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

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

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

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Mahootian, Farzad	SOCIAL FOUNDATIONS II	<p>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.</p> <p>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.</p>
Manko, Vanessa K	WRITING II	<p>In this course we'll explore the meaning of ritual and the deep-seated need for ritual in culture. We'll also examine ritual's significance to society and how it can help to establish order, build community and initiate transformation. Through readings in a variety of academic disciplines—literature, anthropology, religion, psychology and performance studies—we'll come to a working definition of ritual, looking at rites of passage, examining the difference between sacred and profane ritual, and focusing on ritual as performance and performance as ritual. Our readings will serve as models and as inspiration for our own writing. We'll also emphasize writing as a process and craft—one that involves thinking, writing and revision. Throughout the course of the semester, we'll also develop classroom writing "rituals" involving brainstorming, drafting, revision and workshopping, culminating in a final researched essay on a topic of your choice. Readings for this course will include readings by Aristotle, Campbell, Driver, Eliade, Euripedes, Freud, Grimes, Murakami, Schechner, to name a few. We'll also be reading assigned essays from The Norton Reader, short stories, and, from time to time, I will bring in supplementary readings depending on students' interests.</p>
Marcelle, Lauren	SOCIAL FOUNDATIONS III	<p>This course examines major intellectual and political movements of the modern world—from the opening of the 18 th century down to the present. Our central area of inquiry will focus on the role of the Enlightenment's conception of reason. We will examine the nature of reason so conceived, and trace its effects on the radical alterations of economic and political relationships that marked the 18 th -20 th centuries. What did the proponents of the Enlightenment mean by reason and why did they suppose a commitment to reason could be the basis of a society that was at once morally just and conducive to human happiness? By answering this we can raise the question: What is the modern conception of reason, and do we still suppose that commitment to rationality can lead to justice and happiness? And if not, what are the alternatives?</p>
Martin, Kristen	WRITING II	<p>In this section of Writing II, we will read, discuss, and write pieces that provide insight into how food intersects with identity, culture, place, politics, economics, and history. As we progress, students will hone skills key to writing creative nonfiction and journalism: finding stories, understanding and engaging with audiences, observing, reflecting, interviewing, and reporting. For models, we will consider pieces by food writers like Mayukh Sen, Ligaya Mishan, Julia Moskin, and Kim Severson. Along the way, students will write a food-centric profile of a classmate; a critical essay incorporating multiple perspectives that considers the intersection of food and place; and, as a capstone project, a reported and researched feature article that mines a timely tension in the world of food.</p>

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

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

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

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

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

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

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

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

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

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

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

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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"> <li>1. How do we or should we investigate other people’s cultural practices and/or their societies or even ours?</li> <li>2. What has been written about particular societies by people within and outside those societies?</li> <li>3. What do people in particular societies believe about themselves? How do those beliefs challenge outsider’s perspectives?</li> <li>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?</li> <li>5. How do people’s cultural products reveal things about them and their societies that are not revealed elsewhere or by other means?</li> <li>6. What can we learn about our own societies by observing other people’s societies?</li> <li>7. What are the ethical challenges of doing research that involves other human beings?</li> </ol> <p>Many other critical questions specific to each student’s project will emerge as we progress through the semester.</p> <p>This class will mostly happen asynchronously with the aid of technology. Students will be expected to interact with each other by reading and responding to each other’s work.</p>
Osinulu, Adedamola	SENIOR SEMINAR	<p>This course makes a proposition that Africa is not just a continent across the Atlantic but is a place in New York. Indeed, the sons and daughters of that immense and diverse landmass have carried the ideas that collectively constitute “Africa” across the ocean and re-planted them in the Americas for centuries. Further, the conceptualization of the continent as a place has happened beyond its geography as much as within it. Therefore, in this course, students will be asked to examine the cultural production of Africans and their descendants in New York, the pre-eminent global cosmopolis. By engaging with contemporary communities and extant places, students will be asked to cast a glance back towards the long history of interaction between the people of Africa and the city of New York and look forward to the future of Africa from New York. Along the way, students will systematically encounter the cultural production of Africans and African-Americans in the areas of Religion, Visual Culture, Performance, Literature, Science, and Commerce. The course will treat the city as a learning resource as valuable as any that can be encountered in the classroom. As such, course participants will frequent the city’s many cultural spaces during the semester.</p>

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

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

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

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

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

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

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

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Reale, Nancy M	CULTURAL FOUNDATIONS II	<p>There are four principal goals of this second semester of the three-semester Cultural Foundations sequence: 1) to continue to acquaint students with methods of inquiry and interpretative skills that can and should be applied to understanding and appreciating texts of various kinds; 2) to continue to develop students' critical faculties, including the reading and writing skills that are essential to critical thought; 3) to continue to acquaint students with various interpretive and expressive traditions that have served the past; 4) and to make students aware of the some of the assumptions that historically have provided cultural and political coherence to traditions of thought as they have developed in some of the major ancient civilizations. We will proceed by examining a variety of kinds of texts—literary, visual, and musical—that have both exerted cultural influences and provided aesthetic pleasure; we will investigate how and why these texts served such functions in the past and what their value is for the present. Through close critical analysis of a selection of texts, we will consider what the role of the arts might have been in the medieval, Renaissance, and pre-modern worlds, and against that backdrop, we will see what these have arts have come to mean for modernity. In particular, we will concentrate on the arts as vehicles for encoding the social and religious traditions and values of different societies. We will also interrogate different means by which peoples in various cultures have sought to attain and/or express transcendence.</p> <p>By the end of the semester, students will have become acquainted with a sampling of the most influential works of the time periods covered. They should also have developed strategies with which to engage such texts and the written skills through which to develop and demonstrate their comprehension and appreciation of these works. Additionally, by using these texts and our classroom discussion of them as vehicles, they will have continued to engage with a variety of philosophical and aesthetic questions such as: What is mankind's relation to nature and/or the divine? How do we experience kinds of love? How can love—divine or romantic—aid in the search for transcendence? What is the function of the beautiful? How can art be used as an agent of social change? While developing analytic skills relevant to various artistic mediums and the oral and written expression of these skills, students will be considering the texts they explore in interdisciplinary and global contexts; they will also continue to explore the museums and other resources available in NYC while so doing.</p>
Reichert, Martin Friedrich	CULTURAL FOUNDATIONS II	<p>Sexting, dick pics, cyberstalking, electronic spying, revenge porn: has the pursuit of passion (if that is what these phenomena are) always been so messed up? Since the late 20th century, we have come to understand that while human sexuality may be a natural thing, sex — the way we go about it — is a cultural practice with a long and diverse history. It can tell us something about social usages and value systems of the culture in which it is practiced. This way of looking at sex is very much in keeping with a global perspective on liberal studies, which attempts to recognize cultural biases and to respond to them by looking not for sameness, but by appreciating complexity. It does not mean that we need to condone the pathology, and criminality, to which some forms or moments of love tend. In this course, then, we try to articulate insight into our own cultural foundations, into the rules and biases we live by, into the experiences and practices that have shaped these rules, by attempting to explore different perspectives and worldviews. Our exploration is thematic, and it is interdisciplinary: we will seek to incorporate and integrate the knowledge, methods, and genres of different fields of study, such as history, psychology, philosophy, religion, sociology, and anthropology. Our goal is to bring about a shift in the way we think about and describe ourselves and to suspend judgment in valuing our interactions with culturally different others. The Association of American Colleges and Universities puts it this way: "The call to integrate intercultural knowledge and competence into the heart of education is an imperative born of seeing ourselves as members of a world community, knowing that we share the future with others. Beyond mere exposure to culturally different others, the campus community requires the capacity to: meaningfully engage those others, placesocial justice in historical and political context, and put culture at the core of transformative learning."</p>

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

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

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Rosner, David J	SOCIAL FOUNDATIONS II	<p>This course will focus on dichotomies and tensions of understanding during a complicated age of tradition, discovery, expansion and conquest - the medieval period up to the dawning of early modernity. We will examine the following tensions manifest during this period:</p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- 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.</li> <li>- Realistic vs idealistic conceptions of human nature in political philosophy (Machiavelli, More and Hobbes): We will contrast this discussion with similar debates in Chinese Neo-Confucian thought regarding whether or not people are basically (innately) good, and the implications of this issue for forms of social organization.</li> <li>- 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</li> <li>- Students will engage with readings in Bartolome de Las Casas and also view the Werner Herzog film Aguirre, Wrath of God.</li> </ul>
Ross, John	SOCIAL FOUNDATIONS II	<p>From a global perspective the course explores the philosophical and political thought of the Middle Ages, the Renaissance, the Reformation, and the early Modern period through an analysis of some of the classic texts of each era. The goal for each student is to be able to read and analyze the text, write intelligently about the text, and become familiar with the work's philosophical, historical, and cultural background and the impact the text has had on our society.</p>
Russell, Jared Knight	SOCIAL FOUNDATIONS I	<p>This course surveys the ancient world in order to illuminate the traditions and values that form the basis for human civilization. We will begin in the Dark Ages of Ancient Greece and, moving through non-Western cultures and the emergence of the Roman Empire, we will trace those forces that led to the monotheistic religious paradigm and the transition to the Middle Ages. Our guiding questions will be: What constitutes a tradition, and how is it possible to create traditions that bind together the generations in the world we inhabit today? How do philosophies of human nature and of our relation to the world form the bases for world-shaping forces in the domains of the social and the political? Does history constitute a progression from ignorance to knowledge, or a fall from a more robust form of experiencing the lifeworld symbolically? Students are expected to learn the tools of critical thinking, cultivate analytical skills for and techniques of textual interpretation and gradually learn comparative textual analysis.</p>
Russell, Jared Knight	SOCIAL FOUNDATIONS III	<p>This class examines philosophic, religious, political, social, and historical ideas that emerged from the Enlightenment and from the revolutions of the eighteenth, nineteenth and twentieth centuries. Our most general theme will be how the liquidation of cultural differences promoted by the global industrial age has been the subject of conceptual, cultural and political resistance. We will read some of the most famous thinkers in modern history on how to negotiate the rights of individual liberty while respecting the demands of collective existence. Building on themes developed in Social Foundations I and II we will ask: What constitutes a tradition, and how is it possible to create traditions that bind together the generations in the world we inhabit today? We will begin by considering debates in moral and political philosophy concerning the relationship between individuals and society. From the later part of the nineteenth century and the early twentieth century, we will study the most significant critiques of the modern age: Marx's critique of political economy, Nietzsche's critique of religious morality, and Freud's critique of conscious agency. These three thinkers are indispensable for an understanding of the twentieth century; their ideas shaped many of the artistic, political, philosophical, and psychological movements of our times. The class ends by exploring texts from the later part of the twentieth century that concern post-war issues such as feminism, the independence movements, the cultural upheaval of the 1960s, and Western colonialism. Some authors we will read and discuss are considered essential to the modern canon, while others are considered heretical and dangerous. We will learn to tolerate ideas that offend us, and to criticize ideas that we are sometimes too quick to embrace.</p>

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

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

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

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

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Stephens, Paul T	WRITING II	<p>This writing seminar will survey the global implications of minimalism across the arts—in fields as disparate as architecture, design, music, literature, painting and sculpture. Although minimalism will provide us with an interdisciplinary rubric, our first priority will be student writing. To that end, we will also explore writing-related implications of minimalism, such as economy of language and clarity of expression. The term minimalism first came into widespread use in the 1960s to describe painting and sculpture, but the term has since come to refer more broadly to lifestyle and design philosophies. According to Marc Botha, “The explosion of minimalism into the worlds of visual arts, music and literature in the mid-to-late twentieth century presents one of the most radical and decisive revolutions in aesthetic history. Detested by some, embraced by others, minimalism’s influence was immediate, pervasive and lasting, significantly changing the way we hear music, see art and read literature.” This course will explore this revolution—evidence of which is all around us, from the designs of our devices to the structures we inhabit. New York City played a key role in the development of minimalism, and we will draw on the city’s institutions in order to study minimalism and its relevance. We will also read several pre-twentieth century works that concern asceticism, renunciation, and/or philosophical method.</p> <p>Here is an overview of the general aims of the course from the Liberal Studies web site: In Writing II, students develop their skills in analysis and argumentation by exploring the ways in which the ideas of others can be incorporated into their own writing. Students read and discuss longer, more challenging texts and are expected to incorporate a broad range of primary and secondary sources to develop and support increasingly complex ideas. Students are introduced to a wide variety of potential resources at the library and learn the mechanics and conventions of the academic research essay. The course continues to encourage in-class participation, collaborative learning, and workshop presentations.</p>
Terwilliger, Camron Scott	WRITING I	<p>Writing I has two main objectives: first, to develop your self-confidence and fluency by engaging you in the use of writing to express, explore, and develop ideas through a variety of forms, including both informal writing (free writing, journal writing, etc.) and formal writing (essays); and second, to engage you in practicing the same kinds of critical and analytical skills you’ll use in other writing-intensive courses in the Liberal Studies Program. The class will make use of the workshop format, meaning you’ll produce a wide range of writing, both in and out of class, which will form the basis for classroom activities. All of your essays will go through multiple drafts, often with input from peers in addition to input from me.</p> <p>The theme of this section of Writing I is “Literary Geographies.” This semester we’ll use writing to explore the concept of place—how do the places we live and visit shape us? How do we come to spend time in the places we do, who do we meet, what cultures do they produce? Next, we’ll think about the metaphor of “the essay as map,” a textual guide that leads the reader through unfamiliar terrain. We’ll consider the idea as readers. How does a good essay work as a map? How is a good essay, or map, made? We’ll consider the idea as writers. How can we craft an effective and compelling map for our readers to follow? How can an essay that begins without a map end up being a map? How can an essay have a map at the center of it? In short, we’ll frame our conversation about writing within a conversation about place/exploration/mapping/the-unmapped. From a practical point of view, engaging with maps is something you’ll be doing a lot of in the coming years, starting now, as you familiarize yourself with New York City and, potentially, abroad sites; later, as you become part of the global economy.</p>

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Tharoor, Tilottama	CULTURAL FOUNDATIONS II	<p>Cultural Foundations II is designed to introduce students to major developments in literature and the arts of selected parts of the world from roughly the 7<sup>th</sup> to the 17<sup>th</sup> centuries C.E. Our focus will be on the following major topics pertinent to this period: the cultures that emerged from Islamic influences in southern Spain, Arab world, Persia and India; the making of Germanic-Christian cultures in western Europe; the revival of Classical Greek and Roman learning and the arts during the "Renaissance." Our purpose will be to examine the ideas, beliefs and assumptions that shaped these materials, as well as the modes by which they are represented. We will pursue our enquiry through careful reading and analysis, classroom presentations, discussions and written responses, and continue the first semester's examination of the trans-regional, multi-sourced making of cultures.</p> <p>The interrelated objectives of this course are:</p> <ol style="list-style-type: none"> <li>1. To explore in detail what the different works communicate to us about topics such as the relations between the divine and human, between men and women, and between different classes and races. The subject of love is present in many of our readings, and we will examine how it is presented in the different examples, and also how it provides an occasion to incorporate other ideas.</li> <li>2. To consider the significance of the works in their own historical contexts, as products of global exchanges, and what they mean to us now.</li> <li>3. Through attentive reading, class discussion and written analyses to develop the critical skills necessary to engage with these materials, to see connections between different art forms, different periods and different regions and to write about them with depth and personal insight.</li> </ol>

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

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

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

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

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Valenti, Peter Christopher	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>This course is designed to help students formulate research strategies that will be used in their senior thesis specifically and to engage in original scholarship in the global humanities generally. In so doing, the course introduces students to a variety of research methodologies, with a handful of case studies to demonstrate more specific examples. While this material is intended to assist students in formulating a possible thesis and doing research for it, it will also be used to write an independent research paper for this course. As a standard requirement for all JIRS courses, students will also prepare an annotated bibliography and thesis prospectus.</p> <p>Reading material in the course is meant to expose students to the widest array of methodologies, with possible case studies as models or examples. Perhaps some of these case studies match students' interests. Regardless, whether the material corresponds with students' interests or not, the selections are intended to introduce students to various debates and approaches, as well as assisting in field research, including using archival material and interviewing. Furthermore, the seminar is designed to also strengthen students' skills in comparing and critiquing theoretical material as well as historical claims, that is, those embedded in historiography, as well as critique the methods that produced those claims. At first glance the list of readings may seem long, but most are short articles or chapters. Nevertheless, the reading load matches the expectations of a 2-credit seminar course, especially since we have no classroom sessions. Finally, it is the intention of the readings selection that the students should find these works relevant to their research interests, engaging, thought-provoking, and good models to emulate in their own research.</p>
Varnum, Joan Lorraine	CULTURAL FOUNDATIONS I	<p>What sparks the human desire to venture into parts unknown? Is it to find a lost love, to flee a natural disaster, to fight a war, or to answer a divine call? Whether prompted by choice or necessity, humans have encountered the catalysts of change since antiquity, and have expressed these experiences through a variety of media. In Cultural Foundations I, "Art, Adventure, and Reacting to the Ancient Past: Portrayals of Change in the Ancient World," we'll analyze and interpret several of humankind's greatest cultural achievements by studying how masterworks of the Ancient World from the Near East, Egypt, India, China, Greece, the Roman Empire, and the Byzantine Empire portray change. Our exploration of art forms such as epics, sculpture, architecture, lyric poetry, and tragedy will help us to engage in a dialogue with our cultural past and to investigate the enduring questions this exploration will raise.</p> <p>Our learning process in this course will be active and collaborative. Your class participation will be a vital part of your learning experience. Your success in the course will depend on your work as an individual and on your contributions to learning groups. Each of you will participate in "Theater Day" and in the interactive "Reacting to the Past" game Byzantine Iconoclasm, 726-843, a contest of ideas that centers on the issue of whether the divine should be portrayed, and, if so, how. You will visit the Met Museum in connection with the game. Your positive commitment to participate in class discussions will make the course meaningful for you and others.</p>
Varnum, Joan Lorraine	CULTURAL FOUNDATIONS II	<p>Like a "chameleon that changes its colors to conceal itself from view,"* Shakespeare's Richard III is a masterful pretender, capable of showing qualities of charm, brilliance, or deceit at any moment. Shakespeare's character will serve as the touchstone for our studies in this course, "Angels, Demons, and Chameleon* Kings: Portrayals of Transformation, dating from the Middle Ages through the Early Modern Period." We will continue the dialogue with our cultural past that we began in Cultural Foundations I by interpreting some of humankind's greatest achievements in literature, art, music, and drama, including masterworks by Rumi, Dante, Shakespeare, Marlowe, Michelangelo, Leonardo, and Voltaire.</p> <p>Our learning process in this course will be active and collaborative. Your success in the course will depend on your work as an individual and on your contributions to learning groups. Each of you will participate in the interactive "Reacting to the Past" game Stages of Power: Marlowe and Shakespeare, 1592, a play competition in which the rival London acting companies of seasoned playwright Christopher Marlowe and young upstart playwright Will Shakespeare vie for sponsorship and licensing of their plays. Overall, your positive commitment to participate in class discussions will make the course meaningful for you and others.</p>

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

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Wanberg, Kyle J	APPROACHES TO GLOBAL STUDIES	<p>What is the global? Is it a terrain without borders, or are the old borders of nation-states being redefined and reimagined in the global institutions of the 21 st century? What is globalization? What does it mean to be a "global citizen?" Over the last fifty years "the global" has come to be seen everywhere, from the appearance of the "global village" to global warming, global networks, and global security systems. In 1975, Henry Kissinger proclaimed that we live in a "truly global society", and in 2003, Donald Rumsfeld declared a "global war on terror." In this class we will raise questions about the concept and its evolution from questions around media to economic and material forms of insecurity and inequality. The Course is designed to familiarize students with terminology and core ideas in global and globalization studies, and provide an interdisciplinary survey of the different formations through which the global has been conceived, worked on, and mobilized. We will compare different disciplinary approaches to the global in anthropology, critical geography, political economy, decoloniality, migration, and urban studies.</p>
Washburn, Phillip	SOCIAL FOUNDATIONS II	<p>This course is a continuation of Social Foundations I. It is an interdisciplinary course, which means we discuss history, philosophy, politics, religion, and maybe other topics (depending on where the discussion leads). The timeframe is from about 500CE to about 1700. The scope is global, so we will talk about China, the Middle East, and Latin America, as well as Europe. We will study some influential movements, changes, books, and people that shaped the world we live in today.</p> <p>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.</p> <p>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.</p>
Washburn, Phillip	SOCIAL FOUNDATIONS III	<p>Every person has an "ideology," that is, a set of basic beliefs about the physical world, people, society, and oneself. We must all understand why things happen, why people do what they do, and what to expect next, so that we can interact with the world and survive. Ideologies also include beliefs about what is valuable or harmful, good or evil. For example, liberalism, conservatism, romanticism, and Marxism are all ideologies.</p> <p>In this course we want to examine the principal ideologies that people have adopted since 1700. (Religions such as Christianity are ideologies, too, but we will focus on social and political ideologies.) Major changes in society cause people to step back and reassess their ideology, to try to adjust to the new reality. The Scientific Revolution of the 1600s was one such change, and it led to an ideological movement called the Enlightenment. People came to believe that we can use reason to discover the laws of nature, and therefore make continuous progress. The French Revolution (1790s) was another radical change, but people disagreed on how to interpret it. Conservatives, romantics, and nationalists all reacted with different ideologies to make sense of the new reality. The Industrial Revolution (1770-1850) was another challenge: it led capitalists, Marxists, libertarians, and feminists to see people and society in new, and different, ways. In the late nineteenth century, Darwin's theory of evolution (1859) seemed to explain Europe's imperialistic dominance of the globe, and that dominance inspired yet other ideologies. Seeing how ideologies work should help us figure out how to interpret today's world.</p>

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Webb, Matthew Raj	SENIOR SEMINAR	This course examines fashion as both a product and expression of globalization. It explores fashion's contested histories; its modes of production, consumption, and address; its relationship to colonial enterprises; and its system of meaning-making. In this course, we will tackle such issues as the social uses of fashion; the fashion cycle (use, reuse, discard); the relationship between dress and the body; feminist critiques of fashion; the politicization of clothing (from ethnic dressing to green clothing); and the links between style consumption and garment production--and the relationship of all of these to the processes of globalization.
Whipple, Karri Lynne	SOCIAL FOUNDATIONS I	<p>What makes for an ideal society? Peace and order? Conquest and colonization? Justice, morality and right belief? This course focuses on how societies formed in the ancient world and what ideologies and beliefs were most valued as building blocks of society. The course, while not a comprehensive overview of the ancient world, focuses on societies spanning from ancient Mesopotamia in the c.12 th century BCE through the fall of the Western Roman Empire in 476 CE. We will take an interdisciplinary approach, exploring developments in literary and artistic expression, philosophic thought, political ideology, and religious belief within the ancient world. To examine these developments, we learn skills for reading and critically engaging great works of literature as well as art, architecture, material culture, and embodied practices/rituals. We will have the opportunity to engage these works not only in the classroom but through museums and other sites around New York City.</p> <p>While the texts and images we examine are diverse, several central questions will guide our engagement with these ancient works. Where is power located in society and who has access to power? Through what means – conquest, philosophical constructs, violence, divine intervention, moral tenets – do they achieve justice, peace, and order? How is individual and collective identity constructed in relation to a society’s power structure? How do societies tell their (his)stories? Whose voices are left out or silenced within the dominant literary and artistic canons of a culture? We will work to interrogate how ethnicity, gender, sexuality, class, belief system, etc. shape one’s place within a society. We listen for and seek out the multitude of voices that make up the ancient world and the variety of ways these voices are expressed. Through this interrogation, we will gain lessons and insights for critically examining our own contemporary presumptions about and conceptualizations of history, justice, and the ideal world.</p>
White, Heidi	SOCIAL FOUNDATIONS II	<p>This course spans a thousand years of moral and political thought, from the fall of the Western Roman Empire in the fifth and sixth centuries A.D. to the beginnings of modern times at the close of the revolutionary seventeenth century. Topics include the demise of the classical world, the rise of Islam, the development of medieval philosophy, the social thought of the Renaissance, the Protestant Reformation and the ensuing violence of the wars of religion, the emergence of the modern nation-state, and the rise of modern science.</p> <p>Keeping their historical context in mind, we will focus on philosophical questions that arise during the period, such as: What is happiness? What is the role of faith and reason? What is human nature? What is knowledge? And what is the proper exercise of power?</p>

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White, Heidi	GLOBAL TOPICS:	<p>This course will examine three significant philosophical and literary reactions in a post-colonial and post-World War II world. Existentialism, magical realism, and theater of the absurd may be distinguished by their break from traditional styles and themes, and each contains an implicit critique, whether of the privileged role of reason, of the idea of an objective reality, or of former elites. Each may be viewed as a reaction to the breakdown of an earlier conception of an ordered, European-dominated world. We will address the following themes: the asserted meaninglessness of human existence, the effects of war, the decline of colonial powers, and the rise of new political orders.</p> <p>We will ask the following questions: What are the political and philosophical origins and concerns of each movement? What literary themes and styles do they share, and how do they differ? Each of these movements uses irony, absurdity, myth, dreams, fairy tales, and stories of the grotesque, the fantastic, and the surreal; in using these techniques, how does each movement challenge traditional dichotomies such as reason and emotion, the real and unreal, the natural and supernatural, the tragic and comic, the Western and non-Western, the urban and rural? More importantly, we will ask how these works speak to us today. These are just some of the questions we will consider as we explore the ways in which philosophers, authors, and artists attempt to make sense of their world.</p> <p>We will view representative films from each movement and read such philosophers, novelists, and playwrights as Kierkegaard, Dostoevsky, Nietzsche, Kafka, Gogol, Sartre, Camus, Beckett, Ionesco, Borges, Carpentier, Cortazar, Calvino, and Garcia Marquez. Final paper required, with an option to submit a creative project.</p>
Wilkinson, Amy	CREATIVE WRITING: PLACES	<p>This course is devoted to the reading and the writing of short fiction. Through the careful reading of stories by international writers, we'll move through an introductory understanding of the basic concepts of fiction – character, plot, point of view, and so on – and how they come together in successful pieces. This section of creative writing will focus, in particular, on place. We'll consider where stories were written (and when, and by whom), and how place affects story elements, like setting and voice, as well as larger topics of consideration, like whether or not expectations for what makes a good story vary place to place. The global nature of the reading list will bear significantly on our discussions. In addition to reading, we'll do a lot of writing. We'll attempt to utilize the craft techniques we identify and like in published works in our own exercises and stories. Class time will be spent on student writing. We'll use the close reading techniques we employed with published works as we workshop student writing. We'll also take advantage of the fact that we're studying creative writing in New York City, a place at the center, in many ways, of the contemporary creative writing scene. We'll take field trips as a class and individually: to independent bookstores, to literary readings, to (potential) story settings.</p>
Wilkinson, Amy	WRITING I	<p>Writing I has two main objectives: first, to develop your self-confidence and fluency by engaging you in the use of writing to express, explore, and develop ideas through a variety of forms, including both informal writing (free writing, journal writing, etc.) and formal writing (essays); and second, to engage you in practicing the same kinds of critical and analytical skills you'll use in other writing-intensive courses in Global Liberal Studies. The class will make use of the workshop format, meaning you'll produce a wide range of writing, both in and out of class, which will form the basis for classroom activities. All of your essays will go through multiple drafts, often with input from peers in addition to input from me.</p> <p>The theme of this section of Writing I is, "The Unmapped Quest," a slight variation on a phrase John D'Agata uses in a meditation on what constitutes an essay. He says, "Or: Maybe every essay automatically is in some way experimental—less an outline traveling toward a foregone conclusion than an unmapped quest that has sprung from the word question" (95). This semester we'll use the metaphor of the essay as map. We'll consider the idea as readers. How does a good essay work as a map? How is a good essay, or map, made? We'll consider the idea as writers. How can we write the "unmapped quest"? How can an essay that begins without a map end up being a map? How can an essay have a map at the center of it? In short, we'll frame our conversation about writing within a conversation about maps/mapping/the-unmapped. From a practical point of view, engaging with maps is something you'll be doing a lot of in the coming years, starting now, as you familiarize yourself with New York City and, potentially, abroad sites; later, as you become part of the global economy.</p>

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

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

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Yearous-Algozin, Joseph F	WRITING II	<p>In this course, we ask a specific question: what does it mean to be contemporary? Rather than taking a historical view of the contemporary, this course will focus on how the relationship between ourselves and the spaces we occupy. As such, each student will select a space outside of NYU to investigate throughout the semester. Our writing will be motivated by text, videos and various works of art and architecture found throughout New York City, of which we will ask questions like: How do we negotiate public space as private individuals? In what ways does the environment determine what and how we experience the world? How do people resist or submit to these structures? Throughout the semester, we'll pay particular attention to our daily engagement with the city and how writing plays a part alongside this shifting landscape. Our writing this semester, then, is to articulate and refine provisional answers to these questions. This course requires that you write 3 essays: a close reading of Michel Foucault's Panopticism applied to your space, a research project of your choosing, and a creative intervention. The research assignment that ends this course will come out of the ideas that arise in the process of writing the previous two papers. The creative intervention will be based an examination of a single space that you will return to throughout the semester. You will select this space after the first assignment. This project then will take on multiple platforms and genres: indexes, playlists, critical writing and photography and research. Even though this project will be focused on your experience in and of the space, it will also look at the historical factors that shaped this space. This assignment will be modeled on academic writing conventions as well as on the writings of Yoko Ono, Kristen Gallagher, and Edward Said. Our first essay will be a more conventional analytic response to Foucault. This initial essay will serve as a foundation for our writing. For each of these papers, you will be required to keep an on-going portfolio where you will collect research, notes, assignments and drafts. Each writing project must be turned in with a portfolio. In the classroom, we will look closely at this variety of media not solely for the purpose of analysis but also for the purpose of borrowing the authors' techniques and styles in our own writing. We will study research—both online and through the library—as a path for us to gather materials for our own projects. Also in class, we will share research, ideas, and presentations of our projects in a workshop format.</p>
Zoble, Jennifer	WRITING II	<p>New York City, perhaps more than any other locality on Earth, conjures images of makers trying to make it, sometimes on the make, often under make-or-break circumstances. What has made this a place of such struggle and achievement, an engine of ruthless capitalism and a wellspring of makeshift creativity? In this course, we'll engage with nonfiction texts and films that present true stories of striving and surviving in New York, with a focus on the neighborhoods surrounding NYU in the latter decades of the twentieth century. In addition to reading, watching, and analyzing these works, students will investigate local sites, figures, and institutions using a blend of ethnographic observation and archival research in NYU's Fales Library. Writing assignments will include eight critical responses (3-4 pages) to course films, and an essay (10-15 pages) documenting one's research process and findings.</p>
Zoble, Jennifer	SENIOR SEMINAR	<p>George Steiner, in his seminal 1975 book <i>After Babel: Aspects of Language and Translation</i>, famously asserted, "All acts of communication are acts of translation." While translation may be a fundamental part of what we do as expressive creatures, and while the formal practice of translation stretches back centuries, the profession of translator and the academic discipline of translation studies are relatively new. In this course, we'll immerse ourselves in the major theoretical questions of the translation field, and in the ever-changing ideas about language, culture, and power that inform them. Students will learn about literary as well as "technical" (audiovisual, journalism, law, medicine, business, diplomacy) translation, and independently undertake a project critically comparing multiple literary translations or investigating translation practices in a community, industry, or discipline they care about. They will speak with local translators and attend translation-focused events. And all along they will consider why, in this age of English-language hegemony, interest in, and study of, translation seems only to be growing. Proficiency in a language other than English is not required, but interlingual work will be encouraged for those students capable of it.</p>