

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Hornig, Susanna	APPROACHES: SOPHOMORE SEMINAR	<p>This seminar examines storytelling, adaptation, psychoanalytic and cultural theory through fairy tales. Our journey will uncover archetypes, symbols, cultural metaphors and morality in fiction, creative nonfiction, poetry, film, and art by feminist, postmodernist, and YA writers and artists. We will apply psychoanalytic and cultural theory to unlock storytelling. Formal assignments will include the design and execution of a robust creative project, and the practice of adaptation and applied theory. This course is for storytellers, writers, and artists, and will provide a foundation for the creative thesis. Our journey will examine a spectrum of 20th century theory beginning with psychoanalysis, moving to cultural history, and then ending with postmodern philosophy. We will start with Sigmund Freud, the father of psychoanalysis, which will serve as the basis for exploring Bruno Bettelheim's adaptation of Freud's theories in analyzing fairy tales. For comparison, we will read selections of Carl Jung's interpretation of psychoanalysis. This will serve as the foundation for understanding Marie Von Franz's application of Jung's theories specifically to fairy tales. To contrast the psychoanalysts, we will examine the theory of cultural historian Robert Darnton and close with the postmodern philosophy of Jean Baudrillard. To exercise our understanding of these theories, we will apply them to the following fairy tales: Little Red Riding Hood, Bluebeard, Snow White, and Sleeping Beauty. We will examine these four fairy tales in depth, comparing their traditional Perrault and Grimm narratives with revisionist interpretations spun by feminist, and postmodernist writers and film directors. I am excited for you to exercise your creativity by designing your own creative project and adding your voice to the canon.</p> <p>My goal is for us to build and foster a safe, supportive, and inclusive community of storytellers this semester. And I'm thrilled that we'll be collaborating together. Imagination, creativity, active listening, respect, close reading, discussion, participation, and peer feedback are crucial to our collective work. Each individual has multiple roles here. Complete all of the assignments with care and thoughtfulness, challenging yourself to be a better thinker and writer. Read and watch assigned texts with care and attention, be they published or a peer's material. Annotate as you read. Look up what you don't know. Ask questions of the text and bring these to class. Come prepared for each synchronous class session and submit all assignments on time. Be prompt and participate actively in our shared online spaces. Be respectful of our community's feedback, opinions, and ideas. Show evidence of your learning.</p>
Hornig, Susanna	EXPERIENTIAL LEARNING	<p>This seminar is the academic component of your internship in the field of your choice or will give you the opportunity to research your field of interest. Every week, we will discuss readings on the workplace, how to navigate professional settings, and how to balance work/life issues. Our readings will come from the fields of psychology, business studies, sociology and journalism. You will be asked to complete three formal Writing Assignments this semester about internship workplace or the field of your choice. You will be required to observe, research, and reflect on your experience and learning. You will also be required to conduct two fifteen-minute informational interviews by video chat or phone with colleagues in your field to build your network. You will also be required to create and complete a digital resume before the end of the semester to have a professional digital footprint. Crucial to our collective work is your engagement in discussions and close reading. Each individual has multiple roles here. As a writer, complete all of the assignments with care and thoughtfulness, challenging yourself to be an innovative thinker and writer. As a reader, read and annotate assigned texts. Look up what you don't know. Record visceral reactions on your text, make connections to your work experience and other course work and share these in class. As a citizen, come prepared for each class session and submit all assignments on time. Be prompt and participate actively in every class and in our shared online space. Be respectful of our community's feedback, opinions, connections and ideas. Show evidence of your learning during class activities and in your writing, and you will pass this course.</p>
Isikara, B. Guney	PRINCIPLES OF MICROECONOMICS	<p>This is an introductory course to microeconomic theory, covering its core concepts and tools such as supply and demand, elasticity, consumer and producer surplus, and so on. We will also discuss the application of these concepts to consumer and firm behaviour, and explore problems like monopoly, monopolistic competition, and oligopoly from microeconomic perspective. We will first take a brief look at the emergence of the current socio-economic system and understand its distinctive properties such as the guiding role of profits, division of labor and specialization, productivity increase and accumulation. Then, the method and vocabulary of microeconomic analysis will be gradually introduced from a pluralistic perspective, demonstrating to the students the fact that there are substantially different ways of approaching the same question. In every possible occasion, we will apply the emerging conceptual knowledge to real world examples in a critical manner so that students develop the skill of interpreting the world around them. By the end of the semester, students will not only be familiarized with core microeconomic concepts, but at the same time relate these analytical tools to the complex of social relations and systemic tendencies, upon which everyday economic interactions and problems arise.</p>

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Jaeckel, Johann	APPROACHES: SOPHOMORE SEMINAR	This course introduces students in the Politics, Rights and Development concentration of Global Liberal Studies to approaches in the field of political economy. The course consists of three parts. First, the course highlights the intellectual origins of this line of inquiry with reference to classical political economy. These thinkers confront us with a rich tradition of competing visions of how capitalism functions. Contemporary socio-economic discussions continue to be shaped by the arguments and positions first put forward by writers such as Adam Smith, David Ricard, Thomas Malthus and Karl Marx. Second, the course provides a critical introduction to the foundational concepts of conventional economic analysis. Textbook models of supply, demand, and market equilibrium are at the center of numerous discussions concerning public policy. Concepts such as opportunity costs, comparative advantage, supply and demand, et cetera, while seemingly technical in their definition, convey particular implications when applied to questions of economic development. Third, the course provides an introduction to contemporary approaches in global political economy. This set of interdisciplinary frameworks combines elements from political science, sociological and historical investigation, as well as economic analysis. The common thread running through the classical and contemporary literature on political economy is a deep, systemic preoccupation with the capitalist mode of production.
Jaeckel, Johann	SENIOR THESIS	This course is the first part of a two-semester sequence designed to guide students in the process of writing a senior thesis. This section of the PRD Senior Colloquium is intended for students who are primarily interested in exploring the socio-economic dimensions of a research topic. In particular, the colloquium is designed for students working on issues in political economy, i.e., questions at the intersection of economics and politics. These include, but are not limited to, research on: economic growth and distribution, poverty & inequality, technological change & innovation, education, class, labor, capital, trade, finance & banking, development, and critiques of capitalism & neoliberalism. After a brief review of the research methods and skills required to successfully complete the senior thesis, students will make in-class presentations of their work. The first round of presentations provides an opportunity to present the overall contours of the thesis project, to document prior work, as well as to discuss possible research questions and hypotheses. During the second half of the semester student presentations focus specifically on a refined version of their thesis prospectus. In addition, students will meet individually with the instructor throughout the semester for detailed advice and guidance.
Jelly-Schapiro, Joshua	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<p>The span of history we'll cover in SFII—from roughly the 7th to the 17th century, C.E.—include several centuries that have long been recalled, in the West, as “dark ages”: as an era when reason and light, science and art, were buried under a fog of superstition and fear, and human societies were organized less around right and truth than brute force. But as we will learn and explore in this class, these centuries also comprise a span of time, in Europe and its near-neighbors in North Africa and the Near East, when several signal developments in world history—notably the rise and spread of Islam, and attempts by Aquinas and his Islamic peers to synthesize philosophy and faith—sowed vital seeds for what came next. The Protestant Reformation; the Renaissance; the earth-shattering “discovery,” after Columbus’s voyage to the Americas, of a New World—all of these events helped crystallize questions that animated the ensuing “early modern” period: What is the proper relation between religion and politics? Does God exist? How can we best use the insights of science, and its guiding spirit of skeptical inquiry, to make society better? How can or should members of our social species, given to forging communities and living in a complex civilization, seek to live lives and build social orders that both understand humans as flawed beings, and uphold their basic rights? Such questions have, over the past several centuries, occupied people everywhere. In this course, we will examine some foundational answers to them, exploring key texts from the medieval and early modern period that continue to shape contemporary thought, and contemporary societies, around the globe. While focusing our inquiries, this semester, primarily on how these questions have looked in and from the vantage of the West (and the Near East), we will also pay sustained attention to the cataclysmic (and ongoing) encounter between Europe and its “Others,” in the Americas and beyond. So doing, we will engage fascinating and vital questions about how human difference has been thought about and acted on in the world, and the source and nature of “human universal.”</p> <p>One of these “universals”, which will be familiar to those of you who were in my SF1 class, is the evident truth that we humans love stories—telling them, sharing them, placing ourselves within their drama and pathos, to figure out how to live. As we work to improve our skills as writers, thinkers, and communicators, we will at each turn also focus on the vital import of stories and storytelling to how we humans engage the weighty spheres—from politics to philosophy to religion—that shape our social world.</p>
Jones, Gerceida	HISTORY OF THE UNIVERSE	“History of the Universe” presents the astronomical phenomena of the Universe in the context of physical science and examines Newton’s laws governing force and motion, Kepler’s laws of Motion, the role of electromagnetism in nature, the atomic structure of matter, the birth and death of stars, our milky way galaxy, the Double Dark Theory, the Big Bang and the ultimate question; does life exist around other star systems? Each of these topics will be discussed in the context of current issues in planetary and space sciences (Lecture + Lab = 4 credits).

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Julia, Roxana	JUNIOR INDEPENDENT RESEARCH SEMINAR	This seminar is designed to introduce junior students to the types of research questions and methodologies that the discipline of global studies currently demands. In this particular section, students will develop analytical and applied skills needed to engage in original research related to the Politics, Rights, and Development (PRD) concentration of the Global Liberal Studies (GLS) program. Accordingly, questions of study and methodologies will be centered on interdisciplinary themes related to power and politics, justice and human rights, and economic and social development. Forms of imperialism, legal systems of justice and human rights, challenges of democratization, revolution, and social change, industrialization and globalization, and policies for health, sustainability and the environment are among the possible areas of concentration in this seminar. The seminar serves as a platform for students in the global sites and in NYC to begin framing their PRD senior thesis project, and encourages them to integrate their academic work with their experiential learning experiences (their independent internships or equivalents) at their particular locale. It is structured as a guided independent study, but students will be asked to interact with each other, exchange experiences and provide feedbacks to each other's work in a WordPress site designed for the class.
Julia, Roxana	SENIOR THESIS	The Senior Thesis seminar is the second of a two-semester sequence designed to guide senior Global Liberal Studies (GLS) students in the Politics, Rights and Development (PRD) concentration through the writing of a thesis on a global subject of their choice that will serve as a conclusion of their studies at GLS. The seminar will consist of a series of workshops and individual tutoring meetings designed to help students engage in independent inquiry, convey and refine prior research, strengthen their research and academic writing skills, and communicate the results of their research effectively both orally and in writing. Thesis guidelines, specific format and other relevant information will be discussed in class and posted in the course's NYU Classes site.
Kain, Philip	FIELDWORK SEMINAR	Internships are becoming a vital part of an undergraduate education but using your internship in order to gain insight and useful experience is often challenging. This course is designed to help you connect your internship to your academic experience and to help you record and reflect on your experiences for both personal and intellectual growth. This course is delivered online asynchronously except for the required tutorial meetings with the instructor. Since you will be working during part of the semester this will also allow you greater flexibility. This course has three major components. The first is, obviously, your internship. In order to be in this course you must have already secured an approved internship. A large part of this course will be attending your internship but you do not actually receive credit for your placement. The second part of this course will be bi-weekly or so assignments (blog posts and written projects) that help you reflect on and develop your personal learning goals. This includes small projects as well as journal entries. The third part of this course is a tutorial where you will meet one on one with your instructor to discuss your project. We will cycle through each component during the semester.
Karavitis, Gerasimos	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	In this course, we will study some of the emblematic texts of the medieval times and the early modern era. We will study a period of time from the 5th century to the 17th century. The selection of these texts has been made with reference to major events in human history: the Rise of Islam, the religious wars of the High Middle Ages, the Black Death, the Renaissance, the Protestant Reformation, the Encounter, and the English Civil War. Stated in the most general way, our aim will be to explore a set of ideas that develop around these events, which were truly global in the scope of their effects. The set of themes we will explore includes: just war theory, natural rights, the issue of slavery, feudalism, the freedom of conscience, political realism, the contest of mysticism and science, codes of prudence, humanism, popular sovereignty, the question of what if anything makes political authority legitimate, and the question of whether human beings have a right to resist political authority. More specifically however, the course traces the development of a long standing struggle between two "social-imaginary significations": heteronomy and autonomy. Heteronomy means the rule of the other; autonomy the rule of the self. We will look at how discourses that were dominant during the medieval and early modern eras occluded the power of human beings to govern themselves, especially in the realm of politics where self-government implies democracy. Yet we will also explore instances in which the signification of autonomy endures during these eras, even if it does so in occulted form and on the margins. In doing so, our aim will be to understand how these traces of autonomy might have nourished the development of ideas which later comprised the Enlightenment.

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Karavitis, Gerasimos	GLOBAL WORKS AND SOCIETY: ANTIQUITY	In this course, we will study some of the most renowned texts of ancient times. We will treat these texts as portals to the worldviews of the ancient civilizations in which they appeared. Our general goal in studying these texts will be to develop more robust perspectives on the human condition. Our course will transgress territorial, temporal, and disciplinary boundaries. We will search for common denominators among the worldviews of people who inhabited very distant regions of the planet, and, with equal energy, we will seek to grasp the intense differences that existed among these worldviews. And we will ask after the use that ancient ideas might have for us today, as we try to give form to our lives in a world vastly different from those inhabited by the ancients. In studying our selected texts, we will focus on the ideas that ancient thinkers developed within three domains of thought: politics, ethics, and epistemology. With regard to politics, we will explore comments on the nature and value of different regime types, the relation between rulers and ruled, the institution of slavery, the phenomenon of war, the question of what makes a political order legitimate, the question of what makes rulers effective, and the problem of human freedom. In regard to ethics, we will explore comments that the ancients made on human happiness, filial piety, the distinction between virtue and vice, the notion of evil, and the tactics that one might employ in the struggle for self-mastery. As regards our epistemological inquiries, we will explore questions surrounding the definition of knowledge, the distinction between truth and opinion, the distinction between essence and appearance, and the idea of non-dualism, and we will also explore some of the insights that the ancients developed about the art of learning.
Karbiener, Karen	ARTS AND CULTURES TOWARDS THE CROSSROADS	<p>I would vote for Bach, all of Bach, streamed out into space, over and over again. We would be bragging of course. --Lewis Thomas, The Lives of a Cell: Notes of a Biology Watcher (on what message to send to an extraterrestrial civilization)</p> <p>This course is an introduction to the close reading and analysis of literary works and their language, encompassing material of a range of genres, periods, and cultures, and surveying a variety of interpretive strategies. It is required because it develops skills and ways of thinking that will be of great use at NYU and beyond: how to be a sensitive reader, a strong and confident writer, and a well-informed, convincing critic. In "Arts & Cultures at the Crossroads," we will work towards these goals while sampling some of the most influential and provocative literature written from the rise of Islam in the seventh century to the late 17th-century empire-building that inspired Aphra Behn's Oroonoko. By studying the best that we humans have done, then, you may come to recognize the best that you can be. A theme for this class is elegantly provided by Johann Sebastian Bach, who serves as an example of how a cultural foundation can inspire genius. His enormous knowledge of musical repertory is regarded as a significant factor in his talent and creativity. "The study of works of other masters went hand in hand with experimentation in his own," writes Christoph Wolff in Bach's entry in the Grove Dictionary of Music. "It was less a matter of imitation of a model than of an awareness of the possibilities, an expansion of his own manner of writing and a stimulation of his musical ideas." Whether you go on to make, buy, sell, critique, or simply enjoy great art, I hope that our readings and discussions similarly inspire and open possibilities for you. Broadly speaking, this course is an introduction to the close reading and analysis of a selection of the world's great cultural achievements. We will study material from a range of genres, periods, and cultures, and test a variety of interpretive strategies. The course is required because it develops skills and ways of thinking that will be of great use at NYU and beyond: how to be a careful reader, a strong and confident writer, and a convincing critic. It's an important building block in one of the major missions of the Global/Liberal Studies programs: to enable you to become an informed and engaged citizen of the world. By studying the best that we humans have done, I hope you'll be inspired to be the best that you can be. Experiential learning is an important part of my pedagogical approach, and has historically served as a defining feature in the way I have taught this course. A remotely taught course taught poses challenges to practitioners of on-site pedagogy--challenges I have enjoyed meeting while planning for our unusual Spring 2021 semester together.</p> <p>Here's the plan: instead of venturing out into the city this semester, we will enjoy some of NYC's most memorable cultural experiences from our own desk chairs. Though we may not be able to visit a mosque, NYU Islamic Center Scholar in Residence Imam Suhaib Webb will give us a personal introduction to the Qur'an through recitations and his own style of down-to-earth explication. We may not be able to see a performance of Shakespeare's Macbeth together, but we will tour London's Globe Theater and have a workshop of Macbeth's infamous "Tomorrow" speech from its stage. You'll also visit two world-class archives--the Morgan Library and NYU's own Special Collections--as you try gold leafing for yourself and learn to interpret your own medieval manuscript leaf. As a fun interlude, we'll critique Padmaavat, a 2018 Bollywood film based on a medieval Indian epic by Malik Muhammad Jayasi, with the help of a Bollywood insider. In an effort to remind you that you are an important part of the learning process, and to encourage active learning and collaboration even though we must remain behind our own screens, this course utilizes a student-centered approach borrowed from 'problem-based learning' pedagogy. Six of our sessions will be driven and shaped by your own questions regarding our readings and experiences, and your reactions to your classmates' responses; I will serve as guide and respondent. Additionally, I sincerely hope that you feel welcome to introduce yourself during office hours, and return to discuss our readings and your ideas. Together, let's test and expand the supposed limits of learning 'remotely.'</p>
Kemerli, Pinar	SENIOR THESIS	No Course Description

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

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Krimper, Michael Jason	ARTS AND CULTURES TOWARDS THE CROSSROADS	What is humankind? What, if anything, distinguishes human being from other animals, life forms, and matter? And how have aesthetic or literary forms of creation sought to answer these questions and explore the place of the human in the universe? For thousands of years, world civilizations have sought to determine the relationship between humanity and nature, the cosmos, or the divine order of things. During the medieval and early modern periods in Europe, the search for "Man," as humanity was once called, led to the construction of hierarchies based on species, race, gender, and class that justified an entire system of domination over whatever and whoever had been deemed nonhuman. And yet, out of the same history of domination emerged secular views of universal equality and progress known as "humanism," whose literary, social, and political significance for the humanities and liberal arts can still be felt today. In this section of "Arts and Cultures towards the Crossroads," we will turn to some of the foundational texts of humanism spanning the 7th to the 18th centuries in order to excavate archives of the human between different languages, cultures, and traditions. We will compare the development of humanism in Europe to examples of creative production and thought from other regions of the world, such as the Middle East, Asia, and the Americas. Our aim will be to elaborate a critical and inclusive field of humanistic study across multiple genres, while paying attention to issues of translation and transmission, as well as cross-cultural exchange, appropriation, and renewal, all of which inform contemporary debates about the question of the human within the era of globalization.
Kryluk, Michael Craig Victor	GLOBAL WORKS AND SOCIETY: ANTIQUITY	Introduces students to the ancient world and ends with the dissolution of the Western Roman Empire, the Gupta Empire in India, and the Han Dynasty in China. This course takes a global perspective and uses an interdisciplinary approach, and part of its aim is to explore enduring questions such as the relation between the individual and society, between justice and power, and between humanity and the divine. The ancient societies from which the texts emerged are as much objects of study as the ancient texts themselves. Students consider many ideas with which they might not agree, and they ask how these earlier conceptions speak to their own lives and connect to the world today. Students are encouraged to distinguish between understanding a text in its historical settings and engaging in broad historical criticism. Accordingly, writing assignments strive to strike a balance between close reading and comparative assessment. In addition to drawing on seminal texts from the Mediterranean world and the Middle East, instructors give extended attention to at least one Mediterranean/non-European culture.
Kukushkin, Nikolay	LIFE SCIENCE	What makes our species, Homo sapiens, special among others that inhabit planet Earth? To put this question into perspective, we will go as far back in time as biology can take us. The first half of this class will begin at life's origins 4 billion years ago. We will trace the evolutionary path from simple molecules to replicating cells, from microorganisms to plants and animals, and finally from the earliest animals to human ancestors, always asking the same question: how does our own lineage stand out among the infinite ways to be alive? By understanding other species, past and present, we will learn more about our own. In the second half of the course, we will examine the origins of human mental function. Beginning with the basic organisation of a nervous system, in this part of the class will aim to unify the biological understanding of the brain with theories of language, consciousness and cultural evolution. In addition to the lecture series, the class features activities and group projects designed to accompany the ongoing topics. These projects will require a combination of analytical thinking and creativity, and will help us learn more about the natural world and the modern scientific process

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Lagerweij, Johannes	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<p>In this course we will examine major texts representing intellectual movements prominent in the world during the 12th to the 17th century. We will explore important ideas and questions that became urgent in that period and that are still relevant in our own society.</p> <p>We will read texts that concern so-called epistemological questions, which are questions about the nature, methods, and limits of knowledge. For example, can you be sure that, at this very moment, you are reading this sentence, and not, instead, are dreaming that you are reading it?</p> <p>Through a critical reading of Descartes' texts, 'Discourse on Method' and "Meditations", we will reflect about the difference between knowledge and opinion, and how we can make sure, not to confuse the two. Such reflections will help us become more aware of how little of what we think we know, we truly know; in other words, it makes us more aware of how much of what we think we know is mere assumption and prejudice.</p> <p>Another major topic that we will discuss repeatedly is that of education, especially the education of children. For example, so-called humanist thinkers such as Erasmus and Montaigne will teach us to be more aware of the critical importance of the moral education of children: what is most urgent for young children, they say, is to learn to regulate their behavior in order to liberate themselves from the tyranny of their impulses, so they can become themselves the agents of their actions.</p> <p>Most of our discussions, however, will concern the foundations of a society in which people can live decently together. For example, we will discuss ideas on the kind of constitution and laws that will keep the 'spirit' of citizens high, that is, what will make citizens agree that the common welfare and their own selfish interests overlap sufficiently, to justify the restraint and cooperation that society demands of them. Most relevant to this topic is the question of Tyranny: what are the conditions that favor its rise, provoke it, sustain it, or help to confront and defeat it?</p> <p>Careful reading of the assigned texts is important, especially since your care for them will make it easy to enjoy the discussions of them. These texts are too complicated to allow you to participate in these discussions, unless you are, to some extent, familiar with them. Without having read these texts actively, you will feel left behind in class, and lose or fail to develop an interest in them. Moreover, you will be bored and waste a chance to grow intellectually.</p> <p>To develop your critical reading skill, you will be assigned to take notes and formulate questions in response to the texts. This practice will also better prepare you for the discussions in which you are required to participate. It is true that attempts to initiate a discussion or to ask and respond to questions may cause anxiety; however, the relatively safe environment of the classroom gives you a chance to get familiar with that anxiety and partially overcome it. Do not miss taking that chance.</p>
Lamoureux, David L	PRINCIPLES OF MACROECONOMICS	<p>This is part of a two-semester introductory sequence dealing with economic principles. The course introduces basic concepts of macroeconomic theory. Topics include unemployment; inflation; aggregate demand; income determination and stabilization policies; fiscal and monetary policies; and the Keynesian monetarist debate over stabilization policy. This course will be based primarily on textbook readings and lectures. Occasionally, additional articles or news stories on current events may be assigned as supplemental material</p>
Langer, Irina	WRITING AS CRITICAL INQUIRY	<p>Writing is always a process. The process can be agonizing at times, but to quote Angela's Ashes author Frank McCourt, "easy writing is vile, hard reading." The class is designed to expand your ideas about writing, rewriting, and broaden your choices for creating a college-level essay. This course is a continuation of the work that you began in Writing I, with the main objective being to develop and refine the skills necessary for writing a university-level research paper. Whatever your current writing ability or background, this course will increase your self-awareness as a writer, encourage your curiosity about research, and sharpen your persuasive use of evidence.</p> <p>Reading assignments and writing assignments are designed to focus upon these skills, as well as encouraging critical thinking. Part of this class is a writing workshop, not a lecture, so your active participation and commitment are necessary at all times during the semester. Some classes begin with a five-minute free writing warm up exercise, so it is important to be on time.</p> <p>Our class will focus much more on your ideas than it will on the mechanical aspects of writing. We will, of course, review basic grammar rules on an as-needed basis, but mainly activities in this writing class, both in the workshop and homework, will involve reading, discussing ideas, and writing informally in preparation for producing formal research essays.</p>

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Larsen, David	ARTS AND CULTURES TOWARDS THE CROSSROADS	With the founding of the first Islamic polity in 622 CE, a new era of cultural interpenetration finds expression in a global literature of wandering and seeking and losing and finding. Across the genres and traditions, the opening up of new spaces is a persistent motif. Some spaces make new forms of social organization possible, while others embody the fantasy of escaping society altogether. Whether a built environment (like a city), an unsettled territory (like a desert island), or a mystic realm (like the afterlife), the exploration of new spaces gives this class its title, theme, and itinerary.
Lin, Cammie	WRITING AS CRITICAL INQUIRY	In this course, we will inquire into the nature and experience of identity and coming of age. Core questions include: Are identity and coming of age distinctly Western concepts, or are they global experiences? What is the relationship between identity and coming of age? When and how does one come of age, and does it happen, as for the narrator in the epigraph above, all of a sudden, without the slightest flicker of a doubt? Texts will include a wide range of nonfiction (including literary journalism, adolescent psychology, and critical theory) and literature. Major writing assignments will include a short, highly polished personal narrative, a text-in-context essay, and an in-depth, multi-modal article that serves as the capstone to a critical inquiry project. You should expect to engage deeply with the course theme, while honing the kind of intensive research, analysis, and writing skills that will prepare you for success in advanced liberal arts courses across the curriculum.
Lin, Cammie	LIBERAL STUDIES ELECTIVE	Service Learning Seminar 2 is the second course in a two-semester sequence for students selected to participate in the year-long Liberal Studies Service Ambassadors program. The seminar integrates intensive weekly service practice with academic coursework and field-based qualitative research. Students who have applied and been selected to serve as a Liberal Studies Service Ambassador partner with organizations across New York City to address social issues in the areas of education, health, and the environment. In this mandatory seminar, Service Ambassadors engage in rigorous coursework meant to ensure that the service learning experience fosters transformative growth for the student—academic, intellectual, experiential, and personal—and meaningful outcomes for the partnering organization. Building on Paulo Freire’s notion of praxis—a continual cycle of transformative action and reflection—we will examine how our service engagements impact our communities and ourselves. The first semester in the Service Learning Seminar sequence focused on developing an understanding of the community, issues, and needs at the service learning site and cultivated a critical self-reflection practice to deepen understanding of one’s self in relation to it. This second semester builds on that foundation, adding theoretical lenses and primary research to transform the service learning experience. The seminar coursework, then, will serve not only to deepen the service learning experience, but also to foster the kind of critical thinking and academic skills that will serve the Ambassadors in their advanced coursework and beyond—and moreover, will shape the way they understand the world and their place in it.
Longabucco, Matthew	APPROACHES: SOPHOMORE SEMINAR	Welcome to our Approaches course: Critical Consciousness Now: Theoretical Documents and Creative Voices. In this course, we will read both historical and contemporary critical/theoretical thought about media and material culture, sexuality and the unconscious, time and technology, archives and memorials, labor and the urban landscape, race and gender, and ideology and political activism. At the same time, we will investigate hybrid creative work in the field of poetry, film, fiction, comics, and photography that is conscious of, and in dialogue with, such theoretical concerns. Students will produce a number of different kinds of texts of their own: a scholarly paper, a hybrid creative/critical project, and a personal syllabus for future exploration. In this class, you will collaborate closely with both myself and your classmates to create an active community of readers, thinkers, and writers. This document contains the requirements for the course, and a calendar.
Longabucco, Matthew	SENIOR THESIS	Welcome to the second half of the Senior Colloquium, a workshop designed to help you conceive, create, and complete your senior project in GLS. In this class, you will collaborate closely with both myself and your classmates to create an active community of readers, thinkers, and writers. This document contains the requirements for the course, and a calendar.
Lumbley, Coral Anne	ARTS AND CULTURES TOWARDS THE CROSSROADS	While questions of gender identity and sexuality may seem “modern”, love, sex/uality, and trans/gender have always been important elements of the human experience. Artists and poets have long been interested in how gender and sexuality fit into romantic love and sexual impulse—experiences that seem to transcend the understanding and control of humans. Perhaps it is our limited control over these elements of the human psyche and body that has resulted in love and romance becoming one of the most written-about subjects in history. To better understand the social and artistic history of love, sex/uality, and trans/gender, we will read texts and study art that explores romance, gender roles, and the LGBTQ+ experience in global contexts.

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Mahootian, Farzad	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	In this particular section of SF-2, we strive to understand the historical and conceptual relationships between philosophy, religion and science during this period of rapid transformation. We'll examine Islam's flowering as a cosmopolitan civilization and key episodes of cooperation, conflict and influence between Islamic, Christian and Indian cultures. Muslim scholars' creative synthesis of Greek, Indian, and Chinese themes resulted in new developments in philosophy, theology, science, mathematics, literature and art. The eventual ascendancy of orthodoxy and the decline of Islam's cosmopolitan enrichment coincided with a European explosive revival. The European Renaissance assimilated vast intellectual and cultural resources synthesized by Muslim scholars over the period of several centuries. Newly energized for the first time since end of the Roman Empire, Europe's own unique and powerful synthesis of new ways of thinking resulted in scientific and technological breakthroughs that quickened the pace of progress. The subsequent ascendancy and expansion of European cultures proceeded at a rate that has been accelerating for over 400 years. In this course, students will study primary texts including selections from the Qur'an, Rumi (Masnavi), Erasmus (The Praise of Folly), Neo-Daoist classics (The Secret of the Golden Flower); Aquinas, Bacon, Descartes, Locke, Hume, Kant.
Mahootian, Farzad	SCIENCE OF TECHNOLOGY	Science and technology have progressively broader and deeper impacts on the social, cultural and personal lives of increasingly larger portions of the world's population. As information technology becomes more integral to the major organizational structures and functions of contemporary societies, we become more acutely aware of the role that science and technology play in shaping our emerging global civilization. Correlatively, political, social, religious and esthetic values significantly shape the progress of science and technology. Historical investigations of discoveries and inventions have demonstrated profound mutual influences between human values on the one hand, and science and technology on the other. Our approaches to understanding the complex mutual influences between science, technology and society must necessarily be both interdisciplinary and global. We will spend part of the course learning about some of the science and technology that shape the actual, imaginal and virtual environments in which we are immersed. Another part of the course is concerned with the historical, social, psychological and personal impact of sciences and technologies. A third part, which is distributed unequally between the other two halves, will be concerned with the aesthetic, emotional and spiritual aspects of technology. It is my hope that we as a class, and you as individuals will seek to integrate the variety of perspectives suggested by, but not limited to, natural and social sciences and the humanities. Modern science originated from the dialogue between civilizations, different cultures. Similarly, it progresses in the interactions among disciplines and continues to be driven by cultural imaginaries. So it is natural that future technologies arise from future interactions and dialogues. A variety of perspectives must be engaged to understand the sources and drivers of technoscientific change.
Manko, Vanessa K	WRITING AS CRITICAL INQUIRY	In Writing as Critical Inquiry we will develop our skills in analysis and argumentation by exploring the ways in which the ideas of others can be incorporated into our own writing. We will read and discuss longer, more challenging texts; in our own writing, we will incorporate a broad range of primary and secondary sources to develop and support increasingly complex ideas. We will examine a wide variety of possible resources at the library and learn the mechanics and conventions of the academic research essay. This course will have a specific focus on ritual. We will explore the meaning of ritual and the deep-seated need for ritual in culture. We'll also examine ritual's significance to society and how it can help to establish order, build community and initiate transformation. Through readings in a variety of academic disciplines—literature, anthropology, religion, psychology and performance studies—we'll come to a working definition of ritual, looking at rites of passage, examining the difference between sacred and profane ritual, and focusing on ritual as performance and performance as ritual. Our readings will serve as models and as inspiration for our own writing. We'll also emphasize writing as a process and craft—one that involves thinking, writing and revision. Throughout the course of the semester, we'll also develop classroom writing "rituals" involving brainstorming, drafting, revision and workshopping, culminating in a final researched essay on a topic of your choice. Readings for this course will include readings by Aristotle, Driver, Eliade, Euripides, Freud, Grimes, Schechner, to name a few. We'll also be reading assigned essays from The Norton Reader, short stories, and, from time to time, I will bring in supplementary readings depending on students' interests.
Marcelle, Lawrence	GLOBAL WORKS AND SOCIETY: MODERNITY	This course examines major intellectual and political movements of the modern world—from the opening of the 18 th century down to the present. Our central area of inquiry will focus on the role of the Enlightenment's conception of reason. We will examine the nature of reason so conceived, and trace its effects on the radical alterations of economic and political relationships that marked the 18 th -20 th centuries. What did the proponents of the Enlightenment mean by reason and why did they suppose a commitment to reason could be the basis of a society that was at once morally just and conducive to human happiness? By answering this we can raise the question: What is the modern conception of reason, and do we still suppose that commitment to rationality can lead to justice and happiness? And if not, what are the alternatives?

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Martin, Eduardo	ARTS AND CULTURES OF MODERNITY	What is the dark side of modernity? How do literary and artistic expressions of modernity engage with the outcasts, such as the condition of the colonized? How can we rethink the implications of modernity for the contemporary world context through literature and the arts? This course examines cultural representations of political and economic violence over the last three hundred years. Some of the topics we will explore include notions of citizenship, xenophobia, racism, nationalism, domination, violence, or social justice. We will begin our exploration with the historical processes of slavery and colonization in the 18th and the 19th centuries, and then focus on the 20th century experiences of fascism, dictatorship, oppression, war, colonialism and decolonization. Within this framework, we will attend to the cultural representations of the Armenian Genocide, the Spanish Civil War, fascism in Germany and Italy, the Dirty Wars in Latin America, the Central American Civil Wars, the Algerian War, as well as the refugee crisis today. We will use the course materials to raise questions about violence in the contemporary world, and address experiences of exclusion and marginalization due to race, gender, class and ideological oppression. In that light, we will study a selection of literary and artistic genres, including novels, graphic novellas, short stories, film, drama, poetry, painting, photography, and propaganda murals. We will analyze the works of a wide range of authors and artists that include Jean Jacques Rousseau, Joseph Conrad, Eduardo Galeano, Art Spiegelman, Atom Agoyan, Jamaica Kincaid, Chinua Achebe, Lajos Koltai, Gillo Pontecorvo, Pablo Neruda, Patricio Guzmán, Mohsin Hamid, Alberto Méndez, Harriet Jacobs, Laila Lalami, Pablo Picasso, Robert Capa, Gerda Taro, Jacob Lawrence, or Primo Levi. Primary materials will be paired with texts by leading cultural and political thinkers such as Giorgio Agamben, Walter Benjamin, Naomi Klein, Slavoj Zizek, Susan Sontag or Wendy Brown.
Martin, Kristen	WRITING AS CRITICAL INQUIRY	In this section of Writing as Critical Inquiry, we will read, discuss, and write pieces that provide insight into how food intersects with identity, culture, place, politics, economics, and history. As we progress, students will hone skills key to writing creative nonfiction and journalism: finding stories, understanding and engaging with audiences, observing, reflecting, interviewing, and reporting. For models, we will consider pieces by food writers like Mayukh Sen, Ligaya Mishan, and Jenny G. Zhang. Along the way, students will write a food-centric profile of a classmate; a critical essay incorporating multiple perspectives that considers the intersection of food and place; and, as a capstone project, a reported and researched feature article that mines a timely tension in the world of food.
Masri, Heather	SENIOR THESIS	During this course, you will complete the Senior Thesis that you began writing in the Fall Senior Colloquium. The timeline is short, and you have all taken on ambitious projects, but you have the advantage of being part of a close-knit writing group made up of other students in your concentration--as well as your professor, who will provide individual meetings on a weekly basis. You are well on the way to creating a substantial, professional-level work of scholarship that draws together the threads of your interests, experiences, and ideas. As well as being a significant achievement in itself, your thesis will also be a stepping off point as you look forward to the next chapter of your personal, intellectual, and professional life. This second semester course will be structured similarly to the Fall Senior Colloquium, but will focus more on workshopping drafts (synchronously and asynchronously) and on individual conferences.
May, Thomas J.	WRITING AS EXPLORATION	This writing course is designed to challenge your analytical abilities as writers and to measurably improve the quality of your academic writing by the end of a single semester. It takes the form of an investigation into the power of images and the difficulty and importance of translating images into words. Together we'll translate paintings, poems, buildings, billboards, films, economic systems, music videos, and memes into a common language so we can discuss them alongside each other and make arguments about how they relate. This is a course for making unexpected connections and seeing in new ways through the act of writing. By reading, watching, speaking, and writing about works of art and the world, you'll hone your facilities with language and develop arguments and new pathways of thought through your engagement with images and objects.
McBride, James	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	This is a remotely taught course which introduces students to philosophies, religions, politics, and economies of late antiquity, the medieval world, the Reformation and Enlightenment. Students will read foundational texts in the late Roman, Byzantine, Muslim, and West European Christian cultures with particular attention to the encounter of the West with Islam. Among the many topics to be explored are authority in medieval civil and ecclesial institutions, philosophical conceptions of God and the good, eschatological conceptions of history, Islamic political and social ideals, theories of representative government and the politics of power. Among the historical characters to be encountered are Constantine, Theodoric the Ostrogoth, Boethius, the Byzantine Emperor and Empress Justinian and Theodora, Muhammad, Thomas Aquinas, Machiavelli, Erasmus, John Calvin, Martin Luther and John Locke. This course will emphasize placing texts into their historical and geographical contexts. Students are expected to read the texts carefully and analyze historical worldviews as a looking glass into the lived experience of human beings who were both very different and yet very similar to ourselves. The course will be a success for any student who uses these texts to gain insight into the presuppositions, prejudices, hopes and dreams of our own contemporary cultures.

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Mcbride, James	APPROACHES: SOPHOMORE SEMINAR	This remotely-taught seminar introduces students to the “linguistic turn” in twentieth and twenty-first century philosophy by exploring the ways in which coerced confession and torture constructed the discourse of power and identity in ancient (Greece and Rome), medieval (Spain, France and England), modern (Argentina, United States) and post-colonial (Korea, China) societies. Students will have the opportunity to study the structuralist origins of semiotics or linguistic signification (Ferdinand de Saussure), its appropriation and application by psychoanalysis (Jacques Lacan), the critique of state violence by critical theory and poststructuralism (Walter Benjamin and Jacques Derrida), and the impact of the discourse of sexuality on coerced confession (Michel Foucault). As a basis for analyzing the discursive role of confession in political, religious, and social contexts, this seminar also examines the emergence and nature of human identity by studying the connection between language and psychosocial development from childhood to adulthood. Western understanding of coerced confession and torture is predicated on the assumption that the body is the repository of truth. These practices allegedly compel the body to yield its secrets. Far from eliciting information from the victim’s body, these practices frequently inscribe the confessor or torturer’s worldview in the consciousness of the confessant or victim and reinforce the dominant ideology in the eyes of those who bear witness to the spectacle. In this respect, the confessional practices of the West resonate with the brainwashing and thought reform models of the East. Because the unconscious itself is structured as a language (Jacques Lacan), the ideology of the confessor or torturer can penetrate the most hidden and intimate spaces of personal identity through coercive practices. Although coerced confession more commonly occurred in medieval ecclesial settings and torture was a part of late medieval jurisprudence, authoritarian states in the modern era have adopted these practices, particularly since law itself is predicated on violence (Walter Benjamin, Jacques Derrida). Because the confessional discourse of sexuality in modern and postmodern societies is normative in constructing social and personal identity (Michel Foucault), the terror induced by these practices has a significant psychosexual component. Students will have the opportunity to apply these theoretical models by analyzing the semiotics of: (1) Augustine’s suppression of the late 4th century Donatist heresy; (2) the Inquisition’s persecution of Jews, Cathars and Waldensians in Spain and France; (3) the state’s “jurisprudence of torture” in France, Germany and Italy from the late medieval period through the seventeenth century; (4) “brainwashing” and “thought reform” by Communist post-colonial regimes in Korea and China; (5) psychosexual terror in the “dirty wars” of Central and South America during the 1970s and 1980s; (6) “enhanced interrogation techniques” by U.S. operatives and agents against prisoners in the “war against terror” at Abu Ghraib, Guantanamo and foreign sites; and (7) U.S. and international law proscribing torture.
McCannon, Afrodesia	ARTS AND CULTURES TOWARDS THE CROSSROADS	Liberal Studies concerns becoming conversant with some of the most significant and striking artistic works humanity has produced. In this second part of the three-course series, we will cover the modern geographic areas of Europe (France, Italy, and England), the Middle East (Arabian Peninsula), Asia (China), and Southeast Asia (India) as they existed from 599 AD through the early 1700s. In the semester to come, I will follow artistic developments in these parts of the world with sidebars on what other cultures (those in the Americas for example) were contributing to the arts. In order to understand and appreciate the literature, art, and music of the distant past, we will study the cultural history that forms the underpinning of the works. While covering a broad time span and diverse cultures, students will be encouraged to draw lines of connection between the cultures and their arts while considering the unique qualities of each. We will be tourists on a pre-modern world cruise, but, being human, I hope that we will be able to connect with the humanity of the artist we encounter as they express and sculpt into art what concerned them most: The themes of religion and sensuality (and the relationship between the two) informed the choices of texts for the class.
McCannon, Afrodesia	JUNIOR INDEPENDENT RESEARCH SEMINAR	Course Description and Objectives combined The JIRS course has one major objective with three major assignments to achieve its goal. The JIRS class is to prepare you for writing your senior thesis. It will do this by, acquainting you with ideas on how the ‘global’ applies to your studies, by helping you master research skills – which include the hunting down of appropriate materials, analysis and use of those materials; and by giving you practice in research writing that uses original source material.
Mejorado, Ascension	JUNIOR INDEPENDENT RESEARCH SEMINAR	This course is a concentration-specific, guided independent study in the context of a study group formed across different locations. I highlighted the word independent because your independent study is based on your own idea, and you are in charge of it. All I can do is help you follow a straight path to achieve your research goals. If your independent study falls within the categories of my own academic expertise or interests (exchange rates, international trade, economic growth and business cycles, technical change and its effect on employment, the European Union and its institutions) I will be able to supply a wealth of sources. I conceive this course as a two-pronged course with two parallel assignments. On the one hand, you will be working on your independent study from day one. On the other hand, and in order to give cohesiveness to the class as a whole, I have prepared a set of online weekly assignments posted on Forums (a combination of readings and comments on your classmates’ work). This course offers you the opportunity to start thinking about your thesis and write a tentative chapter or introduction. However, you do not begin the actual thesis in the JIRS. There is ample time in your senior year to complete your thesis. Ideally, the short essay and prospectus you have to write for this course will form the basis for your thesis, but there is no requirement to do so.

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

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Morrison, Erin S.	LIFE SCIENCE	In this course, we will evaluate how fundamental principles of biology are integrated into our daily lives. This spring we will place a particular focus on the impact of SARS-CoV-2 and COVID-19. We will learn how to apply the scientific method and distinguish between evidence-based research and pseudo-science. The course will cover topics on molecular and cellular biology, genetics, evolution and diversification. Focus will be placed on the personal and global impact that major discoveries in biology have had on human health as well as on social, political and economic issues. We will also examine the ethical dilemmas that have arisen with new developments in biotechnology. The course will incorporate lectures, interactive labs, group discussions, and articles from primary and popular science publications. There will also be opportunities to observe and interact with the diversity of nature around New York City and other environments around the world. Over the course of the semester, students will learn to communicate their expertise and use scientific evidence to support their findings.
Mostov, Julie	DEAN'S CIRCLE RESEARCH SEMINAR	In 1989 the Berlin Wall came down and its fall presaged a moment of hope that we would be seeing a softening of borders around the globe, increased cross-border mobility, democratizations, and opportunities for greater knowledge sharing, collaboration on global challenges, and multi-cultural understanding. This hope appeared short-lived, as the promise of the European Union and the Schengen space, and thoughts of a peace dividend replacing cold war militarization did not materialize. Instead, fragmentation following the breakup of the Soviet Union and Yugoslavia and challenges felt by nation-states in the face of global capital and global economic and political crises led to a hardening of borders and narratives of exclusion and closure, the (re)emergence of walls, fences, and military presence. This flurry of construction, heralding what one journalist called "the new age of the wall," was matched by a gendered rhetoric of infiltration and contamination of otherwise safe spaces, criminalization of immigrants, and a politics of fear and suspicion. The practice of blaming economic and political hard times on others and, consequently developing elaborate narratives of otherness and mechanisms for separating, expelling or even liquidating the dangerous and guilty others is not new. Periods of deep crises emerge as moments of exclusion, attempts at (re)creating social cohesion, and opportunities to assert the need for new demographic policies. These are times in which to (re)ignite symbolic and physical border conflicts, reiterate who we are, name those "others" responsible, and focus on reclaiming "our" space. Nationalism, secession and separation, territorial integrity, sovereignty and citizenship (re)emerge as themes with heightened sensitivity and immediacy loaded with multiple meanings and implications. The outbreak of Covid-19 as a global pandemic and brutal police violence made public by Black Lives Matters and recent murders of Black people in the US have complicated this picture of hardening borders. New borders are emerging between people, communities, units of the US federal systems and across the spaces of Europe, Asia, and the continents of Africa and Latin America. At the same time, we are more aware than ever of our cross-border connections: from histories of enslavement, genocide, and displacements to border closures and authoritarian attacks on democratic institutions, from the impact of pandemics on our economies to our understanding of global supply chains and exploitation, from world-wide climate change and local consequences to citizen response networks, and from borderland violence to rich borderland cultures and cross-border creativity and knowledge production.
Nagle, Robin	ENVIRONMENTAL STUDIES	No Course Description Available
Naro-Maciel, Genia	LIVING IN THE ANTHROPOCENE	<p>"The central idea is to view the entire planet as an ecosystem, to see Earth as it is and not as we wish it to be" (Wilson, 2017, p. 193) "... Despite all of our pretenses and fantasies, we always have been and will remain a biological species tied to this particular biological world" (Wilson, 2017, p. 211) — E. O. Wilson</p> <p>"Only if we understand, can we care. Only if we care, we will help. Only if we help, we shall be saved."... "Every individual matters. Every individual has a role to play. Every individual makes a difference." — Jane Goodall</p> <p>With recent population growth and substantive consumption, our species has impacted the Earth to such an unprecedented extent that a new geologic time period has been proposed: the Anthropocene, or Age of Humans. This class investigates related physical (geological and geographical), chemical, and biological processes through global and local lenses, and over deep time. The diversification of life and the five past mass extinctions are explored in-depth, after which modern topics of conservation concern such as climate change, biodiversity loss, environmental health, and disease are focused on. Ultimately the class addresses the following questions: "Are we in the 6th Mass Extinction?", and "Are we in a new geologic time, the Anthropocene?" Students will experience events throughout New York City and beyond related to critical environmental issues, including local field trips, talks, and screenings that highlight course topics. Connections to juniors' global sites of study are emphasized to cover historical biogeography, biodiversity, and climate change in an increasingly human-dominated world.</p>

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Naro-Maciel, Genia	JUNIOR INDEPENDENT RESEARCH SEMINAR	In the Sustainability, Health, and the Environment Junior Independent Research Seminar, students will gain research experience and prepare for their GLS SHE senior thesis. In this online, asynchronous, two-credit course, students located around the world interact with their New York-based instructor and each other to learn key skills and explore potential thesis questions, topics, or related interests. Participants work both independently and with their instructor and peers to develop topics of interest on which to write an annotated bibliography, a research paper that might serve as a draft chapter of the thesis, and a prospectus outlining a potential thesis topic. Course topics are additionally explored through a mix of short recorded lectures, student- and faculty-selected readings, discussions, a presentation, peer-review, and other active learning techniques. SHE juniors are not required to finalize their ultimate thesis topic in JIRS, and ultimately their senior thesis topic must be approved by their senior thesis/colloquium instructor.
Navia, Patricio	JUNIOR INDEPENDENT RESEARCH SEMINAR	In social science analysis, the questions you choose, the cases you select and the evidence you use determine the answers you get. As people develop an interest in a particular subject, they often look at it from a variety of disciplines. Imagine someone interested in studying revolution. They understandably theorize about the object (revolution), but not on the theories that treat the object as an independent variable (the effects revolution has on society) or a dependent variable (what causes revolutions). Because social sciences studies cause-effect relations, the methodological approach we use to understand an object (revolution) will influence our understanding of the place that object occupies in society. In this class, we will explore methodological tools that are normally used to analyze cause-effect relations in the social sciences, paying special attention to the social consequences of political dynamics. The course will encourage students to go beyond studying objects (like revolution, war, elections or social movements) into exploring cause-effect relations between those objects and larger societal development.
Navia, Patricio	SENIOR THESIS	This course will help students refine their research projects and begin the process of writing their theses. In doing so, we will read some of the leading methodological and theoretical debates on political science, institutions and democracy. The objective of the readings is to help students frame their research interests in the most appropriate theoretical debate in the social science. The course should help students find the theoretical and methodological subdisciplines where their interests, questions and concerns will best fit. Theses can explain, describe/inform and/or propose solutions to problems, challenges and/or new developments. In the course of the semester, students should be able to identify and define what their contributions will be. To do so, they will need to determine what theoretical debate they will take part in, what methodological tools they will use and what empirical/policy contribution they will make in their theses.
Newman, Roberta	EXPERIENTIAL LEARNING	Experiential Learning is a unique and essential component of the Global Liberal Studies degree. This course, taken in the spring semester of your junior year, focuses on expanding your experience with a self-selected field placement. It is designed to complement and contextualize your placement by giving you the opportunity to reflect on your experience and to understand how it connects to broader academic and professional contexts. This course serves as a bridge between theory and practice and focuses on understanding your experience within a global context. This course will have three distinct components that will overlap during the semester. You will participate in your field placement, meet regularly with your instructor, and practice fieldwork-based observation and writing skills.
Newman, Roberta	SENIOR SEMINAR	In 1964, Marshall McLuhan posited the idea that the world was fast becoming a "global village," writing that "we have extended our central nervous system in a global embrace, abolishing both space and time as far as our planet is concerned." At the time, these statements seemed futuristic. Today, we read them as prophetic. In this age of digital media, it is difficult to deny the fact that we are all linked virtually in real time, in what is quite literally a world wide web. It is also difficult to ignore that central to the global village is its marketplace. Indeed, one of the primary uses of all media is to sell things. To a great extent, both the things we are sold and the ways in which they are sold to us reflect the ways in which we live: they have become central to our cultures, both local and global. And not only does advertising—the art and business of selling—reflect culture, it also creates it. In this seminar, we will examine global advertising both as a reflector and creator of culture. Focusing on content and context, we will explore the ways in which advertising functions within the global village on a number of different levels. Over the course of the semester, we will utilize concepts and techniques drawn from the fields of media studies, art history, anthropology, sociology, psychology, and marketing as well as our own first-hand observation and anecdotal evidence as tools to help with our in-depth study of advertising. We will begin the semester with an examination of theoretical works, followed by a historical overview of the development of the business and art of advertising. Specifically, we will look at the ways in which global advertising functions as both a unifier and as a divider. We will consider the advertising and marketing of a widely recognizable global brand--Coca Cola--among many others, to understand how advertising responds to cultural differences at the same time it promotes homogeneity. We will also pay some attention to the way in which ethnic and national identities may be informed, at least in part, by the world of advertising. Although several of our texts focus on advertising in the US and The UK, the theories, concepts, and history are all applicable to global advertising. We will be discussing global implications throughout.

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Ngomo, Paul Aaron Florent	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	This course explores emerging global spheres in contrasted worlds in motion, roughly from the rise of Islam and the reunification of China under the Tang dynasty (in the 7th century C.E.) through the Scientific Revolution and the decline of the Mogul empire in India. The focus will be on major ideas that shaped cultures and territories undergoing major historical shifts. As we survey changing intellectual landscapes, beliefs systems and ways of explaining nature (Faith vs Reason, Witchcraft vs Science), light will be shed on clustered and often secluded worlds, each with its political, cultural, and religious orders, as they come into contact through large-scale transformations prompted by rapidly expanding horizons, transactions through conquest, commerce, displacement, diplomacy, and exploration. The cursory voyage starts with the coming of Islam and its apex during the Islamic Golden Age. We then move on to examine the structure of orderly government as expounded by Neo-Confucian political philosophers under the Song dynasty in China. Turning to Africa, we will explore precolonial political orders and epistolary politics between early modern African sovereigns and their European counterparts before pivoting to Europe's early modernity to examine (a) the tension between religion, witchcraft, and science, and (b) the age of exploration and the age of conquest and their impact on distant others in globalizing landscape. The final segment of the course will examine the distinctiveness of humanism and the nature political leadership before turning to debates on the scope of legitimate authority. Given the global and multicultural focus of the course, the thinkers examined are drawn from a variety of cultural sites and intellectual traditions.
Nickowitz, Peter	ARTS AND CULTURES OF MODERNITY	Arts & Culture: Modernity is an introduction to the artistic movements from the mid 17th-century through the 20th-century. In this section of Arts & Culture, we will explore literary and artistic texts that exemplify some central movements from about 1666 through the 20th century. With these, we will watch a series of films by international filmmakers (including Cukor, Kurosawa, DeSica, Sofia Coppola, Farhadi, Lumet, Ozu, Satyajit Ray, and Truffaut) that reinterpret aspects of literary Neoclassicism, Romanticism, Realism, Naturalism, and Modernism within a cinematic context and in so doing examine how these films are themselves representative of Post-Modernism. In each text we will explore ideas inherent to the movement to which it exemplifies, including the meaning and fashioning of the self, race, class gender, and sexuality; and the ways that these categories are defined and/or undone within the series of artistic texts under consideration. In exploring these themes, it will be a central aim of this course to understand the aesthetic and social functions and values of particular literary genres such as autobiography, drama, novel, and poetry as well as those of painting and film. Additionally, we will aim to develop literary critical skills, to improve our capacities as readers, thinkers, viewers, and writers. By understanding and analyzing such elements in interpretation as context, audience, figural language, and narrative structure, we will explore how artistic texts act in and on cultures and societies, and how narratives shape and inform how we live today and who we are.
Osinulu, Adedamola	AFRICAN CULTURES	The African continent is characterized by its large geographic mass and diverse populations and therefore provides an infinite tableau for study. Nevertheless, this course focuses on the cultural production of Africans in response to the forces that have impacted their societies over time. Among the themes we will cover are indigenous epistemologies, art and aesthetics, autochthonous political structures, the transatlantic slave trade, independence movements, nationalism and Pan-Africanism, revolution, migration and immigration, science and technology, youth movements, and afro-futurism. Such a broad agenda requires adopting an interdisciplinary approach, one that embraces history, literature, anthropology, cinema studies and so on. Students will be asked to read books and essays, watch films, make field trips, and attend events. Above all, students are asked to bring their own interests about and passion for African societies and culture into the classroom and be active participants in our collective quest for knowledge.

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

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Packard, Christopher	JUNIOR INDEPENDENT RESEARCH SEMINAR	<p>Advanced research about human expressions of sexuality can and should be creative, rigorous, and respectful. Like any social or public phenomenon, expressions of sexuality are not fully decipherable without considering their historical, social, political, aesthetic, and semiotic contexts, which differ across regions and time, as well as psycho-socio-econo-ethno categories. Therefore, the research you do in this class about sexuality and languages will include interdisciplinary studies of the city you're living in -- its histories, its politics, its social norms, its ethnic and economic geographies, and its observable subtexts.</p> <p>Expect to assemble a digital scrapbook of primary sources this semester: photographs of your place, videos, and scans of ephemera you find in archives.. Expect to keep a research journal with weekly entries. Expect to spend time digitally searching through libraries. Expect to engage with people at your site, and to document observations by using basic ethnographic fieldwork techniques.</p> <p>One learning goal for this class is to leverage communication technology to share research done by individuals in remote locations in multiple languages. Why share? Because research doesn't reveal its usefulness until you've articulated its value to others (your instructor, of course, but also your classmates, and even strangers). Listening to someone else articulate research expands your horizons of possibilities. Across distances, sharing research also bridges the local/global divides. Why multiple languages? Because diversity is a strength and barriers between languages are illusions that should be minimized. ("Languages" here is construed broadly.)</p>
Paliwoda, Daniel	ARTS AND CULTURES OF MODERNITY	<p>War raises many complicated moral questions, and writers and artists have tried to understand and describe them. There are times when war seems necessary and just; however, there are times when war is an injustice and crime. As a soldier performs his/her duty to protect his/her war buddy, unit, commanding officer, and nation, he/she sometimes must make various and difficult moral choices while fighting, and sometimes those choices may or may not harmonize with his/her own moral codes. War is the ultimate indignity. As a result, many soldiers suffer not only horrific physical and mental wounds but also emotional and moral injuries. Among others, the poet Wilfred Owen has taught us that it is not always sweet and fitting to fight and die for the Motherland. And yet, what drives people to enlist into the armed services, attend military academies, and confront enemies? What is that force found in war that gives meaning, and at the same time, what is that force inherent in war that robs meaning? War is hell. Why do some cheer for war, and others fight against it? Furthermore, other political and moral dilemmas complicate matters: questionable leadership, unjust reasons for going to war, etc. While in the theatre of war, issues of command responsibility and individual accountability can determine whether a soldier is perceived as a war hero or war criminal. Like it or not, we have become a generation of war, and by scrutinizing the multi-aspects of war, we will try to understand how war has shaped global culture. In this course, we will examine how various writers, artists, composers, soldiers, and civilians have imagined and understood how war shapes life and art. Beginning with the eighteenth-century and ending with the early twentieth-first-century, we will study the literary and artistic representations of: patriotism and nationalism; justice and criminality; liberty and oppression; just wars and war crimes; free speech and propaganda; victory and defeat; heroism and cowardice; identity and gender; survival and death.</p>
Palmer, David	WRITING AS CRITICAL INQUIRY	<p>This first-year research-writing seminar is designed to make you more informative and persuasive in writing about social issues that matter to you and to your readers. Our shared encounters with course readings are designed to inspire your ideas and unique approaches to your own research and writing about a problem of your choosing. The centerpiece of this course is the long-form social commentary, a 10-15 page essay which will be the product of brainstorming, free writing, tailored research, interim writing assignments, workshopping, drafting, redrafting, and critical feedback from your instructor, fellow students, and yourself. By term's end, you will learn and practice basic research methodology by conducting strategic web-based searches and academic research. You will also learn and practice how to execute these methods into clear, narrative writing that speaks to issues of enduring significance.</p>
Pataki, Louis	HISTORY OF THE UNIVERSE	<p>In the course of this semester, we will consider some of the most amazing and challenging ideas humans have ever developed. Some fourteen billion years ago the universe we know began to expand from an incomprehensibly tiny volume of space. Today the universe continues to expand into space that it creates in the expansion. Some four and a half billion years ago a star formed from the remnants of four or five generations of previous stars. Nuclear reactions within those stars had assembled the heavy elements that made the formation of Earth and of life possible. We can sit here and, to a degree, understand how that happened. What a tribute to human ability.</p>

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Perell, Lucas	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	What historical factors led to the emergence of classical writings, understood here as the Great Works? How did these Great Works transform their societies? To what extent do they continue to influence and shape the fate of nations worldwide? This course will examine selected medieval and pre-modern texts that provide exceptional insights into state and government, God and religion, and societal relations. Our main objective is to understand the historical timing of their emergence, how such works challenged the status quo, and their contemporary manifestations. In this regard, we will study the rise of Islam and the teachings by Prophet Muhammad, the role of God in government according to Saint Thomas Aquinas, political satire through Thomas More's Utopia, Niccolò Machiavelli's views on republicanism and tyranny, Bartolomé de las Casas' denunciation of the Spanish Conquest, Martin Luther's critique of the Catholic Church, and Hobbes' and Rousseau's differing views concerning the "social contract." Classes will consist of lectures dictated by the instructor. We will periodically watch films to engage in class conversations on the meanings, themes, and concepts found in the Great Works. Students should come prepared for class by doing all the assigned readings.
Piacente, Albert	GLOBAL WORKS AND SOCIETY: MODERNITY	This course will center on a single question: What follows if humanity is viewed as continuous with, not exceptional in, nature? We will begin by investigating how the philosophy that lead up to the 19 th and 20 th centuries and formed the focus of your previous GWS classes, as well as much of the philosophy in the 19 th and 20 th centuries, has been based upon the assumption of human exceptionalism. Particular attention here will be paid to a central concern from your last GWS class: how the possession of reason/language makes humans uniquely capable of moral and political action through freedom/democracy/consent. We will then challenge that assumption, focusing on three philosophers who themselves seem to challenge it, and in fact do challenge it, yet who ultimately yield to it (i.e. Nietzsche, Marx and Freud). Building on their work, attempting to glean from each what is the most salient in regards to our critique of human exceptionalism, we will then turn to that project fully to see what results might follow from a view of human life without freedom/democracy/consent at its heart. Authors such as David Lewis, Judith Butler, and Kwame Appiah on convention, conditioning, and performativity, Frithjof Bergmann on identity and freedom, Alasdair MacIntyre on the nature of practices, Richard Rorty on contingency in reason and morality, as well as Roberto Unger and Amartya Sen on fairness and inequality will all play major roles and take center stage. Ultimately our purpose here will be to disrupt many of the assumptions you bring to the course as a result of the GWS sequence, and more broadly, about identity, freedom, mind, reason, justice and truth. We will disrupt them by using the above authors to deflate their importance. We will proceed via a close reading of texts prior to class (see course schedule) which is then brought to bear in lecture, question and answer and open-format discussion. You are expected to do all assignments as well as both to attend classes and participate. At times participation will be voluntary, but at other times not (you may get called on), depending upon the level of engagement of individuals and the class as a whole. The point of participation is to bring multiple perspectives to bear in order to achieve a more full experience of the material but also to allow students to appreciate more fully the views of others when focusing on their own, individual, written work.
Piacente, Albert	JUNIOR INDEPENDENT RESEARCH SEMINAR	This JIRS is intended for those in either the Law, Ethics, History, and Religion (LEHR) or Politics, Rights, and Development (PRD) GLS concentrations. As the focus of the course will be centred around the students' own research interests, a general description of content is unwarranted here. We will start with each student choosing one of the 18 minute "Ted Talks" (TED=Technology, Entertainment, Design) available at http://www.ted.com/talks and writing a 2 page summary describing both what was discussed, why they chose this particular talk, and what they liked about the talk. This exercise is intended to serve three purposes. One, help those who have a very specific topic for their senior thesis already in mind establish connections with related topics that might provide insight and inspiration for additional research. Two, help those who are still formulating ideas for their senior thesis to immerse themselves in some topic area in a way that might yield a more specific research area. Three, allow the instructor to get to know each student's initial interests and basic abilities en route to their doing more complex and involved work. Following this initial exercise, students will then write a 2 page critical commentary of what was presented/argued in their Ted Talk in order to practice doing critique of something with which the student likely agrees. Please keep in mind that the Ted Talk you choose DOES NOT IN ANY WAY commit you to that topic for your thesis. Throughout this entire period, the instructor will read both pieces written, giving brief comments and a grade. The grade of all late assignments will be dropped by one half (from B+ to B for instance). With the above assignments completed, based on this experience and as well as a mandatory Zoom meeting (as a group), the focus will turn to the larger projects of an annotated bibliography and a thesis prospectus. All of this work MAY OR MAY NOT ultimately form part of their thesis (this work is also not approval for any thesis topic as that will be done in consultation with the Senior Colloquium and Senior Thesis instructor). Essentially, each assignment from here on out will be simply an attempt to stretch the students research and critical thinking skills under the guidance of the instructor.

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Polchin, James	CREATIVE WRITING: PLACES	In this creative writing workshop, we will explore the meanings of place through short- form and long-form creative nonfiction. Often place is only thought of as a geographical reality. But the word "place" also conjures many other realities such as social class, identity, privacy and visibility, politics, as well as issues of memory and history. Through our reading and writing assignments, these different realities of place will be explored. In doing so, we will focus on varied forms of creative nonfiction. Sometimes called narrative nonfiction or simply "essay," this writing anchors to personal experiences, observations, witnessing, research, and other practices, and uses the tools of the novelist and the poet to create compelling stories of lived experiences. Creative nonfiction turns everyday realities into creative possibilities through narrative experiments, precise prose, and the reflective work of the writer. Always at the center of creative nonfiction is the writer—thinking, listening, and looking. Our readings will draw from a diversity of global voices that are meant to illustrate approaches to short-form and long-form nonfiction, but also inspire our own writings. Most of our readings will come from online journals and magazines and illustrate the work of practicing writers today. Conducted as an online workshop with a heavy emphasis on asynchronous work, the course challenges students to craft and share writing that makes use of lived experiences, observation, and imagination with an acute concern for language, writerly presence, and narrative form.
Policoff, Stephen	WRITING AS CRITICAL INQUIRY	This course is intended to build on the work you did and the skills you (theoretically) honed in Writing as Exploration. This semester's work will be somewhat different from what you did in the first semester—wouldn't it be boring if it weren't? But it's a writing class, so expect to write. We will be reading and considering short stories and a book about dreams by an under-appreciated author* as well as some additional nonfiction material. Although we will write some short pieces, our principal effort in the class will be directed toward three research projects which we will develop, work on, and revise individually, in "groups" and in conference with me. Those assignments will be thoroughly discussed ahead of time in class—so yes, you need to be present. Papers must be handed in on time—learning how to meet deadlines is an important aspect of this class. You will also be asked to keep a journal and discuss both the reading and the research material in class. By the end of the semester, we hope and believe that you will have written about 30 pages (the 3 major projects, a few shorter pieces), will have learned how to construct research-type essays, incorporating and navigating through material from outside sources, and will have learned to make use those of MLA formatting for at least one of those essays.
Policoff, Stephen	GLOBAL TOPICS:	The Journey has traditionally been presented by writers, artists, and visionaries all over the world as an archetype of inner growth, self-discovery, renewal, and spiritual revelation. From The Odyssey to The Wizard of Oz, the path one follows—and the company one keeps along the way— has been conjured up as a metaphorical construct, a symbolic stand-in for the journey we all take through life. Modern travel literature, too, abounds with assertions that discovery and revelation lurk within the darkest mood in the foulest railway station. As the British critic Jonathan Raban observes, "Life, as the most ancient of all metaphors insists, is a journey; and the travel book, in its deceptive simulation of the journey's fits and starts, rehearses life's own fragmentation... it embraces the contingency of things." Although all of our journeys have been somewhat curtailed in this stupid era we are currently living through, the idea of The Journey, the motif of the contingency of all things, and the metaphors of growth and exploration which these ideas evoke remain powerful. This course will examine some of the multifarious ways in which the Journey has been explored and rendered by writers and artists, examining both the physical and the metaphysical aspects of this paradigm. We will consider both the mythic/folktale roots of the image as well as its more down-to-earth contemporary manifestations. We will analyze and respond to a wide range of perspectives, paying particular attention to recurring motifs, such as travel=quest, the journey of growing up/self discovery, the stranger who alters our life and the narrative of false journey/self-delusion. We will engage with several of the texts in a creative and/or analytical way. We will research and write a short essay on a narrative, film, or other creative production relating to the idea of the Journey. As a final project, we will write, draw, film, or otherwise create a piece modeled on (or responding to) a text from the semester's work which you found inspiring, provocative, or troubling.
Portanova, Joseph	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	The 5 th to 18 th centuries (c.476-1700) include the Middle Ages (c.476-1453), Renaissance (c.1400-1600), Reformation (c.1517-1648), Counter-Reformation (c.1545-1648), Age of Exploration (c.1400-1650), Scientific Revolution (c.1543-1700), and Age of Absolutism (c.1600-1715). Throughout the periods studied in this course (roughly 476 A.D.-1700 A.D.) took place the exchange of ideas between Europe, Asia, Africa, the Americas and the Middle East. There were scientific advances, explorations, the creation of new governmental systems, and challenges to traditional ideas of government, religion, and society. This was a time of colonization and exploitation, slavery, and warfare.
Portanova, Joseph	GLOBAL WORKS AND SOCIETY: MODERNITY	The course will focus on certain themes from the 18 th to the 20 th century, often in a global context. Among these will be slavery, imperialism, nationalism and challenges to colonialism and encounters between cultures and societies. There will also be an emphasis on the disenfranchised in society. This will involve a historical and interdisciplinary approach, drawing upon analysis of art and literature, as well as works of history and philosophy. Image assignments will involve interpretation of art works in relation to the issues studied. The instructor is a historian with interest in art and literature; the course will reflect these interests--especially the historical.

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

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Rastegar, Mitra	EXPERIENTIAL LEARNING	An intersection is a crossing, a space of interaction between two or more distinct forces. In this seminar, we examine identities and representations at various "intersections." We will consider significant theoretical texts on the formation of social identities, particularly gender, sexuality, race and nationality, and apply an intersectional analysis to consider how experiences are shaped through the interaction of these forces. We consider identities as historically constructed and socially produced through various processes, including: 1) everyday interactions that reinforce norms and values; 2) media and cultural representations that shape meanings; 3) laws, policies, and institutional practices that distribute power; and 4) economic forces that shape opportunities and life chances. We also consider how local identities and representations are shaped by, respond to, and circulate in a global context. The course aims to introduce students to key concepts and important scholarship that can provide useful frameworks for future research. While the emphasis is on theories of identities and representations, we will also discuss research methods, research ethics, and the production of knowledge. As such, we will consider the role of different disciplinary approaches--such as, history, sociology, anthropology, film and the arts-- in helping us understand social identities. Students will gain experience in setting the class agenda, leading class discussion, and designing and executing a research project, all with my close support.
Raykhlina, Yelizaveta	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<p>This course explores global texts from the seventh through the seventeenth centuries that relate to fundamental issues concerning religion, society, culture, politics, and philosophy. Our course begins with the establishment of the Arab-Muslim empires, tracing how God's revelations to the Prophet Muhammad transformed the lives of millions and led to the emergence of Islamic civilization. We explore how scholars from the Islamic world preserved the knowledge of antiquity and advanced the sciences, history, and philosophy from the eleventh through the fourteenth centuries. In exploring how religions made claims to truth and knowledge, the course examines Buddhism in East Asia and Confucianism in China under the Tang and Song dynasties. In addition to analyzing how intellectual traditions have defined the self, society, and the divine, we examine how religions both confirmed and limited the power of rulers, as well as how challenges to authority could be seen as religious duty. We study how religious philosophy developed in Latin Christendom as Aristotle was rediscovered and universities first appeared, and how the aftermath of the Black Death and the Hundred Years' War ushered in early modernity in Europe in the form of commerce, finance, technological and scientific advances, and the rediscovery of classical antiquity known as the Renaissance. The course examines the European conquest of the Americas and how abuse at the hands of Spanish colonizers led to fierce debates over the basic rights of the indigenous peoples of the Americas. As information and ideas challenged orthodoxy in Europe, we explore how individuals led new intellectual and religious movements that redefined truth, knowledge, and virtue. The course also looks at philosophical and religious movements in Central and South Asia, focusing on the great chronicles of the Mughal court. We conclude with an exploration of how the Scientific Revolution and early Enlightenment led to new conceptions of human nature, God, society, toleration, freedom of thought, and good governance.</p> <p>As the course moves from one primary text to another, students are expected to engage with the broad ideas and enduring questions that have persisted in human history. Students analyze how individuals have related to each other and their community, how societies have been organized, and how hierarchies have been established and questioned. The course also pays attention to how the seminal texts of antiquity have been reinterpreted in the medieval and early modern period. By situating global texts in their historical context, the course encourages students to critically assess issues of inclusion and exclusion, hierarchy and privilege, and cooperation and competition. Students are expected to draw on texts read in their previous Global Works course to establish linkages, comparisons, and contrasts. Students are also encouraged to think about contemporary issues and how the texts studied in this course inform current discussions.</p>

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Reale, Nancy	ARTS AND CULTURES TOWARDS THE CROSSROADS	<p>There are four principal goals of this second semester of the three-semester Cultural Foundations sequence: 1) to continue to acquaint students with methods of inquiry and interpretative skills that can and should be applied to understanding and appreciating texts of various kinds; 2) to continue to develop students' critical faculties, including the reading and writing skills that are essential to critical thought; 3) to continue to acquaint students with various interpretive and expressive traditions that have served the past; 4) and to make students aware of the some of the assumptions that historically have provided cultural and political coherence to traditions of thought as they have developed in some of the major ancient civilizations. We will proceed by examining a variety of kinds of texts—literary, visual, and musical—that have both exerted cultural influences and provided aesthetic pleasure; we will investigate how and why these texts served such functions in the past and what their value is for the present. Through close critical analysis of a selection of texts, we will consider what the role of the arts might have been in the medieval, Renaissance, and pre-modern worlds, and against that backdrop, we will see what these have arts have come to mean for modernity. In particular, we will concentrate on the arts as vehicles for encoding the social and religious traditions and values of different societies. We will also interrogate different means by which peoples in various cultures have sought to attain and/or express transcendence.</p> <p>By the end of the semester, students will have become acquainted with a sampling of the most influential works of the time periods covered. They should also have developed strategies with which to engage such texts and the written skills through which to develop and demonstrate their comprehension and appreciation of these works. Additionally, by using these texts and our classroom discussion of them as vehicles, they will have continued to engage with a variety of philosophical and aesthetic questions such as: What is mankind's relation to nature and/or the divine? How do we experience kinds of love? How can love—divine or romantic—aid in the search for transcendence? What is the function of the beautiful? How can art be used as an agent of social change?</p> <p>While developing analytic skills relevant to various artistic mediums and the oral and written expression of these skills, students will be considering the texts they explore in interdisciplinary and global contexts; they will also continue to explore the museums and other resources available in NYC while so doing.</p>
Reale, Nancy	SENIOR SEMINAR	<p>This course will be a means by which GLS seniors can draw on their freshman and sophomore training in the Cultural Foundations course sequence and their junior year cultural experiences abroad through the examination of how various cultures construct physical and other kinds of spaces to evoke, promote, enact, protect, and offer testimony to transcendent spiritual activity. We will examine how spirituality and transcendence have been encouraged and encoded in various parts of the world, and we will conclude the course by considering some of the ways transcendence is expressed in the modern world. We will look at the visual arts, music, and literature as our primary texts, but students will also read secondary materials from a variety of disciplines. The course material is potentially vast, so we will first define the parameters of our investigation by considering how transcendence is expressed in the arts (i.e., not in scripture qua scripture, religious practices, funereal practices, etc., though these are certainly intimately related to our project). We will begin the semester with an overview that examines different kinds of expression of transcendence from prehistory through the post-modern period. Students will meanwhile begin to develop their own projects on modern forms of transcendence that are specifically defined by culture/location. This might be a "closed project" that explores a particular phenomenon in detail, or it might be have a wider scope. For example, a student may elect to concentrate on contemporary practices involving Christian religious painting or sculpture in South America or the various ways the axis mundi is expressed architecturally in different traditions or the roots and expressions of the conflict between Tibetan Buddhists and the Chinese government or the components of ecstatic dancing—or the relationship between pandemics and religious art-making. In all cases, students will create an annotated bibliography that includes primary sources/texts and also secondary research materials that should come from a range of disciplines including art criticism of all kinds, anthropology, religion, psychology, science, etc. The individual research projects will culminate in written papers, and students will also present their work to the class during the second part of the semester. In addition, students will be increasingly responsible for determining the direction of our collective inquiry as the semester progresses.</p>
Reichert, Martin	ARTS AND CULTURES TOWARDS THE CROSSROADS	<p>In our class, we will try to articulate insight into our own cultural foundations, into the rules and biases we live by, into the experiences and practices that have shaped these rules, by attempting to explore different perspectives and worldviews. Our exploration is thematic, and it is interdisciplinary: we will seek to incorporate and integrate the knowledge, methods, and genres of different fields of study, such as history, psychology, philosophy, religion, sociology, and anthropology.</p> <p>Our purpose is to question writers and artists and how they describe love (broadly speaking) and the world. But we should go farther. If the goal of education is to learn how to think, we should also question our own conceptions of love and the world — and the conceptions of those who proclaim to teach us how to think. Do not believe that you need to swallow wholesale what your professors expound. Dissent is welcome.</p>

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Reichert, Martin	GLOBAL TOPICS:	Religion, proclaimed dead not too long ago by many pundits and thinkers, has made a remarkable comeback in our time, all too often in connection with violence. From 9/11 to the recent kosher market attack in Jersey City, from angry Muslims and Jews in the Middle East to quarreling Hindus and Muslims in India, from right-wing Christians bombing abortion clinics around the US to the gas attacks in the Tokyo subway, religion has been an embarrassment for many believers and an easy target for everyone else. What is the connection between religion and violence? And why are so many religious attacks on public order occurring now? How can religion be a source of peace? We will study critical thinkers who seek to understand the contemporary cultural, political, and religious crisis, and we will test them on recent incidents. We will also examine the work of people who have tried to find a nonviolent way out.
Reid, Tamuira	CREATIVE WRITING: GLOBAL VOICES	No Course Description Available
Reid, Tamuira	WRITING AS CRITICAL INQUIRY	No Course Description Available
Reid, Tamuira	JUNIOR INDEPENDENT RESEARCH SEMINAR	No Course Description Available
Reynolds, Thomas	ARTS AND CULTURES OF MODERNITY	The Arts and Cultures sequence traces the history of mimesis in a global context. Having examined its birth and global development in previous semesters, we now come to the final chapters in this history: 1. the gradual collapse of representation over the course of the 18 th and 19 th centuries (Rousseau, Goethe, Keats, Delacroix, Flaubert, Nietzsche) that culminates in 20 th -century modernism (Woolf, Blanchot, Resnais, Duras) and the return of representation within postmodernism (Barth, Borges, Rushdie) and postcolonialism (Said, Rushdie). This collapse of mimesis reveals the role that representation has played in oppressive Eurocentric systems of belief, knowledge and power associated with colonialism and racism around the world.
Rhodes, Heidi A.	WRITING AS CRITICAL INQUIRY	As Zora Neale Hurston wrote, "research is formalized curiosity. It is poking and prying with a purpose." This course leads students through a series of feminist writing and research practices as formalized curiosity, poking and prodding with a specific political purpose: feminism as the work of social transformation that seeks justice, equity, and well-being for all. We will engage different methods for critical inquiry in order to consider the politics of knowledge production, critique, and imaginative writing, as world-building praxis (theory and action). Throughout the course, our guiding question will be, how can knowledge-making be a tool for critical inquiry, and for imagining and building other kinds of worlds, opening space for a critical feminist ethics of care, and for life to be lived otherwise? Further, what biases shape how we see, hear, and read the world, and how can we learn to see, hear, and read differently? Across the semester, students will encounter the work of disabled, queer, and trans people, and people of color: writers and feminists, as well as films, from across the globe, including South Africa, Mexico, Puerto Rico, China, Saudi Arabia, Korea, New Zealand, and Japan—as well as US-based Black feminists. Students will participate in peer-review of each other's writing, engage with intersectional feminist methods of inquiry, as well as pursue archival research projects that foreground feminist modes of listening, with attention to the politics of representation and voice, questions of accountability, and the potential for scholarship as a form of critical socio-political participation. Students will explore three main genres of writing through formal assignments: cultural criticism, auto-history/auto-theory, and archival research; as well as informal assignments exploring journaling, interviewing, media analysis, and writing with the body. Students will orally present their work twice across the semester.
Riordan, Suzanna	WRITING AS CRITICAL INQUIRY	In English 2150, students develop their skills in analysis and argumentation, by exploring the ways in which the ideas of others can be incorporated into their own writing. Students read and discuss longer, more challenging texts; in their own writing, students are expected to incorporate a broad range of primary and secondary sources to develop and support their increasingly complex ideas. Students are familiarized with a wide variety of possible resources at the library and should be comfortable with the mechanics and conventions of the academic research essay. The course continues to encourage in-class participation, collaborative learning, and workshop presentations.

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Roma, Mary	WRITING AS CRITICAL INQUIRY	<p>This is a fourteen week, remotely taught course, where assignments, classwork and discussions are scaffolds to writing two major papers. The purpose of this course is to continue to develop your analytical skills, support and depend on a community of writers in your peer group, increase your cultural literacy, harness your emotional intelligence, feed your curiosity about humankind, and enhance your stylistic and technical abilities in writing practices and research inquiries. And hopefully, by doing so, you will spread your joy and use your knowledge and talent to make the world a better place. Furthermore, during the coursework you will focus your questions on the subject of personal identity, with special attention paid to the surprising ways people's identities (including yours!) can be constructed and deconstructed, preserved or changed in the face of obstacles, opportunities or to benefit the needs of different audiences for which they care. In other words, you will analyze the specific actions of an individual and make a claim (subtly, through narrative and telling detail) about why they were so influential on a specific environment, community or place. Through close reading, class discussions, interviews and writing assignments, you will develop various methods of inquiry to investigate various timely "Identity Studies" and venture forth your ideas about their significance in our global society. The first paper, "Primary Sources," (2000 words, excluding bibliographic sources) will require you to use popular culture media and books to reflect on your own life and detail how you came to know who you were as a child, and then examine the granular details of your life to see how those experiences shaped or changed your personality en route to who you are now in young adulthood. The second paper will ask you to combine a long form interview with a New Yorker or local individual who has changed people or the city around them through their work or attitudes, take that interview and turn it into 2500-4000 word profile (10 – 14 double spaced pages, excluding Works Cited). You will need to design and frame a specific lens for your interview and connect your ideas to the texts and ideas of other authors who are experts or bring a unique point of view to the discussion of identity (personal, social, sexual, gender or cultural). The aim is not to write "book reports," but to synthesize ideas from various texts so that you create your own informed analysis, contributing to a discussion of perplexing subject matter. You will practice marshaling evidence, nuanced, sophisticated "listening" skills, refining and supporting your own point of view, pitching story ideas, and casting accurate, thought-provoking interpretations of the primary (interviews) and secondary sources you engage in your pieces. This course takes the format of a workshop. This means that drafts will be generated through readings, NYU Classes postings, class discussions, and in-class and homework assignments. Your drafts will evolve through a revision process involving your peers and me, the instructor, into a final essay.</p>
Rosner, David J.	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<p>This course will be conducted remotely (primarily over zoom). It will focus on dichotomies and tensions of understanding during a complicated age of tradition, discovery, expansion and conquest - the medieval period up to the dawning of early modernity. We will examine the following tensions manifest during this period:</p> <ul style="list-style-type: none"> - Transcendence vs brutality inspired by religion: Central to this course is the study of Christian Europe, including the Crusades. Also to be discussed are developments regarding the rise and spread of Islam. We will also examine the conquest of the new world. We will discuss whether it was in part a religious pretext for economic plunder/colonial expansionism, or perhaps more a matter of how positive intentions can often be betrayed by more negative aspects of human nature. - Faith vs reason: We will examine how fundamental assumptions were now called into question by looking at both religious orthodoxy and challenges to this orthodoxy, as well as how new developments in science opened up new vistas of understanding but also new (perhaps unsettling) questions re the ultimate place of human beings in the cosmos. - Realistic vs idealistic conceptions of human nature in political philosophy (Machiavelli, More and Hobbes): We will contrast this discussion with similar debates in Chinese Neo-Confucian thought. - Opportunity vs catastrophe: The discovery of the new world revealed great potential for many in Europe (e.g., the Spanish explorers) yet was catastrophic for indigenous populations in the Americas - Students will engage with readings in Bartolome de Las Casas and also view the Werner Herzog film Aguirre, Wrath of God.
Ross, John	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<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>

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Rubin, Judah R.	WRITING AS CRITICAL INQUIRY	<p>In this course, we will be looking at a range of writing and film to focus our attention on the world we live in, its implications for our lives, and the way that language itself may act as guide, exploratory means, repressive apparatus, etc. We will focus each week on a different writing skill that we will practice in shorter responses and discussions, and we will follow these up with three longer essays. In thinking through our writing, we will look at the rhetorical strategies that others have employed, and we will, likewise, share our work in peer review and in a drafting process to gain the key critical and writing skills to evaluate, analyze, criticize and theorize.</p> <p>The course has a number of interconnected currents that will run through it, and is structured to braid our knowledge and ability to study in an interdisciplinary manner. During each module, we will focus our attention on a range of voices and will endeavor to jump into the conversation as well. In doing this, we will build your writing skills and your abilities to be in conversation with writers, artists and thinkers, and with topics of contemporary relevance and importance.</p>
Rzonca, Christopher	WRITING AS CRITICAL INQUIRY	<p>This course is a continuation of the work you began last semester, extending your skills to longer, more challenging essays based on research. Each of you will present a series of drafts of your essays in a workshop format for the purpose of constructive criticism and rewriting. There will be an emphasis on the process of research, writing, and rewriting through several drafts.</p> <p>You will also participate in group discussions, presentations, and various writing exercises. The class will be conducted as a dialogue where we share ideas and not as a series of lectures.</p>
Salemi, Joseph	ARTS AND CULTURES TOWARDS THE CROSSROADS	<p>This course will consider a selection of major literary works and artworks from the end of the Roman Empire up to the Renaissance and a bit beyond. It will focus on the particular differences that exist in the political, social, religious, and cultural assumptions of medieval and Renaissance thinking, and our common contemporary assumptions. The course will be objective in its approach and treatment of all assigned material, and will therefore be an on-line lecture class, with opportunity for students to send questions to me by e-mail. However, due to the wide range of source material to be dealt with, open-ended discussions of an extended and subjective nature are not possible. Tests will be objective—that is, based on recalled knowledge of specific material covered in the lectures, and on directed student essays written in standard English. For this reason, reactive or opinion-based or reader-response approaches will be insufficient for attaining a satisfactory grade. The two paper assignments will be carefully directed, so as to guarantee a very close examination of the required subjects. Possible essay titles will be discussed in detail, in order to assure a specific focus in a student's assignment rather than vagueness or over-generalization. Every student out-of-class essay must adhere to a certain fixed format of length, style, and presentation. Student writing is expected to be of a scholarly and objective nature, and meticulously done before submission to the professor for a one-time-only grading. The material for this course can be complicated and somewhat strange at first. But I will do my best to explain it all as clearly and as straightforwardly as I can. There is no need to be afraid or to worry. We are here to understand and appreciate, not to fight or to compete or to argue endlessly. The exams and papers will be fairly easy, and my weekly postings at NYU Classes will be absolutely clear and unproblematic.</p>
Samponaro, Laura	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<p>This course, which is comprised of medieval and pre-modern texts that are chosen for their debating value, treats substance and style as unified rather than separate entities. We shall examine not only what a particular argument is but also how that argument is presented. In order to examine conflicting, but often complementary points of view, we shall pair Machiavelli's Discourses with his Prince, Hobbes' On the Citizen with his Leviathan, and de Las Casas with de Sepúlveda. Similarly, we shall compare al-Ghazali with Aquinas after we read the Koran as a way to understand the varied ways of understanding the relationship between faith and reason. Students study both sides of various debates so that they can develop their own viewpoints and learn how to present these in speech and in writing.</p>
Schwarzbach, Fredric	ARTS AND CULTURES OF MODERNITY	<p>In this class, we will explore some of the great works of art (broadly defined) of a number of the world's cultures. We will range in time roughly from the Eighteenth Century to our own time, and we will explore some important and long-lived cultural genres, like the novel, lyric poetry, and the feature-length film. Our readings will circle around two broad themes: first, the moments of contact when cultures meet each other (e.g. the European colonization of the Americas and Africa); and second, the development of global artistic forms and practices. As we pursue our studies, we will come to a deeper understanding of what makes the modern world distinctively modern. Students will gain new perspectives on the contemporary global arts.</p>
Shaw, Beau	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	<p>This course will exam the conflict between reason and revelation in medieval philosophy and early modern philosophy. Questions that we will consider are: can reason provide adequate knowledge of nature? Or is revelation necessary for the sake of that adequate knowledge? Can political communities be governed by a law that is rationally discovered? Or must that law be revealed? Is there a rational justification of belief in revelation, or is that belief, from a rational perspective, groundless? Can the conclusions of revelation and reason be reconciled, or are they necessarily opposed to one another? What constitutes genuine happiness, faith or contemplation? Authors that we will read include Al-Farabi, Al-Ghazali, Judah Halevi, Moses Maimonides, Thomas Aquinas, Niccolò Machiavelli, and René Descartes.</p>

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Shenefelt, Michael	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	This course spans a thousand years of moral and political thought, from the fall of the Western Roman Empire in the fifth and sixth centuries A.D. to the beginnings of modern times at the close of the revolutionary seventeenth century. Topics include the demise of the classical world, the rise of Islam, the development of medieval philosophy, the social thought of the Renaissance, the Protestant Reformation and the ensuing ferocity of the wars of religion, the emergence of the modern nation-state, the beginnings of global colonial empires, the rise of modern science, and the foundations of the Bushido tradition in Japan. We aim at placing original texts in their historical setting and developing an appreciation of the merits and limitations of each. The emphasis is on critical analysis. Class discussion and analytical essays are crucial.
Shenefelt, Michael	GLOBAL WORKS AND SOCIETY: MODERNITY	This course examines major intellectual and political movements of the modern world—from the opening of the 18 th century down to the present. Vast new international markets emerge during this period, and so do new political systems. Over all, the period is one of accelerating change. Topics include the Enlightenment, the expansion and disintegration of global colonial empires, the rise of representative democracy, the nature of American slavery, the dangers to personal privacy and individual freedom represented by mass opinion, and new forms of social strife generated by industrialization. Class discussions are crucial.
Simard, Jared	ARTS AND CULTURES TOWARDS THE CROSSROADS	-- Labeled as Course Objectives -- This course is an extension of my Arts and Cultures across Antiquity course. There, we examined a series of parallel myths and archetypes that permeated through nearly all of the ancient civilizations. ACC continues this investigation focusing on a variety of accounts of magic, monsters, and mysticism from the end of antiquity to the 1700s. This is a very large time period to cover, to say the least, and we will take the approach of reading longer chunks of fewer texts from different time periods and civilizations. Possible texts we will read include but are not limited to: Beowulf, the tales of Sinbad from Arabian Nights, Journey to the West, The Blazing World, and Don Quixote. We will examine why elements of mysticism and magic occur in fantasy travel narratives and why such narratives were popular at all. Topics and concerns from folklore studies will also be brought into discussions of the texts as a way of deepening our analysis. Our concern will be with how humanity tries to make sense of the other, the unknown, and the far away and with how journey narratives have long been associated since antiquity with inward discovery.
Sparks, Nikolas	GLOBAL WORKS AND SOCIETY: MODERNITY	Truly coming into vogue during the Age of Revolution at the end of the 18th century, the notion of the “modern” has proven both an engine of progress and a structuring logic of inequality. Proceeding from this premise, the five epigraphs that dawn the cover of the syllabus gesture toward several of the countless iterations of this modern dichotomy. These passages, coming from the five required texts, also illuminate the central themes of the course: violence, economics, the trans-Atlantic World, colonial relations, language, borders, and memory, to name a few. Turning primarily to literature, film, and art, we will explore the major theoretical concepts germane to the historical, political, and aesthetic period known as M/modernity.
Squillace, Robert	JUNIOR INDEPENDENT RESEARCH SEMINAR	Where it used to take decades or even centuries for artistic and literary forms to travel around the world, sometimes altering beyond recognition on their journey, the last two hundred years have seen a rapid acceleration in the global distribution of the arts. Concurrently, global cultural industries and international agreements have developed that alternately facilitate and restrict the flow of works across borders of all sorts - national, linguistic, and religious among them. Taking advantage of our being situated at locations around the globe, students will create a joint project on the intercultural circulation of the arts, with each student contributing work on the global flow of the arts through their site. Our project will be informed by critical theory on matters like cultural appropriation, cultural hybridity, and cultural hegemony, and it will consider the roles of global networks of distribution, local preferences and tradition, and national interests in shaping the arts in the contemporary world. Note that an asynchronous, online course like the CoLab depends on you submitting work on time so that other students and I can read and comment on it before we move on to the next topic or assignment. Compliance with the deadlines listed in the syllabus is essential; think of it as the equivalent of attendance in a face-to-face class.
Squillace, Robert	SENIOR SEMINAR	It is common practice to use the words “internet” and “world-wide web” interchangeably; indeed the global nature of online networks is so taken for granted that the internet might be referred to as just “the web,” with its world-wide nature simply being assumed. But the relationship between the internet and globalization - whether in regard to politics, media, commerce, or social interaction - is complex, starting from the fact that “internet” and “world-wide web” are not names for the same thing. The means by which people access the world-wide web through the internet and the purposes for which they do so vary significantly around the globe, in ways that illuminate many aspects of our contemporary period of globalization. This course will acquaint students (in non-technical terms) with how the internet works, explore the global “digital divide” that marks its use, and investigate its impact in the areas of politics, e-commerce, media distribution, and social connection (possibly including gaming). The course will focus on a number of major players on the global online market - Amazon (and its rival, Alibaba), Netflix, and Facebook/Instagram - while giving students broad scope to explore the digital interchange between the local and global in the topic and geographical area they choose.

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

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Thomas, Wendell O	WRITING AS CRITICAL INQUIRY	The act of inquiry happens with a trace---a dose of curiosity. Asking questions establishes a platform that originates from a place. Many of us use the questions we ask and then begin to act. Often, they start with a seed that someone plants. For example, a picture, a post, a recording, an article, an evasive conversation can all lead to a social construct that's created and accepted by us--society. How should we begin to properly, respectively dissect? Is it possible to find truth in an opinion? How can we reconcile with neutrality (agreeing to disagree)? How can we locate the holes, the fallacies in someone's argument? Is it believable to find convincing words that opens the door to reality? Let's begin to expand the boundaries of critical thought through literature and film. Let's push the margins of writing through research, experience, and analysis. The thoughtfulness that will happen this semester should encourage you as the learner, the investigator, the writer, to become fluid, more curious, excited, intrigued, angry, disappointed, all the while, allowing your thinking-on-the-page to become sophisticated as we gather and grow. Let's confront the thoughtfulness of building essays that will give a sense of power to you as the writer and as a matriculating student. So, who defines your audience? Let's start investigating. Like Writing I, your opinion will become entangled with academic articles, conceptual essays, and discussion. The difference (or the shift) will reveal itself as we ask more questions during this investigative journey. The following are some of the same questions I (indirectly) asked last semester: What elements of writing do we, as writers and as readers, find attractive? What moves us to be moved? What inspires? What motivates? What solicits a response? We will work to answer these questions (and more) through the careful study of our own writing and that of others.
Tobin, Elayne	WRITING AS CRITICAL INQUIRY	No Course Description Available
Trusso, Luke	GLOBAL WORKS AND SOCIETY: MODERNITY	This is the final course in the Global Works and Society sequence at NYU and continues our examination of the historical, political and social foundations of world civilizations through a philosophical lens. With the help of some key texts, you will learn to read, write, question, and criticize within an academically interpretive framework that traces the intellectual history of ideas continuing to ask such questions as: what we know and how do we know it, how do we define freedom, as well as examining the dominant forms of social control that have shaped politics, economics, gender, colonialism, technology, and aesthetics for the last two centuries. This course focuses specifically on the conceptual and material foundations of knowledge systems from the birth of the enlightenment in the seventeenth century to the evolution of psychoanalysis—from the rise of existentialism in the aftershocks of World War II, to the postmodern malaise of the late 20 th century.
Tuncel, Yunus	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	This class continues the examination of philosophic, religious, political, social, and historical ideas from the Middle Ages to the modern age. After reading from medieval Islamic and Christian philosophy and Chinese literature on Confucianism, we will explore the intellectual and cultural dynamics of the High Middle Ages of Europe and the developments in other parts of the world. The revival of Aristotle's works, philosophical debates on Plato's teachings, Jewish, Christian and Islamic mystical movements, the Holy Crusade, and the rise of the vernacular literature are some of the subjects we will cover. All of these will enable us to understand some of the important developments in this time period, which later became crucial for the rise of humanism and the Renaissance. We will then read Petrarch for humanism and Valla for Renaissance philosophy. Our next period will be the rise of modernity. Here we will first study More's Utopia and then explore Erasmus-Luther debate on theological issues, as we study some of the important issues of the Reformation. Our next topic will be explorers and the early modern scientific spirit (Kepler, Copernicus and Galileo). Our course will end with readings from two important philosophical movements of the modern age: rationalism (Descartes) and empiricism (Locke). As we read from a variety of authors in this class, students are expected to further their critical thinking, analytical skills, techniques of textual interpretation and comparative textual analysis.
Valenti, Peter	APPROACHES: SOPHOMORE SEMINAR	<p>This class will introduce students to the arguments of Edward Said and (select) related scholars who inaugurated the field of postcolonial studies. Beginning with Said's classic work, <i>Orientalism</i>, we will explore how Said and others in the field of postcolonial studies introduced new ways of understanding societies and historical processes as well as revolutionizing how we critically engage with texts. The most important subject of scrutiny of these scholars is imperialism and the intellectual and cultural traditions that are connected to it. Furthermore, fundamentally Said is making an epistemological intervention that not only challenges the idea of "objectivity" but even the concept of "objective reality." We will review the "tradition" that Said and others were reacting to as well as the reception and resistance to Said and his cohorts. Obviously the most important focus of this material is understanding the intellectual framework and justifications for Western imperialism, but also how people in the colonial setting interacted with, coopted, resisted, or subverted these intellectual traditions. As we tackle these issues, the relationship between knowledge and power will be repeatedly explored.</p> <p>After establishing a solid grounding in the theoretical basis of this field we will look at primary historical texts (including historical fiction and films as well as art), and in so doing we will see if these theories can be used to deconstruct these texts and if there is evidence that supports, or detracts from, the arguments made by postcolonial scholars. The primary texts we will use are derived from both the so-called "Western" tradition as well as the so-called "non-Western" traditions in order that we hear a multiplicity of voices and viewpoints as they engage with these issues. Additionally, we are concerned with the issue of narratives: how have various peoples created narratives about self, other and reality, and how have historians/scholars/pundits created narratives about the relationship between societies and their potential for understanding/misunderstanding or cooperation/conflict?</p>

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Valenti, Peter	SENIOR THESIS	<p>The Senior Thesis seminar is a continuation of the Senior Colloquium and its purpose is to direct students in finishing their senior thesis in the LEHR concentration. The main twofold goal is that students will finish and submit the first draft of their entire thesis project by March 15, followed by a revision and/or expansion of that draft which culminates in the completion of the final version and its submission by April 15. These dates and general expectations can be found on the GLS Senior Thesis Guidelines webpage: https://liberalstudies.nyu.edu/academics/gls-curriculum/senior-thesis/guidelines.html</p> <p>In the weeks leading up to March 15 we have a number of in-class workshops of individual chapters of students' theses. On other days students will have consultation sessions with the thesis director (seminar professor) and/or other faculty, as appropriate. During this semester the students work very closely with the seminar professor; this means regular communication and coordination regarding meetings with the student, assessing his/her progress, sharing all suggestions/commentary, and grading.</p> <p>After the submission of the final version of the thesis on April 15 we have in-class sessions that prepare students in presenting their research to an audience (which will help students in their participation in the various spring symposia) and a session on taking the thesis beyond GLS—for possible conferences and publishing.</p>
Varnum, Joan	ARTS AND CULTURES TOWARDS THE CROSSROADS	<p>Like a "chameleon that changes its colors to conceal itself from view,"* Shakespeare's Richard III is a masterful pretender, capable of showing qualities of charm, brilliance, or deceit at any moment. Shakespeare's character will serve as the touchstone for our studies in this course, "Angels, Demons, and Chameleon* Kings: Portrayals of Transformation, dating from the Middle Ages through the Early Modern Period." We will continue the dialogue with our cultural past that we began in Arts and Cultures across Antiquity by interpreting some of humankind's greatest achievements in literature, art, music, and drama, including masterworks by Rumi, Dante, Shakespeare, Marlowe, Michelangelo, Leonardo, and Voltaire. This active, online course is designed to give you the flexibility to access course materials, engage in course activities, and to communicate from any location at any time. Our coursework will be accomplished in an asynchronous format, largely via our NYU Classes course website and designated links.** Your success in the course will depend on your active engagement in online discussions in the Forums tab of our NYU Classes course website.** Each of you will participate in "Shahrazad Day" and in the interactive "Reacting to the Past" game "Stages of Power: Marlowe and Shakespeare, 1592," a play competition in which the rival London acting companies of seasoned playwright Christopher Marlowe and young upstart playwright Will Shakespeare vie for sponsorship and licensing of their plays. In addition to Forums Posts, you will be required to submit informal responses, graded papers, and take-home exams.</p>
Vilbig, Peter S.	WRITING AS CRITICAL INQUIRY	<p>In this course we'll examine a wide variety of human experiences related to desire. We'll divide our inquiry into three segments: 1) innocence versus experience (what does it mean to be innocent, to lose innocence, what is its opposite?); 2) desire and power (how does desire act upon us, how does the desire for power shape our experience of the world?); 3) desire and reality (how do our passions, our cravings, aspirations, and hungers shape the narratives that structure our most basic views about our world and experience?). Our work this semester will always have dual underlying goals: to help you better understand and interrogate the world you live in and your role in it, and to sharpen your skills in research, argumentation, and writing. We'll approach research as meaningful inquiry, and argumentation as an exploration and deepening of ideas. In essence, the goal here is for you to develop a meaningful dialogue with the thinkers, writers, artists, persons, or communities who have sought answers to the questions you are investigating, either through their own inquiries or their lived experience.</p>
Wanberg, Kyle	ARTS AND CULTURES TOWARDS THE CROSSROADS	<p>This course will focus on the intellectual and folk traditions of the Mediterranean and the early colonial Atlantic, exploring the cross-pollination of ideas and cultures in translation across four continents bordering these regions. We will explore works of mystics, storytellers, dervishes, and poets, emphasizing the richness and diversity of medieval Arab, Turkic, Persian, African, European, and Caribbean cultural productions. We will focus on several different moments of crisis within these cultures, exploring how religion, literature, and art can enter into the service of ideology. In so doing, we will pay special attention to how modern nations were slowly established through practices of representation and exclusion. Through our encounters with orientalism, fantasy, and the picaresque, we will consider questions of how identities are constructed and sometimes imposed on those deemed 'other' within a given society. Ultimately, this course is designed to provide you with a critical perspective of the influence and interconnection of human experience and expression in the medieval and early modern periods.</p>

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Wanberg, Kyle	GLOBAL TOPICS:	While political decolonization aimed to address social injustices around the world associated with colonialism, writers from across the colonized world have also been engaged in a different, but no less significant, fight for the very ideas and symbols of their expression and liberation. Instead of focusing only on the imperial influence of Europe in the colonies, this course will also emphasize the way colonized writers reflect back on European culture and imperialism, in satirical and subversive ways. This course will explore distinct moments of contact, conflict, and exchange in cross-cultural encounters. Against the idea that influence in these encounters is unilateral, we will consider how forms of friction and interaction between cultures are complex, multilateral, and transformative. We will give special attention to decolonial literary responses to classic European narratives. The course is therefore organized around plays and novels that parody or adapt celebrated Western novels. The Western novels addressed in these works develop particular representations of otherness and/or colonialism, while the non-Western texts we will be reading play on these representations. Exploring the contradictions of occidental cosmopolitanism through the lens of colonialism and orientalism, we will have an opportunity to critically evaluate the way the colonial other is made an object of representation. Understanding this representational process may not just help inform our thinking about the conditions faced under imperialism, but also inspire the germ of subversion and help liberate us from the old imperial paths of thought.
Washburn, Phillip	GLOBAL WORKS AND SOCIETY IN A CHANGING WORLD	Welcome to GWS 2! This course is a continuation of GWS Antiquity. It is an interdisciplinary course, which means we discuss history, philosophy, politics, religion, and maybe other topics (depending on where the discussion leads). The timeframe is from about 500CE to about 1700. The scope is global, so we will talk about China, the Middle East, and Latin America, as well as Europe. We will study some influential movements, changes, books, and people that shaped the world we live in today. The main theme we will focus on is realism versus idealism. We want to investigate different types of realism and idealism, not only in politics, but in people's assumptions about human nature, morality, and religion. In other words, we will examine realist and idealist outlooks in an interdisciplinary way. Do you lean more toward the pessimistic, realist way of thinking, or toward the optimistic, idealistic way of thinking? And what do these terms mean? As we discuss these ideas, we will also talk about ways of analyzing them and evaluating them. Practicing and improving critical thinking skills is as important as understanding what it means to be a realist or an idealist.
Washburn, Phillip	GLOBAL WORKS AND SOCIETY: MODERNITY	Every person has an "ideology," that is, a set of basic beliefs about the physical world, people, society, and oneself. We must all understand why things happen, why people do what they do, and what to expect next, so that we can interact with the world and survive. Ideologies also include beliefs about what is valuable or harmful, good or evil. For example, liberalism, conservatism, romanticism, and Marxism are all ideologies. In this course we want to examine the principal ideologies that people have adopted since 1700. (Religions such as Christianity are ideologies, too, but we will focus on social and political ideologies.) Major changes in society cause people to step back and reassess their ideology, to try to adjust to the new reality. The Scientific Revolution of the 1600s was one such change, and it led to an ideological movement called the Enlightenment. People came to believe that we can use reason to discover the laws of nature, and therefore make continuous progress. The French Revolution (1790s) was another radical change, but people disagreed on how to interpret it. Conservatives, romantics, and nationalists all reacted with different ideologies to make sense of the new reality. The Industrial Revolution (1770-1850) was another challenge: it led capitalists, Marxists, libertarians, and feminists to see people and society in new, and different, ways. Industrialization led Europe to colonize much of the world, and that dominance inspired yet other ideologies. Seeing how ideologies work should help us figure out how to interpret our world today.
Webb, Matthew Raj	SENIOR SEMINAR	This course examines fashion as both a product and expression of globalization. It explores fashion's contested histories; its modes of production, consumption, and address; its relationship to colonial enterprises; and its system of meaning-making. In this course, we will tackle such issues as the social uses of fashion; the fashion cycle (use, reuse, discard); the relationship between dress and the body; feminist critiques of fashion; the politicization of clothing (from ethnic dressing to green clothing); and the links between style consumption and garment production--and the relationship of all of these to the processes of globalization.

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

Name	Subject	Course Description
Note: Titles in purple are LS Courses, while those in blue are GLS Courses.		
Wilkinson, Amy	EXPERIENTIAL LEARNING	The place-based experiential learning sequence in the Global Liberal Studies junior year distinguishes GLS from other degree programs by emphasizing dynamic student engagement with place and space. In the Fall, "City as Text" provides an intensive academic exploration of the city through faculty-led critical excursions to historical centers, markets, industrial zones, artist quarters, and/or other points of interest, accompanied by scholarly readings that examine the historical and contemporary character of the city from interdisciplinary perspectives. In the Spring, "Experiential Learning" supports students as they become directly involved in the workplace culture of the city through fieldwork, internships, independent studies, or volunteer work. "Experiential Learning" complements and contextualizes the community placement by giving students the opportunity to reflect on how the experience might connect to academic interests and professional goals. Together, "City as Text" and "Experiential Learning" provide a context for understanding the multi-layered aspects of civic identity and prompt students to make meaning out of their own identity as inhabitants of cities around the world. "Experiential Learning" extends the Fall semester's focus on place to a focus on placement as the subject of study. Whereas "City as Text" provides students with firsthand experiences of place through Critical Excursions, EXL students deepen their engagement in the site city by way of a community placement that may be in the form of an internship, volunteer work placement, or, at times, an independent study. In this iteration of the place-based learning sequence, the city's workplace culture and its broader themes (gender equality in the workplace, local industry and globalization, labor policies, and so forth), along with the student's experience therein, is the focus of critical inquiry in "Experiential Learning." The purpose of "Experiential Learning" is to provide the academic component of the work placement with two main goals. First, EXL is designed to complement and contextualize the community placement by advancing students' knowledge of the city's workplace culture. Second, "Experiential Learning" supports students as they become directly involved in workplace culture by providing an academic space to reflect on and interpret their observations from "the field" and connect those observations to academic interests. "Experiential Learning" is a 2-credit, Pass/Fail course that combines faculty-led classroom discussions with individual faculty-student conferences.
Wilkinson, Amy	SENIOR THESIS	GLS emphasizes independent study throughout the program, and the senior thesis acts as the final realization of the goals of the degree. This course, Senior Thesis, is the second in a two-course sequence. Students take the four-credit Senior Colloquium in the fall and the six-credit Senior Thesis in the spring, when the final draft of the thesis is submitted and reviewed by its first reader—me, the instructor of the Colloquium/Thesis course—and then presented to the program in partial fulfillment of the requirements to graduate. Each section of the Colloquium/Thesis course unites students in the same concentration who have spent their junior year at various locations; thus, students gain a global perspective on their topics by drawing on the experience of their peers. The Colloquium/Thesis course offers grounding in the theoretical texts relevant to advanced work in the concentration, close guidance in the actual composition of the thesis, and practice in the oral presentation of complex ideas. The skills the Colloquium/Thesis course teaches—defining a major project's parameters, testing concepts against actual experience, interpreting evidence and integrating the interpretations of prior thinkers, writing an extended argument—are all germane to any future career. The thesis normally runs approximately 40 – 50 pages (or the equivalent in another medium) and concerns a topic related both to the junior year international study experience and a global issue of contemporary importance in the student's concentration. Global Studies as a field requires synthetic, big-picture thinking; the thesis requires students independently to draw together primary and secondary materials to explore a broad-scope topic of their own choice.
Wills, David Clinton	WRITING AS CRITICAL INQUIRY	What is the face? What does it mean to encounter? What are ethics? This course engages with the work of Emmanuel Levinas in <i>Totality and Infinity</i> in order to think about, write on, and discuss core relationships between self and other. Course themes will include: discourse; truth; enjoyment; dwelling; face; expression; and ethics. Applying theories from the readings to meditations on who we are and our ethical relations with others, this course asks how do people, through their writing and their being in the world, find ways to craft ethical narratives. In <i>Totality and Infinity</i> , Levinas meticulously maps a detailed course on the encounter with the trenchant landscape most central to his work, that of the face. With this text as our guide we, too, will develop a focused research project through a portfolio of work articulating the idea of our face and the face of others with a variety of written, artistic, multimedia, and representational creations to think through this text, our reaction to it, and its metaphor for being with others. This will include exploring definitions of words, phrases, and concepts helpful to our lexicon in understanding the text as well as finding and reading research articles from outside of the assigned readings that are related to our final projects. In tandem with unpacking the text and delving into its central concepts, we will co-narrate the reading through individual, topical interests of our own that we will develop throughout the semester and enhance through the research activity of arguing our own theses on ethics, others, and writing as a means of expressing ourselves in our habits and as a presentation of how we wish to be seen.

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

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