writing to the next level as you work on your final project. I also hope that, as this class progresses, you begin to turn a critical eye toward not just the course material, but the world around you.
Hatcher, Jessamyn	SENIOR SEMINAR	No Course Description Available
Hatcher, Jessamyn	SENIOR THESIS	No Course Description Available

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Heiser, Erin	WRITING AS CRITICAL INQUIRY	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; in their own writing, students are expected to incorporate a broad range of primary and secondary sources to develop and support their increasingly complex ideas. Students are familiarized with a wide variety of possible 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. The focus of this Writing II section will be on the 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). 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 songs, advertisements, 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? These are important questions to ask, perhaps now more than ever, in this age of digital media and viral messaging. 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. The class has three components: synchronous class discussion, discussion forum participation, and writing workshop. In the class discussions you're expected to come to each Zoom session having done the reading and be prepared to discuss. Together we will delve into the meanings behind these texts and use literary, academic and scholarly writing to help inform our understandings. Some sessions will be spent discussing the formal elements of writing, particularly writing academic papers that incorporate sources with a variety of opinions or claims. This is the "research" component and the instructor will spend time discussing the formal aspects and mechanics of this. During Writing Workshops (which will be held via Zoom on most Thursdays throughout the semester) students will share their work with each other in small groups. Whether we are workshopping student writing or analyzing published texts, the format of the class will be discussion-based. In other words, this is not a lecture course. You are expected to participate fully every session.
Hoffman, Ari Ross	GLOBAL WORKS AND SOCIETY: ANTIQUITY	This course examines the complex, challenging, and enduringly relevant thinking about society and culture that was at the heart of what we have taken to calling the 'ancient world.' This period, from the very beginning of recorded history to the end of the great empires of antiquity, is foundational for understanding the world we live in today. The ancient world was interconnected, globalized, and often avant garde in ways that remain resonant. In ways energizing and problematic, their insights into how we should live continue to shape our experience deep into modernity. This course will pay special attention to both the strangeness and relevance of antiquity. By this I mean the ways in which works at a long temporal remove are both familiar and foreign, precedents and paths not taken. Ancient texts are both mirrors onto how we live now and windows into a different time entirely. It is easy to look at the texts of the past as static and solemn. We will take the opposite approach and focus on those dimensions of these works that are fluid, dynamic, disconcerting, or radical. Even as we firmly delve into cultural context, we will be alert to the afterlives of these formative texts, and the ways they continue to haunt and inspire us. Many critics and thinkers have described our moment as one of crisis, in need of restoration, reimagination, and renewal. Such tasks are impossible without returning to the origins of our concepts of things like the state, society, culture, history, and the role of religion, and the rule of law. These in turn are built on even deeper investigations into the nature of personhood, the nature of the divine, and the hunt for justice. We will focus on close reading of both literary and visual texts and the practice of interdisciplinary modes of analysis. Our thinking will be cross-cultural as we develop connections between various parts of the world, discussing different traditions through diverse genres, including literature, the visual, plastic, and performing arts. This course will provide a foundation for future study in the Global Works and Society sequence as well as the humanities more broadly.
Hogan, Brendan	JUNIOR INDEPENDENT RESEARCH SEMINAR	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? 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. This course essentially engages in a dramatic rehearsal of your senior thesis. Thus, you will provide written reflections on readings, as you would in summarizing readings for your own use for a thesis project. You will also compile an annotated bibliography that can be utilized in your future research and be asked to attempt a vision of what a larger thesis may look like based upon your research and writing this semester. And most importantly, you will write a short research paper based upon independent, self-guided, research. 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, video conference meetings will also be utilized to discuss our respective ideas and you should plan on several meetings this semester

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Hogan, Brendan	SENIOR THESIS	This seminar is organized around the goal of completing the senior thesis project begun in the fall semester of your final year in the Global Liberal Studies program. This goal requires both the intensive writing, editing, and rewriting of the material constituting your thesis chapters and the regular presentation of your thesis ideas as they unfold in a public presentation format. Class meetings will be used for presentations and to workshop challenges and strategies of meeting the demands of a senior thesis in a collaborative atmosphere. The course requirements include active participation in the dialogue following each presentation. The course hour requirement will be met by required private tutorials as often as once per week until the thesis is completed. The schedule of these meetings will be flexible as the needs of the seminar and the writing process are assessed throughout the semester. In addition, we will continue to have guest speakers and to organize outings and visitations of relevant public lectures and exhibitions.
Horan, Molly Catherine	WRITING AS CRITICAL INQUIRY	I come back to this quote when considering the often underestimated power of film and television. On its face, it inspires more questions than it can answer. Did people really need a sitcom to respect the humanity of a group of people they believed they were unfamiliar with? With the advent of the 21st century and the incredibly swift rise of technology that came with it, we've become more connected to people across the globe than ever before. Yet, study after study shows most people still spend their lives surrounded by people who look like them and share their religious, political, and cultural beliefs. This means film and television remain incredibly important vehicles for exposing their audiences to not just new ways of thinking but new ways of seeing different communities. As isolation, even pre-Covid becomes more common, film and TV can be important vehicles for understanding oneself. This can happen when a character's identity sparks a sense of recognition that leads to personal growth or seeing yourself represented on screen validates your experiences. In this class, you will become a cultural critic, reading texts ranging from personal essays to reviews to sociological and psychological tracts. These readings will consider the power of pop culture to aid understanding of oneself and others. This is not a film studies class; though we will dip into film theory and the history of television, familiarizing yourself with and creating your own cultural criticism is all in service to hone your skills as a writer. To that end, we will also be considering how exploring film and television can be integrated into memoir, profiles, and the literary journalism essay.
Hornig, Susanna	WRITING AS CRITICAL INQUIRY	Our writing workshop will focus on creative nonfiction as a method for critical inquiry. Together, we will examine published work as mentor texts and models for craft, technique, and style. Our close reading and analysis will provide you with tools and resources to create your own original pieces. Weekly informal reading and writing exercises, and guided research methods will help you generate material which you will develop into full drafts to be workshopped by the whole class. After being workshopped, you will revise and polish your pieces independently, then submit them for grading. My goal is for us to build and foster a safe, supportive, and inclusive community of writers this semester. And I'm so excited that we'll be collaborating together. Imagination, creativity, active listening, respect, close reading, discussion, participation, and peer feedback are crucial to our collective work. Each individual has multiple roles here. As a writer, complete all of the assignments with care and thoughtfulness, challenging yourself to be a better thinker and writer. As a reader, read assigned texts with care and attention, be they published or a peer's material. Annotate as you read. Look up what you don't know. Ask questions of the text and bring these to class. As a citizen of this class, come prepared for each synchronous class session and submit all assignments on time. Be prompt and participate actively in our shared online spaces. Be respectful of our community's feedback, opinions, and ideas. Show evidence of your learning.

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Horng, Susanna	APPROACHES: SOPHOMORE SEMINAR	<p>This seminar examines storytelling, adaptation, psychoanalytic and cultural theory through fairy tales. Our journey will uncover archetypes, symbols, cultural metaphors and morality in fiction, creative nonfiction, poetry, film, and art by feminist, postmodernist, and YA writers and artists. We will apply psychoanalytic and cultural theory to unlock storytelling. Formal assignments will include the design and execution of a robust creative project, and the practice of adaptation and applied theory. This course is for storytellers, writers, and artists, and will provide a foundation for the creative thesis. Our journey will examine a spectrum of 20th century theory beginning with psychoanalysis, moving to cultural history, and then ending with postmodern philosophy. We will start with Sigmund Freud, the father of psychoanalysis, which will serve as the basis for exploring Bruno Bettelheim's adaptation of Freud's theories in analyzing fairy tales. For comparison, we will read selections of Carl Jung's interpretation of psychoanalysis. This will serve as the foundation for understanding Marie Von Franz's application of Jung's theories specifically to fairy tales. To contrast the psychoanalysts, we will examine the theory of cultural historian Robert Darnton and close with the postmodern philosophy of Jean Baudrillard. To exercise our understanding of these theories, we will apply them to the following fairy tales: Little Red Riding Hood, Bluebeard, Snow White, and Sleeping Beauty. We will examine these four fairy tales in depth, comparing their traditional Perrault and Grimm narratives with revisionist interpretations spun by feminist, and postmodernist writers and film directors. I am excited for you to exercise your creativity by designing your own creative project and adding your voice to the canon.</p> <p>My goal is for us to build and foster a safe, supportive, and inclusive community of storytellers this semester. And I'm thrilled that we'll be collaborating together. Imagination, creativity, active listening, respect, close reading, discussion, participation, and peer feedback are crucial to our collective work. Each individual has multiple roles here. Complete all of the assignments with care and thoughtfulness, challenging yourself to be a better thinker and writer. Read and watch assigned texts with care and attention, be they published or a peer's material. Annotate as you read. Look up what you don't know. Ask questions of the text and bring these to class. Come prepared for each synchronous class session and submit all assignments on time. Be prompt and participate actively in our shared online spaces. Be respectful of our community's feedback, opinions, and ideas. Show evidence of your learning.</p>
Horng, Susanna	EXPERIENTIAL LEARNING	<p>This seminar is the academic component of your internship in the field of your choice or will give you the opportunity to research your field of interest. Every week, we will 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 or the field of your choice. You will be required to observe, research, and reflect on your experience and learning. You will also be required to conduct two fifteen-minute informational interviews by video chat or phone 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. 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. 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>
Isikara, B. Guney	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. 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. 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>

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Jaeckel, Johann	APPROACHES: SOPHOMORE SEMINAR	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. 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, comparative advantage, supply and demand, et cetera, while seemingly technical in their definition, convey particular implications when applied to questions of economic development. 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.
Jaeckel, Johann	SENIOR THESIS	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. After a brief review of the research methods and skills required to successfully complete the senior thesis, students will make in-class presentations of their work. The first round of presentations provides an opportunity to present the overall contours of the thesis project, to document prior work, as well as to discuss possible research questions and hypotheses. During the second half of the semester student presentations focus specifically on a refined version of their thesis prospectus. In addition, students will meet individually with the instructor throughout the semester for detailed advice and guidance.
Jelly-Schapiro, Joshua	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<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. 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? 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 universal.”</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>
Jones, Gerceida	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).

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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.
Julia, Roxana	SENIOR THESIS	The Senior Thesis seminar is the second of a two-semester sequence designed to guide senior Global Liberal Studies (GLS) students in the Politics, Rights and Development (PRD) concentration through the writing of a thesis on a global subject of their choice that will serve as a conclusion of their studies at GLS. The seminar will consist of a series of workshops and individual tutoring meetings designed to help students engage in independent inquiry, convey and refine prior research, strengthen their research and academic writing skills, and communicate the results of their research effectively both orally and in writing. Thesis guidelines, specific format and other relevant information will be discussed in class and posted in the course's NYU Classes site.
Kain, Philip	FIELDWORK SEMINAR	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. This course is delivered online asynchronously except for the required tutorial meetings with the instructor. Since you will be working during part of the semester this will also allow you greater flexibility. 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. The second part of this course will be bi-weekly or so assignments (blog posts and written projects) that help you reflect on and develop your personal learning goals. This includes small projects as well as journal entries. The third part of this course is a tutorial where you will meet one on one with your instructor to discuss your project. We will cycle through each component during the semester.
Karavitis, Gerasimos	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	In this course, we will study some of the emblematic texts of the medieval times and the early modern era. We will study a period of time from the 5th century to the 17th century. The selection of these texts has been made with reference to major events in human history: the Rise of Islam, the religious wars of the High Middle Ages, the Black Death, the Renaissance, the Protestant Reformation, the Encounter, and the English Civil War. Stated in the most general way, our aim will be to explore a set of ideas that develop around these events, which were truly global in the scope of their effects. The set of themes we will explore includes: just war theory, natural rights, the issue of slavery, feudalism, the freedom of conscience, political realism, the contest of mysticism and science, codes of prudence, humanism, popular sovereignty, the question of what if anything makes political authority legitimate, and the question of whether human beings have a right to resist political authority. More specifically however, the course traces the development of a long standing struggle between two "social-imaginary significations": heteronomy and autonomy. Heteronomy means the rule of the other; autonomy the rule of the self. We will look at how discourses that were dominant during the medieval and early modern eras occluded the power of human beings to govern themselves, especially in the realm of politics where self-government implies democracy. Yet we will also explore instances in which the signification of autonomy endures during these eras, even if it does so in occulted form and on the margins. In doing so, our aim will be to understand how these traces of autonomy might have nourished the development of ideas which later comprised the Enlightenment.

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Karavitis, Gerasimos	GLOBAL WORKS AND SOCIETY: ANTIQUITY	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. 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.
Karbiener, Karen	ARTS AND CULTURES TOWARDS THE CROSSROADS	<p>I would vote for Bach, all of Bach, streamed out into space, over and over again. We would be bragging of course. --Lewis Thomas, <i>The Lives of a Cell: Notes of a Biology Watcher</i> (on what message to send to an extraterrestrial civilization)</p> <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 <i>Oroonoko</i>. By studying the best that we humans have done, then, you may come to recognize the best that you can be. A theme for this class is elegantly provided by Johann Sebastian Bach, who 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 <i>Grove Dictionary of Music</i>. "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 similarly inspire and open possibilities for you. Broadly speaking, this course is an introduction to the close reading and analysis of a selection of the world's great cultural achievements. We will study material from a range of genres, periods, and cultures, and test a variety of interpretive strategies. The course is required because it develops skills and ways of thinking that will be of great use at NYU and beyond: how to be a careful reader, a strong and confident writer, and a convincing critic. It's an important building block in one of the major missions of the Global/Liberal Studies programs: to enable you to become an informed and engaged citizen of the world. By studying the best that we humans have done, I hope you'll be inspired to be the best that you can be. Experiential learning is an important part of my pedagogical approach, and has historically served as a defining feature in the way I have taught this course. A remotely taught course taught poses challenges to practitioners of on-site pedagogy--challenges I have enjoyed meeting while planning for our unusual Spring 2021 semester together.</p> <p>Here's the plan: instead of venturing out into the city this semester, we will enjoy some of NYC's most memorable cultural experiences from our own desk chairs. Though we may not be able to visit a mosque, NYU Islamic Center Scholar in Residence Imam Suhaib Webb will give us a personal introduction to the Qur'an through recitations and his own style of down-to-earth explication. We may not be able to see a performance of Shakespeare's <i>Macbeth</i> together, but we will tour London's Globe Theater and have a workshop of <i>Macbeth</i>'s infamous "Tomorrow" speech from its stage. You'll also visit two world-class archives--the Morgan Library and NYU's own Special Collections--as you try gold leafing for yourself and learn to interpret your own medieval manuscript leaf. As a fun interlude, we'll critique <i>Padmaavat</i>, a 2018 Bollywood film based on a medieval Indian epic by Malik Muhammad Jayasi, with the help of a Bollywood insider. In an effort to remind you that you are an important part of the learning process, and to encourage active learning and collaboration even though we must remain behind our own screens, this course utilizes a student-centered approach borrowed from 'problem-based learning' pedagogy. Six of our sessions will be driven and shaped by your own questions regarding our readings and experiences, and your reactions to your classmates' responses; I will serve as guide and respondent. Additionally, I sincerely hope that you feel welcome to introduce yourself during office hours, and return to discuss our readings and your ideas. Together, let's test and expand the supposed limits of learning 'remotely.'</p>
Kemerli, Pinar	SENIOR THESIS	No Course Description

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Kiceluk, Stephanie	ARTS AND CULTURES TOWARDS THE CROSSROADS	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 development. 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.
Kola, Azeta	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	This course, the second of the Social Foundations sequence, provides a global historical approach to some of the most fundamental and revolutionary ideas that emerged from the rise of Islam in the 7th century through the Scientific Revolution in the 17th century. We will study classic texts written by St. Benedict of Nursia, Muhammad, Ferdowsi, Pico della Mirandola, Thomas Hobbes, Bartolomé de las Casas, and Galileo Galilei, placing them within the context of their own time, while testing their ideas from a cross-cultural and interdisciplinary perspective. We will answer questions such as how did humans interact with one another and the physical environment in which they lived, what was their relationship to their society, government, kings and princess? What role did politics and the divine play in their lives? The students will become familiar with these major intellectual themes and concerns of past world civilizations stretching a millennia.
Kolisnyk, Mary	WRITING AS CRITICAL INQUIRY	<p>This course continues the work of Writing I in developing your writing for the university community and beyond. We will draft and revise 2 essays, each derived from a distinct series of drafting exercises (including close reading and rereading, writing of various kinds, and research) that will give you opportunities to notice and explore, to express your views and to argue with others', and most importantly, to find new avenues for inquiry. All this with a view to developing your reactions and beliefs into well-crafted essays that reflect mature and unique responses to a selection of readings (most to be chosen by me) and contemporary cultural phenomena (more likely to be chosen by you). Together we will work on becoming more aware of how different aspects of essay form can help us think our way from simple observations to ideas, from passive curiosity into active, writerly inquiry and a fuller sense of how a writing process can help make you more independent students. The primary goal of the course is to give you opportunity to practice new approaches to writing that will develop your range as a writer.</p> <p>Each aspect of the course should help you make complex texts accessible, and complex problems more manageable. Your job is to do all the assigned work, being as aware as you can of the writing and thinking choices that you make as you proceed; you'll be invited to write about this occasionally as well. My job is to introduce some new ideas and readings, to guide you through some strategies for becoming more confident critical analysts, and to support your development as writers who can participate in academic conversations. The course will begin by examining texts about how we learn, and will proceed into skilfully researched inquiries into how we construct identities in the 21 st century. The inclusion of research in your writing means that you will be working with more texts in each drafting process than you probably did last term. Understanding manage multiple sources in your writing without losing track of yourself in your writing will be a</p>
Kreindler, Katharine Rachel	ARTS AND CULTURES ACROSS ANTIQUITY	Ancient peoples produced some of the most striking and significant works of art known to man. In antiquity, many marveled at these great works, including literature like The Iliad and The Book of Songs, architecture like the Great Pyramids at Giza, and visual arts like the Aphrodite of Knidos and the Prima Porta of Augustus. In this course, we will examine great works of literature, poetry, epic, visual and plastic arts, and architecture. Our goal will not simply be to gain an appreciation for the aesthetic and technical excellence of these works, but we will contextualize, analyze, and interrogate these works to better understand the peoples who produced them, along with their institutions, cultures, and lived experiences. This class, the first in a three-course series, will cover materials from the ancient Old World. Chronologically, we will examine materials that span the Neolithic Period to roughly 400 CE, approximately when three great empires, the Roman, the Gupta, and the Han, came to an end. We will cover a broad geographic area, examining materials from the Middle East, Egypt, Greece, Rome, India, and China. We will adopt a broad geographic approach in order to compare and contrast ancient works and peoples; this approach will highlight some of the commonalities of ancient experiences, while also illustrating the unique aspects of each culture. In order to connect different peoples, cultures, and experiences, this course will be organized thematically. This means that we will not proceed chronologically, nor will we examine each region in isolation. Rather, the course will be broken up into five thematic units, which will provide cohesion to course materials and will relate course materials to concentrations of the Liberal Studies program, such as politics, economics, religion, and identity. As the first course in a series, we will interrogate how these great works have influenced, and continue to influence, later cultures. In fact, many of the works that we will study in this course still exert immense influence today. Therefore, in addition to contextualizing each work of art, we will examine relationships between antiquity, the more recent past, and the present day.

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Krimper, Michael Jason	ARTS AND CULTURES TOWARDS THE CROSSROADS	What is humankind? What, if anything, distinguishes human being from other animals, life forms, and matter? And how have aesthetic or literary forms of creation sought to answer these questions and explore the place of the human in the universe? For thousands of years, world civilizations have sought to determine the relationship between humanity and nature, the cosmos, or the divine 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 literary, social, and political significance for the humanities and liberal arts can still be felt today. In this section of "Arts and Cultures towards the Crossroads," 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, such as the Middle East, Asia, and the Americas. 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 inform contemporary debates about the question of the human within the era of globalization.
Kryluk, Michael Craig Victor	GLOBAL WORKS AND SOCIETY: ANTIQUITY	Introduces students to the ancient world and ends with the dissolution of the Western Roman Empire, the Gupta Empire in India, and the Han Dynasty in China. This course takes a global perspective and uses an interdisciplinary approach, and part of its aim is to explore enduring questions such as the relation between the individual and society, between justice and power, and between humanity and the divine. The ancient societies from which the texts emerged are as much objects of study as the ancient texts themselves. Students consider many ideas with which they might not agree, and they ask how these earlier conceptions speak to their own lives and connect to the world today. Students are encouraged to distinguish between understanding a text in its historical settings and engaging in broad historical criticism. Accordingly, writing assignments strive to strike a balance between close reading and comparative assessment. In addition to drawing on seminal texts from the Mediterranean world and the Middle East, instructors give extended attention to at least one Mediterranean/non-European culture.
Kukushkin, Nikolay	LIFE SCIENCE	What makes our species, Homo sapiens, special among others that inhabit planet Earth? To put this question into perspective, we will go as far back in time as biology can take us. The first half of this class will begin at life's origins 4 billion years ago. We will trace the evolutionary path from simple molecules to replicating cells, from microorganisms to plants and animals, and finally from the earliest animals to human ancestors, always asking the same question: how does our own lineage stand out among the infinite ways to be alive? By understanding other species, past and present, we will learn more about our own. In the second half of the course, we will examine the origins of human mental function. Beginning with the basic organisation of a nervous system, in this part of the class will aim to unify the biological understanding of the brain with theories of language, consciousness and cultural evolution. In addition to the lecture series, the class features activities and group projects designed to accompany the ongoing topics. These projects will require a combination of analytical thinking and creativity, and will help us learn more about the natural world and the modern scientific process

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Lagerweij, Johannes	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<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?</p> <p>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 agents 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>
Lamoureux, David L	PRINCIPLES OF MACROECONOMICS	<p>This is part of a two-semester introductory sequence dealing with economic principles. The course introduces basic concepts of macroeconomic theory. Topics include unemployment; inflation; aggregate demand; income determination and stabilization policies; fiscal and monetary policies; and the Keynesian monetarist debate over stabilization policy. This course will be based primarily on textbook readings and lectures. Occasionally, additional articles or news stories on current events may be assigned as supplemental material</p>
Langer, Irina	WRITING AS CRITICAL INQUIRY	<p>Writing is always a process. The process can be agonizing at times, but to quote Angela's Ashes author Frank McCourt, "easy writing is vile, hard reading." The class is designed to expand your ideas about writing, rewriting, and broaden your choices for creating a college-level essay. This course is a continuation of the work that you began in Writing I, with the main objective being to develop and refine the skills necessary for writing a university-level research paper. Whatever your current writing ability or background, this course will increase your self-awareness as a writer, encourage your curiosity about research, and sharpen your persuasive use of evidence.</p> <p>Reading assignments and writing assignments are designed to focus upon these skills, as well as encouraging critical thinking. Part of this class is a writing workshop, not a lecture, so your active participation and commitment are necessary at all times during the semester. Some classes begin with a five-minute free writing warm up exercise, so it is important to be on time.</p> <p>Our class will focus much more on your ideas than it will on the mechanical aspects of writing. We will, of course, review basic grammar rules on an as-needed basis, but mainly activities in this writing class, both in the workshop and homework, will involve reading, discussing ideas, and writing informally in preparation for producing formal research essays.</p>

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Larsen, David	ARTS AND CULTURES TOWARDS THE CROSSROADS	With the founding of the first Islamic polity in 622 CE, a new era of cultural interpenetration finds expression in a global literature of wandering and seeking and losing and finding. Across the genres and traditions, the opening up of new spaces is a persistent motif. Some spaces make new forms of social organization possible, while others embody the fantasy of escaping society altogether. Whether a built environment (like a city), an unsettled territory (like a desert island), or a mystic realm (like the afterlife), the exploration of new spaces gives this class its title, theme, and itinerary.
Lin, Cammie	WRITING AS CRITICAL INQUIRY	In this course, we will inquire into the nature and experience of identity and coming of age. Core questions include: Are identity and coming of age distinctly Western concepts, or are they global experiences? What is the relationship between identity and coming of age? When and how does one come of age, and does it happen, as for the narrator in the epigraph above, all of a sudden, without the slightest flicker of a doubt? 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 personal narrative, a text-in-context essay, and an in-depth, multi-modal 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.
Lin, Cammie	LIBERAL STUDIES ELECTIVE	Service Learning Seminar 2 is the second course in a two-semester sequence for students selected to participate in the year-long Liberal Studies Service Ambassadors program. The seminar integrates intensive weekly service practice with academic coursework and field-based qualitative research. Students who have applied and been selected to serve as a Liberal Studies Service Ambassador partner with organizations across New York City to address social issues in the areas of education, health, and the environment. In this mandatory seminar, Service Ambassadors engage in rigorous coursework meant to ensure that the service learning experience fosters transformative growth for the student—academic, intellectual, experiential, and personal—and meaningful outcomes for the partnering organization. Building on Paulo Freire's notion of praxis—a continual cycle of transformative action and reflection—we will examine how our service engagements impact our communities and ourselves. The first semester in the Service Learning Seminar sequence focused on developing an understanding of the community, issues, and needs at the service learning site and cultivated a critical self-reflection practice to deepen understanding of one's self in relation to it. This second semester builds on that foundation, adding theoretical lenses and primary research to transform the service learning experience. The seminar coursework, then, will serve not only to deepen the service learning experience, but also to foster the kind of critical thinking and academic skills that will serve the Ambassadors in their advanced coursework and beyond—and moreover, will shape the way they understand the world and their place in it.
Longabucco, Matthew	APPROACHES: SOPHOMORE SEMINAR	Welcome to our Approaches course: 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.
Longabucco, Matthew	SENIOR THESIS	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.
Lumley, Coral Anne	ARTS AND CULTURES TOWARDS THE CROSSROADS	While questions of gender identity and sexuality may seem "modern", love, sex/uality, and trans/gender have always been important elements of the human experience. Artists and poets have long been interested in how gender and sexuality fit into romantic love and sexual impulse—experiences that seem to transcend the understanding and control of humans. Perhaps it is our limited control over these elements of the human psyche and body that has resulted in love and romance becoming one of the most written-about subjects in history. To better understand the social and artistic history of love, sex/uality, and trans/gender, we will read texts and study art that explores romance, gender roles, and the LGBTQ+ experience in global contexts.

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Mahootian, Farzad	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	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.
Mahootian, Farzad	SCIENCE OF TECHNOLOGY	Science and technology have progressively broader and deeper impacts on the social, cultural and personal lives of increasingly larger portions of the world's population. As information technology becomes more integral to the major organizational structures and functions of contemporary societies, we become more acutely aware of the role that science and technology play in shaping our emerging global civilization. Correlatively, political, social, religious and esthetic values significantly shape the progress of science and technology. Historical investigations of discoveries and inventions have demonstrated profound mutual influences between human values on the one hand, and science and technology on the other. Our approaches to understanding the complex mutual influences between science, technology and society must necessarily be both interdisciplinary and global. 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. It is my hope that we as a class, and you as individuals will seek to integrate the variety of perspectives suggested by, but not limited to, natural and social sciences and the humanities. Modern science originated from the dialogue between civilizations, different cultures. Similarly, it progresses in the interactions among disciplines and continues to be driven by cultural imaginaries. So it is natural that future technologies arise from future interactions and dialogues. A variety of perspectives must be engaged to understand the sources and drivers of technoscientific change.
Manko, Vanessa K	WRITING AS CRITICAL INQUIRY	In Writing as Critical Inquiry we will develop our skills in analysis and argumentation by exploring the ways in which the ideas of others can be incorporated into our own writing. We will read and discuss longer, more challenging texts; in our own writing, we will incorporate a broad range of primary and secondary sources to develop and support increasingly complex ideas. We will examine a wide variety of possible resources at the library and learn the mechanics and conventions of the academic research essay. This course will have a specific focus on ritual. We will 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, Driver, Eliade, Euripides, Freud, Grimes, 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, Lawrence	GLOBAL WORKS AND SOCIETY: MODERNITY	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?

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Martin, Eduardo	ARTS AND CULTURES OF MODERNITY	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, 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.
Martin, Kristen	WRITING AS CRITICAL INQUIRY	In this section of Writing as Critical Inquiry, 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, and Jenny G. Zhang. 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.
Masri, Heather	SENIOR THESIS	During this course, you will complete the Senior Thesis that you began writing in the Fall Senior Colloquium. The timeline is short, and you have all taken on ambitious projects, but you have the advantage of being part of a close-knit writing group made up of other students in your concentration--as well as your professor, who will provide individual meetings on a weekly basis. You are well on the way to creating a substantial, professional-level work of scholarship that draws together the threads of your interests, experiences, and ideas. As well as being a significant achievement in itself, your thesis will also be a stepping off point as you look forward to the next chapter of your personal, intellectual, and professional life. This second semester course will be structured similarly to the Fall Senior Colloquium, but will focus more on workshopping drafts (synchronously and asynchronously) and on individual conferences.
May, Thomas J.	WRITING AS EXPLORATION	This writing course is designed to challenge your analytical abilities as writers and to measurably improve the quality of your academic writing by the end of a single semester. It takes the form of an investigation into the power of images and the difficulty and importance of translating images into words. Together we'll translate paintings, poems, buildings, billboards, films, economic systems, music videos, and memes into a common language so we can discuss them alongside each other and make arguments about how they relate. This is a course for making unexpected connections and seeing in new ways through the act of writing. By reading, watching, speaking, and writing about works of art and the world, you'll hone your facilities with language and develop arguments and new pathways of thought through your engagement with images and objects.
McBride, James	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	This is a remotely taught course which introduces students to philosophies, religions, politics, and economies of late antiquity, the medieval world, the Reformation and Enlightenment. Students will read foundational texts in the late Roman, Byzantine, Muslim, and West European Christian cultures with particular attention to the encounter of the West with Islam. Among the many topics to be explored are authority in medieval civil and ecclesial institutions, philosophical conceptions of God and the good, eschatological conceptions of history, Islamic political and social ideals, theories of representative government and the politics of power. Among the historical characters to be encountered are Constantine, Theodoric the Ostrogoth, Boethius, the Byzantine Emperor and Empress Justinian and Theodora, Muhammad, Thomas Aquinas, Machiavelli, Erasmus, John Calvin, Martin Luther and John Locke. This course will emphasize placing 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.

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McBride, James	APPROACHES: SOPHOMORE SEMINAR	This remotely-taught 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). As a basis for analyzing the discursive role of confession in political, religious, and social contexts, this seminar also examines the emergence and nature of human identity by studying the connection between language and psychosocial development from childhood to adulthood. 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. 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.
McCannon, Afrodesia	ARTS AND CULTURES TOWARDS THE CROSSROADS	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.
McCannon, Afrodesia	JUNIOR INDEPENDENT RESEARCH SEMINAR	Course Description and Objectives combined The JIRS course has one major objective with three major assignments to achieve its goal. The JIRS class is to prepare you for writing your senior thesis. It will do this by, acquainting you with ideas on how the ‘global’ applies to your studies, by helping you master research skills – which include the hunting down of appropriate materials, analysis and use of those materials; and by giving you practice in research writing that uses original source material.
Mejorado, Ascension	JUNIOR INDEPENDENT RESEARCH SEMINAR	This course is a concentration-specific, guided independent study in the context of a study group formed across different locations. I highlighted the word independent because your independent study is based on your own idea, and you are in charge of it. All I can do is help you follow a straight path to achieve your research goals. If your independent study falls within the categories of my own academic expertise or interests (exchange rates, international trade, economic growth and business cycles, technical change and its effect on employment, the European Union and its institutions) I will be able to supply a wealth of sources. I conceive this course as a two-pronged course with two parallel assignments. On the one hand, you will be working on your independent study from day one. On the other hand, and in order to give cohesiveness to the class as a whole, I have prepared a set of online weekly assignments posted on Forums (a combination of readings and comments on your classmates’ work). This course offers you the opportunity to start thinking about your thesis and write a tentative chapter or introduction. However, you do not begin the actual thesis in the JIRS. There is ample time in your senior year to complete your thesis. Ideally, the short essay and prospectus you have to write for this course will form the basis for your thesis, but there is no requirement to do so.

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Mejorado, Ascension	SENIOR THESIS	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 16 and submission of the complete thesis by April 15. From March 16 to April 15 students will analyze and provide feedback on each classmate's thesis work. After April 15 students will prepare readings to discuss in class as befits a typical seminar framework. These readings selected in collaboration with students will focus on the most pressing issues in the world today. At the end of the semester students will not only be knowledgeable of their thesis topics but will be able to explain and understand how today's economic forces are shaping tomorrow's world.
Meltzer, Mitchell	WRITING AS CRITICAL INQUIRY	This is the second class of the two semester writing requirement, focused on the skill and art of writing an essay based upon research. We will begin by developing together a basic background knowledge of the Constitutional politics of the United States while working on the basic skill of summarizing information. We will then attend to all the necessary steps in writing a research essay on any aspect, incident or personality related to this very broad subject. You will learn how to develop a coherent thesis, choose and access sources, evaluate their accuracy, and compose a persuasive readable essay.
Menghraj, Suzanne	SENIOR THESIS	We're here! It's the last semester of your senior year and we're going to see you through to thesis completion in fine form, no matter whether you are working on a traditional thesis or creative thesis and process document. Our main goal this semester, as last semester, will be to help you create a thesis—and, if you work on a creative thesis, a process document—that captivates you and your audiences; reflects your engagement with the arts, cultural production, politics, and ideas to which you've been exposed over the past three and a half years; employs innovative methods of expression and/or analysis; and shows how interactions between cultures have impacted your ways of seeing, reading, listening, thinking, and making. Last semester, we began by discussing and conducting a kind of inventory of the experiences, primary materials, and theories you've encountered that you have found most compelling. You narrated the primary materials and wrote brief reflections on how you understand theories relevant to your interests and especially to the primary materials you narrated. You were, by this point, able to take a first stab at an annotated bibliography, a curated list of the materials that influence your work. A draft prospectus laid out the question or problem your thesis explores—what your thesis is setting out to ask about its primary materials—and the creative methods (if you are working on a creative thesis) you intend to employ and content you intend to shape or how your thesis (if you are working on a traditional thesis) will use the materials listed in your annotated bibliography to explore the phenomenon you are seeking to see and understand more clearly. So that was last semester. This semester, we are seriously down to business. Our time together will be focused solely on workshops of your theses and, if applicable, creative process document. Each week, five days before we meet as a class, two of you will post to the NYU Classes "Workshop" page a substantial portion of your thesis. I explain below what "substantial" means. It is so important to produce as much work as possible for the class to review and discuss. You'll have two opportunities to do this before submitting your first full draft of your thesis on March 18. We'll then workshop your first complete draft once before your final draft is due on April 15. Those of us reviewing submissions will be expected to have read and written a letter of at least 300 words—and, if applicable, marginal comments—on each of two submissions each week. Letters will be due to those whose work is being workshopped at the very end of the class during which their work is workshopped. So if your work is being workshopped on February 9, you must post your work to NYU Classes (Workshop Thread) on February 4 and you can expect to receive—as a reply to your NYU Classes post—a letter from each of us on February 9, the day your work is up, posted at the very end of class (not before then). I hope it goes without saying that the materials we discuss this semester will be selected and created by you!
Moore, Carley	WRITING AS CRITICAL INQUIRY	How do writers and artists engage with visual and tactile texts like photos, selfies, clothing, movies, and cultural objects? 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? How can we see and read more deeply, carefully, and critically? In this course, we will immerse ourselves in two essay projects: a contextualized close-reading essay about a movie and a theoretical essay about a recent cultural and/or political moment. Along the way, we'll do lots of informal writing, keep a class blog, and write some prose poems.
Moore, Carley	EXPERIENTIAL LEARNING	This course extends the Fall semester's focus on place to placement as our subject of inquiry. Whereas City as Text provided you with experiences of place through readings, archives, discussions, and your own projects, this course will deepen your engagement in your internship placement or industry of study. In this course we will also consider the city, workplace culture, and its broader themes—gender equality in the workplace, local industry and globalization, labor policies, and so forth. Your own experiences and research will guide us throughout the semester and ideally connect with future areas of study and work like your senior thesis, senior seminars, and employment. This is a 2 credit P/F course.

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Morrison, Erin S.	LIFE SCIENCE	In this course, we will evaluate how fundamental principles of biology are integrated into our daily lives. This spring we will place a particular focus on the impact of SARS-CoV-2 and COVID-19. We will learn how to apply the scientific method and distinguish between evidence-based research and pseudo-science. The course will cover topics on molecular and cellular biology, genetics, evolution and diversification. Focus will be placed on the personal and global impact that major discoveries in biology have had on human health as well as on social, political and economic issues. We will also examine the ethical dilemmas that have arisen with new developments in biotechnology. The course will incorporate lectures, interactive labs, group discussions, and articles from primary and popular science publications. There will also be opportunities to observe and interact with the diversity of nature around New York City and other environments around the world. Over the course of the semester, students will learn to communicate their expertise and use scientific evidence to support their findings.
Mostov, Julie	DEAN'S CIRCLE RESEARCH SEMINAR	In 1989 the Berlin Wall came down and its fall presaged a moment of hope that we would be seeing a softening of borders around the globe, increased cross-border mobility, democratizations, and opportunities for greater knowledge sharing, collaboration on global challenges, and multi-cultural understanding. This hope appeared short-lived, as the promise of the European Union and the Schengen space, and thoughts of a peace dividend replacing cold war militarization did not materialize. Instead, fragmentation following the breakup of the Soviet Union and Yugoslavia and challenges felt by nation-states in the face of global capital and global economic and political crises led to a hardening of borders and narratives of exclusion and closure, the (re)emergence of walls, fences, and military presence. This flurry of construction, heralding what one journalist called "the new age of the wall," was matched by a gendered rhetoric of infiltration and contamination of otherwise safe spaces, criminalization of immigrants, and a politics of fear and suspicion. The practice of blaming economic and political hard times on others and, consequently developing elaborate narratives of otherness and mechanisms for separating, expelling or even liquidating the dangerous and guilty others is not new. Periods of deep crises emerge as moments of exclusion, attempts at (re)creating social cohesion, and opportunities to assert the need for new demographic policies. These are times in which to (re)ignite symbolic and physical border conflicts, reiterate who we are, name those "others" responsible, and focus on reclaiming "our" space. Nationalism, secession and separation, territorial integrity, sovereignty and citizenship (re)emerge as themes with heightened sensitivity and immediacy loaded with multiple meanings and implications. The outbreak of Covid-19 as a global pandemic and brutal police violence made public by Black Lives Matters and recent murders of Black people in the US have complicated this picture of hardening borders. New borders are emerging between people, communities, units of the US federal systems and across the spaces of Europe, Asia, and the continents of Africa and Latin America. At the same time, we are more aware than ever of our cross-border connections: from histories of enslavement, genocide, and displacements to border closures and authoritarian attacks on democratic institutions, from the impact of pandemics on our economies to our understanding of global supply chains and exploitation, from world-wide climate change and local consequences to citizen response networks, and from borderland violence to rich borderland cultures and cross-border creativity and knowledge production.
Nagle, Robin	ENVIRONMENTAL STUDIES	No Course Description Available
Naro-Maciel, Genia	LIVING IN THE ANTHROPOCENE	<p>"The central idea is to view the entire planet as an ecosystem, to see Earth as it is and not as we wish it to be" (Wilson, 2017, p. 193) "... Despite all of our pretenses and fantasies, we always have been and will remain a biological species tied to this particular biological world" (Wilson, 2017, p. 211) — E. O. Wilson</p> <p>"Only if we understand, can we care. Only if we care, we will help. Only if we help, we shall be saved."... "Every individual matters. Every individual has a role to play. Every individual makes a difference." — Jane Goodall</p> <p>With recent population growth and substantive consumption, our species has impacted the Earth to such an unprecedented extent that a new geologic time period has been proposed: the Anthropocene, or Age of Humans. This class investigates related physical (geological and geographical), chemical, and biological processes through global and local lenses, and over deep time. The diversification of life and the five past mass extinctions are explored in-depth, after which modern topics of conservation concern such as climate change, biodiversity loss, environmental health, and disease are focused on. 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 will experience events throughout New York City and beyond related to critical environmental issues, including local field trips, talks, and screenings that highlight course topics. Connections to juniors' global sites of study are emphasized to cover historical biogeography, biodiversity, and climate change in an increasingly human-dominated world.</p>

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Naro-Maciel, Genia	JUNIOR INDEPENDENT RESEARCH SEMINAR	In the Sustainability, Health, and the Environment Junior Independent Research Seminar, students will gain research experience and prepare for their GLS SHE senior thesis. In this online, asynchronous, two-credit course, students located around the world interact with their New York-based instructor and each other to learn key skills and explore potential thesis questions, topics, or related interests. Participants work both independently and with their instructor and peers to develop topics of interest on which to write an annotated bibliography, a research paper that might serve as a draft chapter of the thesis, and a prospectus outlining a potential thesis topic. Course topics are additionally explored through a mix of short recorded lectures, student- and faculty-selected readings, discussions, a presentation, peer-review, and other active learning techniques. SHE juniors are not required to finalize their ultimate thesis topic in JIRS, and ultimately their senior thesis topic must be approved by their senior thesis/colloquium instructor.
Navia, Patricio	JUNIOR INDEPENDENT RESEARCH SEMINAR	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 object (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.
Navia, Patricio	SENIOR THESIS	This course will help students refine their research projects and begin the process of writing their theses. In doing so, we will read some of the leading methodological and theoretical debates on political science, institutions and democracy. The objective of the readings is to help students frame their research interests in the most appropriate theoretical debate in the social science. The course should help students find the theoretical and methodological subdisciplines where their interests, questions and concerns will best fit. Theses can explain, describe/inform and/or propose solutions to problems, challenges and/or new developments. In the course of the semester, students should be able to identify and define what their contributions will be. To do so, they will need to determine what theoretical debate they will take part in, what methodological tools they will use and what empirical/policy contribution they will make in their theses.
Newman, Roberta	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. It is designed to complement and contextualize 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.
Newman, Roberta	SENIOR SEMINAR	In 1964, Marshall McLuhan posited the idea that the world was fast becoming a "global village," writing that "we have extended our central nervous system in a global embrace, abolishing both space and time as far as our planet is concerned." At the time, these statements seemed futuristic. Today, we read them as prophetic. In this age of digital media, it is difficult to deny the fact that we are all linked virtually in real time, in what is quite literally a world wide web. It is also difficult to ignore that central to the global village is its marketplace. Indeed, one of the primary uses of all media is to sell things. To a great extent, both the things we are sold and the ways in which they are sold to us reflect the ways in which we live: they have become central to our cultures, both local and global. And not only does advertising—the art and business of selling—reflect culture, it also creates it. In this seminar, we will examine global advertising both as a reflector and creator of culture. Focusing on content and context, we will explore the ways in which advertising functions within the global village on a number of different levels. Over the course of the semester, we will utilize concepts and techniques drawn from the fields of media studies, art history, anthropology, sociology, psychology, and marketing as well as our own first-hand observation and anecdotal evidence as tools to help with our in-depth study of advertising. We will begin the semester with an examination of theoretical works, followed by a historical overview of the development of the business and art of advertising. Specifically, we will look at the ways in which global advertising functions as both a unifier and as a divider. We will consider the advertising and marketing of a widely recognizable global brand--Coca Cola--among many others, to understand how advertising responds to cultural differences at the same time it promotes homogeneity. We will also pay some attention to the way in which ethnic and national identities may be informed, at least in part, by the world of advertising. Although several of our texts focus on advertising in the US and The UK, the theories, concepts, and history are all applicable to global advertising. We will be discussing global implications throughout.

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Ngomo, Paul Aaron Florent	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	This course explores emerging global spheres in contrasted worlds in motion, 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. The focus will be on major ideas that shaped cultures and territories undergoing major historical shifts. As we survey changing intellectual landscapes, beliefs systems and ways of explaining nature (Faith vs Reason, Witchcraft vs Science), light will be shed on clustered and often secluded worlds, each with its political, cultural, and religious orders, as they come into contact through large-scale transformations prompted by rapidly expanding horizons, transactions through conquest, commerce, displacement, diplomacy, and exploration. The cursory voyage starts with the coming of Islam and its apex during the Islamic Golden Age. We then move on to examine the structure of orderly government as expounded by Neo-Confucian political philosophers under the Song dynasty in China. Turning to Africa, we will explore precolonial political orders and epistolary politics between early modern African sovereigns and their European counterparts before pivoting to Europe's early modernity to examine (a) the tension between religion, witchcraft, and science, and (b) the age of exploration and the age of conquest and their impact on distant others in globalizing landscape. The final segment of the course will examine the distinctiveness of humanism and the nature political leadership before turning to debates on the scope of legitimate authority. Given the global and multicultural focus of the course, the thinkers examined are drawn from a variety of cultural sites and intellectual traditions.
Nickowitz, Peter	ARTS AND CULTURES OF MODERNITY	Arts & Culture: Modernity is an introduction to the artistic movements from the mid 17th-century through the 20th-century. In this section of Arts & Culture, 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. In each text we will explore ideas inherent to the movement to which it exemplifies, 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. 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 today and who we are.
Osinulu, Adedamola	AFRICAN CULTURES	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.

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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. 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>
Packard, Christopher	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 project of/about the industry/area/context in which the "work culture" occurs.</p>

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Packard, Christopher	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.</p> <p>Expect to assemble a digital scrapbook of primary sources this semester: photographs of your place, videos, and scans of ephemera you find in archives.. Expect to keep a research journal with weekly entries. Expect to spend time digitally searching through libraries. Expect to engage with people at your site, and to document observations by using basic ethnographic fieldwork techniques.</p> <p>One learning goal for this 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, and even strangers). 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>
Paliwoda, Daniel	ARTS AND CULTURES OF MODERNITY	<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. 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. 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 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 AS CRITICAL INQUIRY	<p>This first-year research-writing seminar is designed to make you more informative and persuasive in writing about social issues that matter to you and to your readers. Our shared encounters with course readings are designed to inspire your ideas and unique approaches to your own research and writing about a problem of your choosing. The centerpiece of this course is the long-form social commentary, a 10-15 page essay which will be the product of brainstorming, free writing, tailored research, interim writing assignments, workshopping, drafting, redrafting, and critical feedback from your instructor, fellow students, and yourself. By term's end, you will learn and practice basic research methodology by conducting strategic web-based searches and academic research. You will also learn and practice how to execute these methods into clear, narrative writing that speaks to issues of enduring significance.</p>
Pataki, Louis	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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Perell, Lucas	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	What historical factors led to the emergence of classical writings, understood here as the Great Works? How did these Great Works transform their societies? To what extent do they continue to influence and shape the fate of nations worldwide? This course will examine selected medieval and pre-modern texts that provide exceptional insights into state and government, God and religion, and societal relations. Our main objective is to understand the historical timing of their emergence, how such works challenged the status quo, and their contemporary manifestations. In this regard, we will study the rise of Islam and the teachings by Prophet Muhammad, the role of God in government according to Saint Thomas Aquinas, political satire through Thomas More's Utopia, Niccolò Machiavelli's views on republicanism and tyranny, Bartolomé de las Casas' denunciation of the Spanish Conquest, Martin Luther's critique of the Catholic Church, and Hobbes' and Rousseau's' differing views concerning the "social contract." Classes will consist of lectures dictated by the instructor. We will periodically watch films to engage in class conversations on the meanings, themes, and concepts found in the Great Works. Students should come prepared for class by doing all the assigned readings.
Piacente, Albert	GLOBAL WORKS AND SOCIETY: MODERNITY	This course will center on a single question: What follows if humanity is viewed as continuous with, not exceptional in, nature? We will begin by investigating how the philosophy that lead up to the 19 th and 20 th centuries and formed the focus of your previous GWS classes, as well as much of the philosophy in the 19 th and 20 th centuries, has been based upon the assumption of human exceptionalism. Particular attention here will be paid to a central concern from your last GWS class: how the possession of reason/language makes humans uniquely capable of moral and political action through freedom/democracy/consent. We will then challenge that assumption, focusing on three philosophers who themselves seem to challenge it, and in fact do challenge it, yet who ultimately yield to it (i.e. Nietzsche, Marx and Freud). Building on their work, attempting to glean from each what is the most salient in regards to our critique of human exceptionalism, we will then turn to that project fully to see what results might follow from a view of human life without freedom/democracy/consent at its heart. Authors such as David Lewis, Judith Butler, and Kwame Appiah on convention, conditioning, and performativity, Frithjof Bergmann on identity and freedom, Alasdair MacIntyre on the nature of practices, Richard Rorty on contingency in reason and morality, as well as Roberto Unger and Amartya Sen on fairness and inequality will all play major roles and take center stage. Ultimately our purpose here will be to disrupt many of the assumptions you bring to the course as a result of the GWS sequence, and more broadly, about identity, freedom, mind, reason, justice and truth. We will disrupt them by using the above authors to deflate their importance. We will proceed via a close reading of texts prior to class (see course schedule) which is then brought to bear in lecture, question and answer and open-format discussion. You are expected to do all assignments as well as both to attend classes and participate. At times participation will be voluntary, but at other times not (you may get called on), depending upon the level of engagement of individuals and the class as a whole. The point of participation is to bring multiple perspectives to bear in order to achieve a more full experience of the material but also to allow students to appreciate more fully the views of others when focusing on their own, individual, written work.
Piacente, Albert	JUNIOR INDEPENDENT RESEARCH SEMINAR	This JIRS is intended for those in either the Law, Ethics, History, and Religion (LEHR) or Politics, Rights, and Development (PRD) GLS concentrations. As the focus of the course will be centred around the students' own research interests, 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 2 page summary describing both what was discussed, why they chose this particular talk, and what they liked about the 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, students will then write a 2 page critical commentary of what was presented/argued in their Ted Talk in order to practice doing critique of something with which the student likely agrees. 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 both pieces 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). With the above assignments completed, based on this experience and as well as a mandatory Zoom meeting (as a group), the focus will turn to the larger projects of an annotated bibliography and a thesis prospectus. All of this work 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 will be simply an attempt to stretch the students research and critical thinking skills under the guidance of the instructor.

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Polchin, James	CREATIVE WRITING: PLACES	In this creative writing workshop, we will explore the meanings of place through short- form and long-form creative nonfiction. Often place is only thought of as a geographical reality. But the word "place" also conjures many other realities such as social class, identity, privacy and visibility, politics, as well as issues of memory and history. Through our reading and writing assignments, these different realities of place will be explored. In doing so, we will focus on varied forms of creative nonfiction. Sometimes called narrative nonfiction or simply "essay," this writing anchors to personal experiences, observations, witnessing, research, and other practices, and uses the tools of the novelist and the poet to create compelling stories of lived experiences. Creative nonfiction turns everyday realities into creative possibilities though narrative experiments, precise prose, and the reflective work of the writer. Always at the center of creative nonfiction is the writer—thinking, listening, and looking. Our readings will draw from a diversity of global voices that are meant to illustrate approaches to short-form and long-form nonfiction, but also inspire our own writings. Most of our readings will come from online journals and magazines and illustrate the work of practicing writers today. Conducted as an online workshop with a heavy emphasis on asynchronous work, the course challenges students to craft and share writing that makes use of lived experiences, observation, and imagination with an acute concern for language, writerly presence, and narrative form.
Policoff, Stephen	WRITING AS CRITICAL INQUIRY	This course is intended to build on the work you did and the skills you (theoretically) honed in Writing as Exploration. 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 present. 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.
Policoff, Stephen	GLOBAL TOPICS:	The Journey has traditionally been presented by writers, artists, and visionaries all over the world as an archetype of inner growth, self-discovery, renewal, and spiritual revelation. From The Odyssey to The Wizard of Oz, the path one follows—and the company one keeps along the way— has been conjured up as a metaphorical construct, a symbolic stand-in for the journey we all take through life. Modern travel literature, too, abounds with assertions that discovery and revelation lurk within the darkest mood in the foulest railway station. As the British critic Jonathan Raban observes, "Life, as the most ancient of all metaphors insists, is a journey; and the travel book, in its deceptive simulation of the journey's fits and starts, rehearses life's own fragmentation... it embraces the contingency of things." Although all of our journeys have been somewhat curtailed in this stupid era we are currently living through, the idea of The Journey, the motif of the contingency of all things, and the metaphors of growth and exploration which these ideas evoke remain powerful. This course will examine some of the multifarious ways in which the Journey has been explored and rendered by writers and artists, examining both the physical and the metaphysical aspects of this paradigm. We will consider both the mythic/folktale roots of the image as well as its more down-to-earth contemporary manifestations. We will analyze and respond to a wide range of perspectives, paying particular attention to recurring motifs, such as travel=quest, the journey of growing up/self discovery, the stranger who alters our life and the narrative of false journey/self-delusion. We will engage with several of the texts in a creative and/or analytical way. We will research and write a short essay on a narrative, film, or other creative production relating to the idea of the Journey. As a final project, we will write, draw, film, or otherwise create a piece modeled on (or responding to) a text from the semester's work which you found inspiring, provocative, or troubling.
Portanova, Joseph	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	The 5 th to 18 th 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.1600-1715). Throughout the periods studied in this course (roughly 476 A.D.-1700 A.D.) 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.
Portanova, Joseph	GLOBAL WORKS AND SOCIETY: MODERNITY	The course will focus on certain themes from the 18 th to the 20 th century, often in a global context. Among these will be slavery, imperialism, nationalism and challenges to colonialism and encounters between cultures and societies. There will also be an emphasis on the disenfranchised in society. This will involve a historical and interdisciplinary approach, drawing upon analysis of art and literature, as well as works of history and philosophy. Image assignments will involve interpretation of art works in relation to the issues studied. The instructor is a historian with interest in art and literature; the course will reflect these interests--especially the historical.

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Radoff, Daniel Todd	LIFE SCIENCE	The course examines some of the fundamental principles and processes of biological science. The primary focus is on applying biology to your everyday lives, while looking at ethical and societal issues through a biological lens. Among the topics we will cover include evolution, genetics, and the physiology and molecular function of the cell. We will read about modifying organisms' genomes, discuss the coronavirus currently being dealt with, how genomes can be used to tell us about our family backgrounds and whether we committed a crime. We will also discuss pseudoscience, and how this affects society. In short, we will look at the role biology plays in modern discourse. Interwoven in this class will be perspectives on the intersection of race, gender, and sexuality with biological sciences. This course satisfies the requirement in Life Science.
Rastegar, Mitra	GLOBAL WORKS AND SOCIETY: MODERNITY	<p>We live in revolutionary times. By this I mean that a defining feature of our time is that we expect our world and way of life to change dramatically from generation to generation, and even from year to year. We often imagine these changes—whether in the form of technological advances, emerging social movements, or the political overthrow of regimes—as signs of progress. However, given increasing economic inequality, devastating wars, and the effects of climate change, we might ask, progress toward what? For many great thinkers of the last three hundred years, progress was defined as a movement toward freedom. We will draw on these works to explore what struggles for freedom look like today.</p> <p>The course begins with three revolutions that have shaped our ideas of human freedom and our current global conditions: the French Revolution, the Haitian Revolution, and the Industrial Revolution. Over the semester, we will engage the works of thinkers considering settler-colonialism, imperialism, and struggles for decolonization, the rise of modern industrial capitalism and the transformation of class structures, and the emergence of new concepts of political and individual freedom. These works emerge from or inspire various liberation movements, such as independence movements, workers' rights movements, and diverse racial justice, sexual liberation, and women's liberation movements. Speaking from a range of historical, geopolitical, and social positions, and defining freedom differently, these texts all identify oppressive social forces and propose ways that freedoms can be achieved.</p> <p>We will examine these works both locally and globally. We will consider them historically, but also connect them to contemporary social issues and ask about their relevance today. We will read closely, put our thinkers in dialogue with each other, and extrapolate to other contexts, including through independent research projects student will develop over the second half of the semester. Students will leave the course with a strong knowledge of major debates around questions of individual liberty, political and economic self-determination, and human liberation, and clearer articulations of their own perspectives.</p>
Rastegar, Mitra	APPROACHES: SOPHOMORE SEMINAR	<p>An intersection is a crossing, a space of interaction between two or more distinct forces. In this seminar, we examine identities and representations at various "intersections." We will consider significant theoretical texts on the formation of social identities, particularly gender, sexuality, race and nationality, and apply an intersectional analysis to consider how experiences are shaped through the interaction of these forces. We consider identities as historically constructed and socially produced through various processes, including: 1) everyday interactions that reinforce norms and values; 2) media and cultural representations that shape meanings; 3) laws, policies, and institutional practices that distribute power; and 4) economic forces that shape opportunities and life chances. We also consider how local identities and representations are shaped by, respond to, and circulate in a global context.</p> <p>The course aims to introduce students to key concepts and important scholarship that can provide useful frameworks for future research. While the emphasis is on theories of identities and representations, we will also discuss research methods, research ethics, and the production of knowledge. As such, we will consider the role of different disciplinary approaches--such as, history, sociology, anthropology, film and the arts-- in helping us understand social identities. Students will gain experience in setting the class agenda, leading class discussion, and designing and executing a research project, all with my close support.</p>

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Rastegar, Mitra	EXPERIENTIAL LEARNING	An intersection is a crossing, a space of interaction between two or more distinct forces. In this seminar, we examine identities and representations at various "intersections." We will consider significant theoretical texts on the formation of social identities, particularly gender, sexuality, race and nationality, and apply an intersectional analysis to consider how experiences are shaped through the interaction of these forces. We consider identities as historically constructed and socially produced through various processes, including: 1) everyday interactions that reinforce norms and values; 2) media and cultural representations that shape meanings; 3) laws, policies, and institutional practices that distribute power; and 4) economic forces that shape opportunities and life chances. We also consider how local identities and representations are shaped by, respond to, and circulate in a global context. The course aims to introduce students to key concepts and important scholarship that can provide useful frameworks for future research. While the emphasis is on theories of identities and representations, we will also discuss research methods, research ethics, and the production of knowledge. As such, we will consider the role of different disciplinary approaches--such as, history, sociology, anthropology, film and the arts-- in helping us understand social identities. Students will gain experience in setting the class agenda, leading class discussion, and designing and executing a research project, all with my close support.
Raykhlin, Yelizaveta	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<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. 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 in their previous Global Works 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	ARTS AND CULTURES TOWARDS THE CROSSROADS	<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?</p> <p>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>
Reale, Nancy	SENIOR SEMINAR	<p>This course will be a means by which GLS seniors can draw on their freshman and sophomore training in the Cultural Foundations course sequence and their junior year cultural experiences abroad through the examination of how various cultures construct physical and other kinds of spaces to evoke, promote, enact, protect, and offer testimony to transcendent spiritual activity. We will examine how spirituality and transcendence have been encouraged and encoded in various parts of the world, and we will conclude the course by considering some of the ways transcendence is expressed in the modern world. We will look at the visual arts, music, and literature as our primary texts, but students will also read secondary materials from a variety of disciplines. The course material is potentially vast, so we will first define the parameters of our investigation by considering how transcendence is expressed in the arts (i.e., not in scripture qua scripture, religious practices, funereal practices, etc., though these are certainly intimately related to our project). We will begin the semester with an overview that examines different kinds of expression of transcendence from prehistory through the post-modern period. Students will meanwhile begin to develop their own projects on modern forms of transcendence that are specifically defined by culture/location. This might be a "closed project" that explores a particular phenomenon in detail, or it might be have a wider scope. For example, a student may elect to concentrate on contemporary practices involving Christian religious painting or sculpture in South America or the various ways the axis mundi is expressed architecturally in different traditions or the roots and expressions of the conflict between Tibetan Buddhists and the Chinese government or the components of ecstatic dancing—or the relationship between pandemics and religious art-making. In all cases, students will create an annotated bibliography that includes primary sources/texts and also secondary research materials that should come from a range of disciplines including art criticism of all kinds, anthropology, religion, psychology, science, etc. The individual research projects will culminate in written papers, and students will also present their work to the class during the second part of the semester. In addition, students will be increasingly responsible for determining the direction of our collective inquiry as the semester progresses.</p>
Reichert, Martin	ARTS AND CULTURES TOWARDS THE CROSSROADS	<p>In our class, we will 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.</p> <p>Our purpose is to question writers and artists and how they describe love (broadly speaking) and the world. But we should go farther. If the goal of education is to learn how to think, we should also question our own conceptions of love and the world — and the conceptions of those who proclaim to teach us how to think. Do not believe that you need to swallow wholesale what your professors expound. Dissent is welcome.</p>

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Reichert, Martin	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 work of people who have tried to find a nonviolent way out.
Reid, Tamuira	CREATIVE WRITING: GLOBAL VOICES	No Course Description Available
Reid, Tamuira	WRITING AS CRITICAL INQUIRY	No Course Description Available
Reid, Tamuira	JUNIOR INDEPENDENT RESEARCH SEMINAR	No Course Description Available
Reynolds, Thomas	ARTS AND CULTURES OF MODERNITY	The Arts and Cultures sequence traces the history of mimesis in a global context. Having examined its birth and global development in previous semesters, we now come to the final chapters in this history: 1. the gradual collapse of representation over the course of the 18 th and 19 th centuries (Rousseau, Goethe, Keats, Delacroix, Flaubert, Nietzsche) that culminates in 20 th -century modernism (Woolf, Blanchot, Resnais, Duras) and the return of representation within postmodernism (Barth, Borges, Rushdie) and postcolonialism (Said, Rushdie). This collapse of mimesis reveals the role that representation has played in oppressive Eurocentric systems of belief, knowledge and power associated with colonialism and racism around the world.
Rhodes, Heidi A.	WRITING AS CRITICAL INQUIRY	As Zora Neale Hurston wrote, "research is formalized curiosity. It is poking and prying with a purpose." This course leads students through a series of feminist writing and research practices as formalized curiosity, poking and prodding with a specific political purpose: feminism as the work of social transformation that seeks justice, equity, and well-being for all. We will engage different methods for critical inquiry in order to consider the politics of knowledge production, critique, and imaginative writing, as world-building praxis (theory and action). Throughout the course, our guiding question will be, how can knowledge-making be a tool for critical inquiry, and for imagining and building other kinds of worlds, opening space for a critical feminist ethics of care, and for life to be lived otherwise? Further, what biases shape how we see, hear, and read the world, and how can we learn to see, hear, and read differently? Across the semester, students will encounter the work of disabled, queer, and trans people, and people of color: writers and feminists, as well as films, from across the globe, including South Africa, Mexico, Puerto Rico, China, Saudi Arabia, Korea, New Zealand, and Japan—as well as US-based Black feminists. Students will participate in peer-review of each other's writing, engage with intersectional feminist methods of inquiry, as well as pursue archival research projects that foreground feminist modes of listening, with attention to the politics of representation and voice, questions of accountability, and the potential for scholarship as a form of critical socio-political participation. Students will explore three main genres of writing through formal assignments: cultural criticism, auto-history/auto-theory, and archival research; as well as informal assignments exploring journaling, interviewing, media analysis, and writing with the body. Students will orally present their work twice across the semester.
Riordan, Suzanna	WRITING AS CRITICAL INQUIRY	In English 2150, 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; in their own writing, students are expected to incorporate a broad range of primary and secondary sources to develop and support their increasingly complex ideas. Students are familiarized with a wide variety of possible resources at the library and should be comfortable with the mechanics and conventions of the academic research essay. The course continues to encourage in-class participation, collaborative learning, and workshop presentations.

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Roma, Mary	WRITING AS CRITICAL INQUIRY	This is a fourteen week, remotely taught course, where assignments, classwork and discussions are scaffolds to writing two major papers. The purpose of this course is to continue to develop your analytical skills, support and depend on a community of writers in your peer group, increase your cultural literacy, harness your emotional intelligence, feed your curiosity about humankind, and enhance your stylistic and technical abilities in writing practices and research inquiries. And hopefully, by doing so, you will spread your joy and use your knowledge and talent to make the world a better place. Furthermore, during the coursework you will focus your questions on the subject of personal identity, with special attention paid to the surprising ways people's identities (including yours!) can be constructed and deconstructed, preserved or changed in the face of obstacles, opportunities or to benefit the needs of different audiences for which they care. In other words, you will analyze the specific actions of an individual and make a claim (subtly, through narrative and telling detail) about why they were so influential on a specific environment, community or place. Through close reading, class discussions, interviews 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. The first paper, "Primary Sources," (2000 words, excluding bibliographic sources) will require you to use popular culture media and books to reflect on your own life and detail how you came to know who you were as a child, and then examine the granular details of your life to see how those experiences shaped or changed your personality en route to who you are now in young adulthood. The second paper will ask you to combine a long form interview with a New Yorker or local individual who has changed people or the city around them through their work or attitudes, take that interview and turn it into 2500-4000 word profile (10 – 14 double spaced pages, excluding Works Cited). You will need to design and frame a specific lens for your interview and connect your ideas to the texts and ideas of other authors who are experts or bring a unique point of view to the discussion of identity (personal, social, sexual, gender or cultural). The aim is not to write "book reports," but to synthesize ideas from various texts so that you create your own informed analysis, contributing to a discussion of perplexing subject matter. You will practice marshaling evidence, nuanced, sophisticated "listening" skills, refining and supporting your own point of view, pitching story ideas, and casting accurate, thought-provoking interpretations of the primary (interviews) and secondary sources you engage in your pieces. 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.
Rosner, David J.	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<p>This course will be conducted remotely (primarily over zoom). It 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. - 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	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	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.

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Rubin, Judah R.	WRITING AS CRITICAL INQUIRY	<p>In this course, we will be looking at a range of writing and film to focus our attention on the world we live in, its implications for our lives, and the way that language itself may act as guide, exploratory means, repressive apparatus, etc. We will focus each week on a different writing skill that we will practice in shorter responses and discussions, and we will follow these up with three longer essays. In thinking through our writing, we will look at the rhetorical strategies that others have employed, and we will, likewise, share our work in peer review and in a drafting process to gain the key critical and writing skills to evaluate, analyze, criticize and theorize.</p> <p>The course has a number of interconnected currents that will run through it, and is structured to braid our knowledge and ability to study in an interdisciplinary manner. During each module, we will focus our attention on a range of voices and will endeavor to jump into the conversation as well. In doing this, we will build your writing skills and your abilities to be in conversation with writers, artists and thinkers, and with topics of contemporary relevance and importance.</p>
Rzonca, Christopher	WRITING AS CRITICAL INQUIRY	<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 essays 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.</p> <p>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	ARTS AND CULTURES TOWARDS THE CROSSROADS	<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 an on-line lecture class, with opportunity for students to send questions to me by e-mail. 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. The two paper assignments will be carefully directed, 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 a one-time-only grading. The material for this course can be complicated and somewhat strange at first. But I will do my best to explain it all as clearly and as straightforwardly as I can. There is no need to be afraid or to worry. We are here to understand and appreciate, not to fight or to compete or to argue endlessly. The exams and papers will be fairly easy, and my weekly postings at NYU Classes will be absolutely clear and unproblematic.</p>
Samponaro, Laura	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<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>
Schwarzbach, Fredric	ARTS AND CULTURES OF MODERNITY	<p>In this class, we will explore some of the great works of art (broadly defined) of a number of the world's cultures. We will range in time roughly from the Eighteenth Century to our own time, and we will explore some important and long-lived cultural genres, like the novel, lyric poetry, and the feature-length film. Our readings will circle around two broad themes: first, the moments of contact when cultures meet each other (e.g. the European colonization of the Americas and Africa); and second, the development of global artistic forms and practices. As we pursue our studies, we will come to a deeper understanding of what makes the modern world distinctively modern. Students will gain new perspectives on the contemporary global arts.</p>
Shaw, Beau	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<p>This course will exam the conflict between reason and revelation in medieval philosophy and early modern philosophy. Questions that we will consider are: can reason provide adequate knowledge of nature? Or is revelation necessary for the sake of that adequate knowledge? Can political communities be governed by a law that is rationally discovered? Or must that law be revealed? Is there a rational justification of belief in revelation, or is that belief, from a rational perspective, groundless? Can the conclusions of revelation and reason be reconciled, or are they necessarily opposed to one another? What constitutes genuine happiness, faith or contemplation? Authors that we will read include Al-Farabi, Al-Ghazali, Judah Halevi, Moses Maimonides, Thomas Aquinas, Niccolò Machiavelli, and René Descartes.</p>

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Shenefelt, Michael	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	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.
Shenefelt, Michael	GLOBAL WORKS AND SOCIETY: MODERNITY	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.
Simard, Jared	ARTS AND CULTURES TOWARDS THE CROSSROADS	-- Labeled as Course Objectives -- This course is an extension of my Arts and Cultures across Antiquity course. There, we examined a series of parallel myths and archetypes that permeated through nearly all of the ancient civilizations. ACC 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.
Sparks, Nikolas	GLOBAL WORKS AND SOCIETY: MODERNITY	Truly coming into vogue during the Age of Revolution at the end of the 18 th century, the notion of the “modern” has proven both an engine of progress and a structuring logic of inequality. Proceeding from this premise, the five epigraphs that dawn the cover of the syllabus gesture toward several of the countless iterations of this modern dichotomy. These passages, coming from the five required texts, also illuminate the central themes of the course: violence, economics, the trans-Atlantic World, colonial relations, language, borders, and memory, to name a few. Turning primarily to literature, film, and art, we will explore the major theoretical concepts germane to the historical, political, and aesthetic period known as M/modernity.
Squillace, Robert	JUNIOR INDEPENDENT RESEARCH SEMINAR	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. 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.
Squillace, Robert	SENIOR SEMINAR	It is common practice to use the words “internet” and “world-wide web” interchangeably; indeed the global nature of online networks is so taken for granted that the internet might be referred to as just “the web,” with its world-wide nature simply being assumed. But the relationship between the internet and globalization - whether in regard to politics, media, commerce, or social interaction - is complex, starting from the fact that “internet” and “world-wide web” are not names for the same thing. The means by which people access the world-wide web through the internet and the purposes for which they do so vary significantly around the globe, in ways that illuminate many aspects of our contemporary period of globalization. This course will acquaint students (in non-technical terms) with how the internet works, explore the global “digital divide” that marks its use, and investigate its impact in the areas of politics, e-commerce, media distribution, and social connection (possibly including gaming). The course will focus on a number of major players on the global online market - Amazon (and its rival, Alibaba), Netflix, and Facebook/Instagram - while giving students broad scope to explore the digital interchange between the local and global in the topic and geographical area they choose.

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Steen, John Warren	ARTS AND CULTURES TOWARDS THE CROSSROADS	The arts and cultures of the 7th through the 17th centuries resist easy categorization. Like those of the ancient world, they reflect the perspectives and experiences of individuals and communities shaped by geographic, historical, and religious forces so distinct as to seem, at times, utterly alien to each other. In 8th century China, poetry was a part of your application for a job as a government bureaucrat. In 12th century France, it was something you could do if you were a king or a wanderer, but certainly not if you were normal. So what makes both of these bodies of work poetic, if anything? Even when they take up questions as fundamental as, "what is the meaning of life?", the works we will study offer divergent answers, from devoting oneself to works of service in anticipation of a final judgement to procreating as a response to one's own mortality. Our work as scholars in this class is complicated by the fact that we have only fourteen weeks to make connections between works that make their most significant impact on us when they are recognized in their singularity. We'll attempt this delicate balancing act by close reading, careful reflection on the work as well as the process of studying it together in these strange times, and a willingness to tolerate the provisional nature of our answers in anticipation of encounters with these and other texts beyond the NYU classroom. William Shakespeare, with whom our course will close, wrote in Sonnet 73, "this thou perceiv'st, which makes thy love more strong,/ to love that well, which thou must leave ere long." So, let's get started....
Steinmetz, Kristi	WRITING AS CRITICAL INQUIRY	<p>The second in a two-course series, Writing as Critical Inquiry introduces students to advanced reading, writing, and critical thinking skills. The course also introduces the research and research management skills necessary for academic work and writing beyond academic contexts. After having learned in Writing I how to present and interpret or otherwise respond to different types of subject material—for example, personal experiences, written and visual texts, objects, public events and/or social phenomena—students in Writing as Critical Inquiry learn methods for engaging these skills in the construction of research-based essays that may analyze culturally and otherwise disparate subject matter or contribute new analyses or interpretations to ongoing critical or scholarly discussions and debates. Writing as Critical Inquiry courses are often themed—most sections devote the semester to a specific realm of inquiry, whether artistic, historic, philosophic, or scientific. Global issues and perspectives are engaged through reading and writing assignments, as well as through the experiential learning the course incorporates.</p> <p>Writing as Critical Inquiry courses approach the academic essay as a wide-ranging form: students practice a variety of written prose genres, which may include but are not limited to ethnographic studies, arts criticism, literary journalism, and argumentative essays. Students are encouraged to engage the creative faculties they develop in Writing I to help steer the direction of their research and form of their expression. Like Writing I, the course provides opportunities to practice both informal and formal writing, but its major projects stress the latter. Writing as Critical Inquiry also reinforces Writing I's emphasis on writing as not merely a showcase for knowledge and opinion, but as a tool for thinking, inquiry, and discovery. It promotes a process of drafting, seeking feedback, incorporating feedback, and revising essay drafts.</p> <p>All Writing as Critical Inquiry courses culminate with a capstone project that involves substantial intra- or inter-disciplinary research. Through these projects, students use research and writing to develop a clear critical perspective on the question or problem that motivates their work. While it is of course vital that students learn to recognize and compellingly assert the usefulness and validity of their perspectives, the course's global interests necessitate particular care in this regard. Students are discouraged from taking imperious approaches to the texts, artifacts, and histories of other cultures (as well as their own) in favor of carefully contextualized, cogent, and mindful analyses. Each Writing as Critical Inquiry course's final research project gives students an opportunity to practice oral presentation skills and proper citation methods (most often MLA citation style, but other methods may of course be used), and includes an annotated bibliography.</p> <p>After two semesters of studying and practicing critical, rhetorical, and research skills, students who've successfully completed Writing as Exploration and Writing as Critical Inquiry are well prepared to interpret, draw connections between, and otherwise manage the great variety of subject materials and ideas to which their subsequent courses and experiences at NYU—and beyond—will expose them.</p>
Tharoor, Tilottama	ARTS AND CULTURES TOWARDS THE CROSSROADS	This course 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.
Tharoor, Tilottama	APPROACHES: SOPHOMORE SEMINAR	No Course Description; Includes the section "Summarized Objective," which seem like Learning Objective.

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Thomas, Wendell O	WRITING AS CRITICAL INQUIRY	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, respectively 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. 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. 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.
Tobin, Elayne	WRITING AS CRITICAL INQUIRY	No Course Description Available
Trusso, Luke	GLOBAL WORKS AND SOCIETY: MODERNITY	This is the final course in the Global Works and Society sequence at NYU and continues our examination of the historical, political and social foundations of world civilizations through a philosophical lens. With the help of some key texts, you will learn to read, write, question, and criticize within an academically interpretive framework that traces the intellectual history of ideas continuing to ask such questions as: what we know and how do we know it, how do we define freedom, as well as examining the dominant forms of social control that have shaped politics, economics, gender, colonialism, technology, and aesthetics for the last two centuries. This course focuses specifically on the conceptual and material foundations of knowledge systems from the birth of the enlightenment in the seventeenth century to the evolution of psychoanalysis—from the rise of existentialism in the aftershocks of World War II, to the postmodern malaise of the late 20 th century.
Tuncel, Yunus	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	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.
Valenti, Peter	APPROACHES: SOPHOMORE SEMINAR	<p>This class will introduce students to the arguments of Edward Said and (select) related scholars who inaugurated the field of postcolonial studies. Beginning with Said's classic work, <i>Orientalism</i>, we will explore how Said and others in the field of postcolonial studies introduced new ways of understanding societies and historical processes as well as revolutionizing how we critically engage with texts. The most important subject of scrutiny of these scholars is imperialism and the intellectual and cultural traditions that are connected to it. Furthermore, fundamentally Said is making an epistemological intervention that not only challenges the idea of "objectivity" but even the concept of "objective reality." We will review the "tradition" that Said and others were reacting to as well as the reception and resistance to Said and his cohorts. Obviously the most important focus of this material is understanding the intellectual framework and justifications for Western imperialism, but also how people in the colonial setting interacted with, coopted, resisted, or subverted these intellectual traditions. As we tackle these issues, the relationship between knowledge and power will be repeatedly explored.</p> <p>After establishing a solid grounding in the theoretical basis of this field we will look at primary historical texts (including historical fiction and films as well as art), and in so doing we will see if these theories can be used to deconstruct these texts and if there is evidence that supports, or detracts from, the arguments made by postcolonial scholars. The primary texts we will use are derived from both the so-called "Western" tradition as well as the so-called "non-Western" traditions in order that we hear a multiplicity of voices and viewpoints as they engage with these issues. Additionally, we are concerned with the issue of narratives: how have various peoples created narratives about self, other and reality, and how have historians/scholars/pundits created narratives about the relationship between societies and their potential for understanding/misunderstanding or cooperation/conflict?</p>

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Valenti, Peter	SENIOR THESIS	<p>The Senior Thesis seminar is a continuation of the Senior Colloquium and its purpose is to direct students in finishing their senior thesis in the LEHR concentration. The main twofold goal is that students will finish and submit the first draft of their entire thesis project by March 15, followed by a revision and/or expansion of that draft which culminates in the completion of the final version and its submission by April 15. These dates and general expectations can be found on the GLS Senior Thesis Guidelines webpage: https://liberalstudies.nyu.edu/academics/gls-curriculum/senior-thesis/guidelines.html</p> <p>In the weeks leading up to March 15 we have a number of in-class workshops of individual chapters of students' theses. On other days students will have consultation sessions with the thesis director (seminar professor) and/or other faculty, as appropriate. During this semester the students work very closely with the seminar professor; this means regular communication and coordination regarding meetings with the student, assessing his/her progress, sharing all suggestions/commentary, and grading.</p> <p>After the submission of the final version of the thesis on April 15 we have in-class sessions that prepare students in presenting their research to an audience (which will help students in their participation in the various spring symposia) and a session on taking the thesis beyond GLS—for possible conferences and publishing.</p>
Varnum, Joan	ARTS AND CULTURES TOWARDS THE CROSSROADS	<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 Arts and Cultures across Antiquity 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. This active, online course is designed to give you the flexibility to access course materials, engage in course activities, and to communicate from any location at any time. Our coursework will be accomplished in an asynchronous format, largely via our NYU Classes course website and designated links.** Your success in the course will depend on your active engagement in online discussions in the Forums tab of our NYU Classes course website.** Each of you will participate in "Shahrazad Day" and 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. In addition to Forums Posts, you will be required to submit informal responses, graded papers, and take-home exams.</p>
Vilbig, Peter S.	WRITING AS CRITICAL INQUIRY	<p>In this course we'll examine a wide variety of human experiences related to desire. We'll divide our inquiry into three segments: 1) innocence versus experience (what does it mean to be innocent, to lose innocence, what is its opposite?); 2) desire and power (how does desire act upon us, how does the desire for power shape our experience of the world?); 3) desire and reality (how do our passions, our cravings, aspirations, and hungers shape the narratives that structure our most basic views about our world and experience?). Our work this semester will always have dual underlying goals: to help you better understand and interrogate the world you live in and your role in it, and to sharpen your skills in research, argumentation, and writing. We'll approach research as meaningful inquiry, and argumentation as an exploration and deepening of ideas. In essence, the goal here is for you to develop a meaningful dialogue with the thinkers, writers, artists, persons, or communities who have sought answers to the questions you are investigating, either through their own inquiries or their lived experience.</p>
Wanberg, Kyle	ARTS AND CULTURES TOWARDS THE CROSSROADS	<p>This course will focus on the intellectual and folk traditions of the Mediterranean and the early colonial Atlantic, exploring the cross-pollination of ideas and cultures in translation across four continents bordering these regions. We will explore works of mystics, storytellers, dervishes, and poets, emphasizing the richness and diversity of medieval Arab, Turkic, Persian, African, European, and Caribbean cultural productions. We will focus on several different moments of crisis within these cultures, exploring how religion, literature, and art can enter into the service of ideology. In so doing, we will pay special attention to how modern nations were slowly established through practices of representation and exclusion. Through our encounters with orientalism, fantasy, and the picaresque, we will consider questions of how identities are constructed and sometimes imposed on those deemed 'other' within a given society. Ultimately, this course is designed to provide you with a critical perspective of the influence and interconnection of human experience and expression in the medieval and early modern periods.</p>

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Wanberg, Kyle	GLOBAL TOPICS:	While political decolonization aimed to address social injustices around the world associated with colonialism, writers from across the colonized world have also been engaged in a different, but no less significant, fight for the very ideas and symbols of their expression and liberation. Instead of focusing only on the imperial influence of Europe in the colonies, this course will also emphasize the way colonized writers reflect back on European culture and imperialism, in satirical and subversive ways. This course will explore distinct moments of contact, conflict, and exchange in cross-cultural encounters. Against the idea that influence in these encounters is unilateral, we will consider how forms of friction and interaction between cultures are complex, multilateral, and transformative. We will give special attention to decolonial literary responses to classic European narratives. The course is therefore organized around plays and novels that parody or adapt celebrated Western novels. The Western novels addressed in these works develop particular representations of otherness and/or colonialism, while the non-Western texts we will be reading play on these representations. Exploring the contradictions of occidental cosmopolitanism through the lens of colonialism and orientalism, we will have an opportunity to critically evaluate the way the colonial other is made an object of representation. Understanding this representational process may not just help inform our thinking about the conditions faced under imperialism, but also inspire the germ of subversion and help liberate us from the old imperial paths of thought.
Washburn, Phillip	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	Welcome to GWS 2! This course is a continuation of GWS Antiquity. 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. Do you lean more toward the pessimistic, realist way of thinking, or toward the optimistic, idealistic way of thinking? And what do these terms mean? 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	GLOBAL WORKS AND SOCIETY: MODERNITY	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. Industrialization led Europe to colonize much of the world, and that dominance inspired yet other ideologies. Seeing how ideologies work should help us figure out how to interpret our world today.
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.

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Weitzman, Emily Elizabeth	WRITING AS CRITICAL INQUIRY	<p>A non-place, as Marc Augé described it, is a space that exists in between. We might envision a non-place as a liminal space, a place that defies borders, boundaries, and categorization. In this course, we will read and write the in-between, doing so in terms of place and space, but also exploring other kinds of “non-places”— the non-place of identity, of memory, of language, of genre, and of virtual space. The idea of non-place can transform our conception of a researched essay and make space, in our work, for experimentation, too; we will embark on projects that include varying mediums and hybrid forms. In order to do this, we will read diverse and unique approaches to writing the in-between and we will emulate the craft of the writers we’re inspired by in our own work. Building on the ideas from Writing as Exploration, we will continue to explore writing as a process, as a practice, and as a way of thinking. We will take part in that writing process collectively, engaging in writing workshop and in generative writing exercises together. Experimentation will be encouraged; writers should feel permission to surprise even themselves. In Writing as Critical Inquiry, we will focus on writing that incorporates research, finding ideas and concepts, people and places, that we’re excited to explore on and off the page. We’ll engage with multiple approaches to research and broaden our scope of what research can be. With each approach, we will learn to incorporate the ideas of others into our own writing to build the scope and complexity of our own ideas. As we rethink and reimagine boundaries and embrace liminality, we will develop our voices on the page and consider the place of our writing in the world.</p> <p>Writing workshop will be a pillar of this course. Writers will have the opportunity to have their writing workshopped as we analyze work collectively. Workshop will provide each student with the invaluable experience of sharing and discussing their projects, receiving written and oral feedback from the class and from smaller groups. Close reading of each other’s work and active participation and engagement will be crucial. Workshop will be forward-thinking; we will discuss concrete strategies for revision and ways for the writer to move forward with their project. Most important is that we value the distinct voice of every writer in the room. While many of us think of writing as a solitary pursuit, a writing classroom can inspire invigorating collaboration and community among peers. Writing is a social act. In this course, we will learn to tackle writing from a collaborative process-driven approach in order to refine our ideas and writing projects. By rigorously engaging with our classmates and with our own prose, we will join a conversation of writers and enter into a community of critical thinkers.</p>
Whipple, Karri L.	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<p>This course explores the pursuit of truth that individuals and societies have embarked upon for centuries. The quest to better understand the world has led to great developments in religion, philosophy, and political organization. But the desire to claim superior truth, has also led to great conflict and turmoil with the clash of ideologies and peoples. This course will explore these developments and conflicts from the rise of Islam in the 7th c. CE through the beginnings of the 17th c. CE. The course begins with an exploration of how conceptualizations of religious truth impact, resist, and become entangled with socio-political truths and ideologies. Midway through the course we turn to examine political and social structures that are created to organize and wield power in societies. Finally, we turn to the use of power on other civilizations through the process of exploration and colonization. The aim of these explorations is to examine how power and truth were conceptualized globally during this time period. There is a focus on decentering the focus on Europe as the center of the Middle Ages, to instead look more globally at this time period. To accomplish these aims, we will critically engage classic texts of this period while looking for histories and perspectives often erased or silenced by dominant historical narratives. While we cannot engage every civilization in this time period, you are encouraged to research and engage in cultures outside our course material. By engaging texts, art, material culture, and our collective knowledge, this course examines the entanglements of truth and power, and the ways in which civilizations have sought to preserve their claim on both.</p>
White, Heidi	SENIOR THESIS	<p>The course will be primarily a seminar: each student will offer two presentations during the semester on his or her chapter drafts; each student shares a draft and receives advice from their peers and the instructor.</p> <p>The Senior Thesis will guide you through the process of writing your senior thesis. Much of your work will be self-motivated. However, you will learn more about your own research by seeing it through the eyes of your chosen partner and with the other students. And by serving as reader of the work of your partner, you will learn what works and what doesn’t work when writing a thesis. During class meetings, the seminar will help you refine your argument and your organization through continuous feedback and re-vision.</p>
Whittington, Jerome	ENVIRONMENTAL STUDIES	<p>Through the application of fundamental physical and chemical processes, humans attempt to harness the environment for their particular needs. In examining this most significant dimension of modern life, this course emphasizes both its harmful and beneficial aspects and deals with such topics as air and water pollution, transportation, energy resources, and waste control. The political context in which these problems occur is also examined. This course satisfies the requirement in Life Science.</p> <p>This semester we examine major ecological dimensions of settler colonialism, tropical deforestation and biodiversity loss, environmental justice and toxicity. Topical environmental issues are framed against scientific literature and a discussion of major ecological concepts such as hydrogeological and nutrient cycles, competition and symbiosis, and trophic levels. We read classic texts including Silent Spring (Rachel Carson, 1962) as well as contemporary works such as The Sixth Extinction: An Unnatural History (Elizabeth Kolbert, 2015).</p>

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Wilkinson, Amy	EXPERIENTIAL LEARNING	The place-based experiential learning sequence in the Global Liberal Studies junior year distinguishes GLS from other degree programs by emphasizing dynamic student engagement with place and space. In the Fall, "City as Text" provides an intensive academic exploration of the city through faculty-led critical excursions to historical centers, markets, industrial zones, artist quarters, and/or other points of interest, accompanied by scholarly readings that examine the historical and contemporary character of the city from interdisciplinary perspectives. In the Spring, "Experiential Learning" supports students as they become directly involved in the workplace culture of the city through fieldwork, internships, independent studies, or volunteer work. "Experiential Learning" complements and contextualizes the community placement by giving students the opportunity to reflect on how the experience might connect to academic interests and professional goals. Together, "City as Text" and "Experiential Learning" provide a context for understanding the multi-layered aspects of civic identity and prompt students to make meaning out of their own identity as inhabitants of cities around the world. "Experiential Learning" extends the Fall semester's focus on place to a focus on placement as the subject of study. Whereas "City as Text" provides students with firsthand experiences of place through Critical Excursions, EXL students deepen their engagement in the site city by way of a community placement that may be in the form of an internship, volunteer work placement, or, at times, an independent study. In this iteration of the place-based learning sequence, the city's workplace culture and its broader themes (gender equality in the workplace, local industry and globalization, labor policies, and so forth), along with the student's experience therein, is the focus of critical inquiry in "Experiential Learning." The purpose of "Experiential Learning" is to provide the academic component of the work placement with two main goals. First, EXL is designed to complement and contextualize the community placement by advancing students' knowledge of the city's workplace culture. Second, "Experiential Learning" supports students as they become directly involved in workplace culture by providing an academic space to reflect on and interpret their observations from "the field" and connect those observations to academic interests. "Experiential Learning" is a 2-credit, Pass/Fail course that combines faculty-led classroom discussions with individual faculty-student conferences.
Wilkinson, Amy	SENIOR THESIS	GLS emphasizes independent study throughout the program, and the senior thesis acts as the final realization of the goals of the degree. This course, Senior Thesis, is the second in a two-course sequence. Students take the four-credit Senior Colloquium in the fall and the six-credit Senior Thesis in the spring, when the final draft of the thesis is submitted and reviewed by its first reader—me, the instructor of the Colloquium/Thesis course—and then presented to the program in partial fulfillment of the requirements to graduate. Each section of the Colloquium/Thesis course unites students in the same concentration who have spent their junior year at various locations; thus, students gain a global perspective on their topics by drawing on the experience of their peers. The Colloquium/Thesis course offers grounding in the theoretical texts relevant to advanced work in the concentration, close guidance in the actual composition of the thesis, and practice in the oral presentation of complex ideas. The skills the Colloquium/Thesis course teaches—defining a major project's parameters, testing concepts against actual experience, interpreting evidence and integrating the interpretations of prior thinkers, writing an extended argument—are all germane to any future career. The thesis normally runs approximately 40 – 50 pages (or the equivalent in another medium) and concerns a topic related both to the junior year international study experience and a global issue of contemporary importance in the student's concentration. Global Studies as a field requires synthetic, big-picture thinking; the thesis requires students independently to draw together primary and secondary materials to explore a broad-scope topic of their own choice.
Wills, David Clinton	WRITING AS CRITICAL INQUIRY	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. 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.

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Windhauser, Kevin J.	ARTS AND CULTURES OF MODERNITY	<p>This course examines the period generally (and vaguely) termed the “modern,” extending from the late 18th century through the post-WWII era, through the framework of location and dislocation. In its literature, art, music, and drama, modernity witnessed an expansion of location: the formation of new nations in the wake of the collapse of European empires; the rise of cosmopolitan “world cities” where cultures and ideas percolated; and, in dark manifestations, fervent attachments to local identity in the repeated rise of nationalist movements. At the same time, residents of modernity constantly felt themselves to be dislocated: dislocated from artistic and cultural traditions, as in twentieth-century modernist; dislocated from the authentic experience of art in the rise of mechanical reproduction; dislocated from labor and economic systems amid the rise of capitalism. Sometimes complementary, sometimes contradictory, the relationship between location and dislocation runs throughout this vast period.</p> <p>While offering a wide range of readings from across the period, this course proceeds through five distinct units centered on our course theme. These are:</p> <p>The Novel Comes to Power: While the novel begins to emerge in the 16th and early 17th centuries, modernity is when the novel comes into its own as a ubiquitous form of literary art, taken up across continents and with remarkable staying power. This unit considers two novels, one from the beginning of this period and one from the end of it, to ask how the development of the novel shapes narrative art, storytelling conventions and popular understandings of literature.</p> <p>Life in the Globalized City: While cities have long been centers of art and culture, modernity sees global cities rapidly expand in size as industrial capitalism and global trade led millions to seek out employment there. This development was greeted at times with delight (as in Samuel Johnson’s famous declaration that anyone who could manage to be tired of 18th century London must be “tired of life”) and at other times with horror (as in T.S. Eliot’s depiction of an “unreal city” filled with residents who amounted, more or less, to the walking dead). In this unit, we’ll consider art focused on three major global cities--Beijing, New York, and Lagos--as tools for artistic and cultural creation. Global Modernism Across Genres: One of the most influential artistic movements of the period, modernism emerged out of, and in response to, the intense cultural shifts of the late nineteenth and twentieth centuries: urbanization, catastrophic war, pandemic, and industrialization. In this unit, we’ll examine several of its most famous works, while challenging long standing depictions of modernism as a purely-European movement, examining modernist or modernist-influenced works from Brazil, Japan, and America.</p> <p>The Fall of Empire and the Legacy of Orientalism: After its beginnings in the early modern period, modernity sees the expansion, formalization, and eventual collapse of European empires. This unit examines the cultural and artistic ramifications of the European colonial project and its aftermath, surveying works from Romanticism to late twentieth century film, using the framework of Edward Said’s seminal critical work Orientalism.</p> <p>Film and Photography: The Rise of the Camera in Art and Society: In addition to momentous social and political changes, modernity was also marked by technological shifts. One of the most influential was the camera, which both created art forms--photography and film--but also influenced and shaped others, particularly poetry and painting. This unit considers several landmark works in multiple film and photography traditions, considering the development of photographic and film arts alongside the cultural and artistic shifts analyzed throughout the course.</p>
Woodruff, Nancy	WRITING AS CRITICAL INQUIRY	<p>In Writing Lives, we will look critically at how writers choose to convey meaning through writing about their own lives and the lives of others. The course will be run as a combination seminar/workshop, with a great deal of discussion, textual analysis, revision, in-class writing exercises and individual attention from the instructor. Over the course of the semester, you will write three longer works: a memoir, a character piece, and an extended study of a memoir you will read with your small group. All graded works will go through more than one draft. Through a tour (virtual, with in-person option) of the David Hockney: Drawing from Life exhibit at the Morgan Library and Museum, you will make meaningful connections between visual and textual representations of lives.</p>
Zoble, Jennifer	WRITING AS CRITICAL INQUIRY	<p>We are all multilingual, whether in the conventional sense of knowing more than one language defined by its historical affiliation with a nation state or an ethnic community, or in the broader sense of knowing a variety of codes or discourses, such as the language of advertising, the language of school, the language of psychoanalysis, or the language of a particular subculture. In this course we’ll consider how the different languages we’ve acquired have shaped our individual and collective (hi)stories. We’ll engage with a selection of texts that examine language gain and loss through experiences of migration, travel, and study, and we’ll undertake writing exercises that investigate the languages we’ve learned, observed, invented, internalized, and struggled to understand. Readings and informal writing assignments will include translated and exophonic works, and students will use ethnographic research methods in their two formal essay projects. Everyone will be expected to bring a curious and adventurous mindset to class, and active participation will be essential.</p>

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Zoble, Jennifer	GLOBAL TOPICS:	Translation is the ne plus ultra of global, interdisciplinary topics, with a dynamic presence in the arts, humanities, social sciences, natural sciences, and most industries. Translators are essential agents in global flows of art, media, policy, and commerce. But the work of bridging different languages, cultures, and identities is inherently framed by power relations: questions of who gets translated, how they get translated, why they get translated, how the translation is produced and disseminated, and who decides lie at the heart of translation practice and the discipline now known as translation studies. This course seeks to provide an overview of the aesthetic, ethical, political, cultural, and technological concerns that have informed their historical development. Students will read and respond to texts exploring translation discourse and activity in a variety of academic, professional, and everyday contexts; engage in exercises that illustrate key translation concepts; speak with guest translation practitioners and scholars; and attend virtual translation events. Each student will undertake an independent research project investigating translation's role in a field or cultural context that interests them, ultimately producing an academic essay or creative work (12-15 pages) and an oral presentation (10-15 minutes). Knowledge of a language other than English and prior translation study or experience are welcome but not required.