

University Lectures Spring 2012

* **ULEC courses have two parts – the lecture and the discussion section. In order to receive credit for these courses, students must register for both parts.**

* **Courses with subject codes that begin with “U” other than “ULEC” do not satisfy the ULEC requirement.**

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Course Title: **Collaborating In and Beyond Music**
Faculty: **Michael Schober and Dan Greenblatt**
Contributing School/Department: **New School for Social Research / Jazz and Contemporary Music**
Course Subject: **ULEC**
Course Number: **2690**
CRN: **5794**
Schedule: **Monday 4-5:20pm**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2691**
Schedule:

Section A: CRN:	5810	Thursday	6-7:20pm	TBA Faculty
Section B: CRN:	5811	Thursday	2-3:20pm	TBA Faculty
Section C: CRN:	5812	Friday	12-1:20pm	TBA Faculty
Section D: CRN:	5813	Thursday	10-11:20am	TBA Faculty

Credits: **3**

This class explores how performing musicians coordinate and improvise with each other on musical material, timing, expressivity, rhythm, and other musical features, and how this connects with the ways people coordinate and improvise in other arenas of life (e.g., in spontaneous casual conversations or creative group projects). This class will be informed by findings in psychology, linguistics and ethnography as well as the lived experience of working musicians. It will also consider how collaborative roles include audiences as well as performers. Lectures will include live performances and demonstrations as well as discussion of published research, and assignments will require students to participate in and analyze collaborative processes. The course is designed to be useful for students with and without previous musical training.

DAN GREENBLATT (Ph.D., University of Michigan) is a faculty member and Director of Academic Affairs for The New School for Jazz and Contemporary Music. In his faculty role, Greenblatt teaches music pedagogy as well as courses in the “nuts and bolts” of improvisation. As a jazz saxophonist, he has performed and recorded with many well-know jazz artists including George Cables, John Hicks, Rufus Reid, Jimmy Heath, Patience Higgins, and Gene Bertoncini over a 35-year career in Seattle and New York. His published research investigates the ways in which the science of Linguistics can elucidate how people learn musical improvisation and how they use improvised music to communicate.

MICHAEL SCHOBER (Ph.D., Stanford University) is Dean of the New School for Social Research, Professor of Psychology and editor of the journal *Discourse Processes*. Schober’s published research investigates how people understand and misunderstand each other in conversation, how musicians coordinate in rehearsal and in performance, and how new communication technologies affect communicative processes and the measurement of public opinion. He is also a performing pianist who specializes in collaborative and chamber music, with interest in how new technologies can enhance musical co-presence and audience experience.

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Course Title: **Design at the Edge: The Ethnography of Design and the Design of Ethnography**
Faculty: **Bruce Nussbaum**
Contributing School/Department: **Parsons / School of Art, Media & Technology**
Course Subject: **ULEC**
Course Number: **2490**
CRN: **4510**
Schedule: **Monday 6-7:20pm**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2491**
Schedule:

Section A: CRN:	4511	Tuesday	8-9:20am	TBA Faculty
Section B: CRN:	4512	Tuesday	10-11:20am	TBA Faculty
Section C: CRN:	4513	Tuesday	2-3:20pm	TBA Faculty
Section D: CRN:	4514	Friday	10-11:20am	TBA Faculty

Credits: **3**

Today, we live in beta. Major global forces are changing our institutions, our careers and the way we live our lives. The relative rise and fall of nations—Asia and the West, and generations—Gen Y and the Boomers; urbanization; global warming and digitalization of connection and discourse are undermining our existing economic, educational, health and political systems, forcing massive disruptions in our organizations and our own sense of identity.

The locus of solutions in this era of constant flux is Design. When the future lacks visibility, creative Design Thinking can guide us through a world of ambiguity and change. This course will focus on how Design can take us into cultures that are both familiar and foreign and reveal truths and trends that can provide the ideas for new products, services and experiences. It will explain how the package of tools and methods of Ethnography can generate the kind of knowledge that designers can translate into creative solutions, from new sustainable fashions for bike riders in New York City to new forms of drip irrigation for rural Indian villagers; from new FaceBook-based health care practices for doctors in Brooklyn to new online learning for Navajo elementary school children in Arizona; from less expensive university learning in the U.S., to inexpensive transportation for elderly British people in distance towns.

In a series of lectures that will include a global roster of guest speakers and Parsons' own world-famous faculty, we will explore the new space of Design and Ethnography. We will examine global Gen Y youth cultures of China, India, the US, Latin America and Europe; women's cultures; street cultures; urban cultures; and, of course, digital cultures. We will have speakers from top innovation and design consultancies such as IDEO, ZIBA Design, fuseprojects, Continuum, and Smart Design. We will bring in the top trend spotting analysts, from fashion houses to cell phone makers (Nokia). And we will invite young artists to tell their stories—how they see and hear and translate that into their art. Readings will include books, blogs, biographies, websites and videos. The course will be a collaboration, not a lecture series. Speakers will interact with the students at each presentation and students will be asked to form small teams to do their own ethnographic research and develop a design brief for something new, exciting and useful.

BRUCE NUSSBAUM (MA, University of Michigan) is Visiting Professor of Innovation and Design. He was, until recently, Assistant Managing Editor for BusinessWeek, responsible for coverage of design and innovation. Mr. Nussbaum is founder of the Innovation & Design online channel and IN: Inside Innovation, a quarterly innovation magazine. He blogs on Nussbaum OnDesign and tweets on innovation on Twitter. Previously, Mr. Nussbaum was editorial page editor for BusinessWeek, a position he assumed in February 1993. He is also an essayist and commentator on economic and social issues. Mr. Nussbaum is responsible for starting the magazine's coverage of the annual Industrial Designers Excellence Awards, the BusinessWeek/Architectural Record Awards for architecture, and The World's Most Innovating Companies survey. He leads workshops on design and innovation at the World Economic Forum in Davos, Switzerland. Mr. Nussbaum's cover stories include, "The Power of Design," "How IDEO Is Changing The Way Companies Innovate and Get Creative," and "How To Build Innovative Companies." He is the author of two books: The World after Oil: the Shifting Axis of Power and Wealth and Good Intentions, an inside look at medical research on AIDS. His essays have appeared in The Best Business Stories of the Year (2002) and The Best American Political Writing (2004.) Mr. Nussbaum has received awards from the

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Sigma Delta Chi Journalism Society, the Overseas Press Club, and the West Point Society. He has received the Personal Recognition Award from the Industrial Designers Society of America and the Bronze Apple award from the New York Chapter of the IDSA. In 2005, he was given the John F. Nolan Award by the Design Management Institute. In 2005, I.D. magazine named Mr. Nussbaum as one of the forty most influential people in design. In 2008, he was a Finalist in the annual Design Mind Award given by the National Design Museum of Cooper Hewitt. He is a member of the Council on Foreign Relations and taught science to third-graders as a Peace Corps Volunteer in the Philippines. Mr. Nussbaum is a member of the Group Action Council on Design for the World Economic Forum.

Course Title: **Fiction: An Introduction (Approaches to Literary Studies)**
Faculty: **Siddhartha Deb**
Contributing School/Department: **Eugene Lang College**
Course Subject: **ULEC**
Course Number: **2560**
CRN: **3963**
Schedule: **Thursday 12-1:20pm**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2561**
Schedule:

Section A: CRN:	3964	Monday	2-3:20pm	TBA Faculty
Section B: CRN:	3965	Monday	12-1:20pm	TBA Faculty
Section C: CRN:	3966	Tuesday	10-11:20am	TBA Faculty
Section D: CRN:	3967	Tuesday	12-1:20pm	TBA Faculty
Section E: CRN:	4978	Tuesday	2-3:20pm	TBA Faculty
Section F: CRN:	5089	Tuesday	2-3:20pm	TBA Faculty

Credits: **3**

This course will feature thirteen short literary texts as approached by different writers and scholars from The New School and beyond. Each lecture will offer an engaging critical approach to a great work of literature, and, taken as a whole, the class will offer a survey of fictional forms, especially the novel. Lecturers and topics will include: Daniel Mendelsohn on Oedipus the King, Ann Snitow on the Cinderella story and Angela Carter's "Ashputtle," Albert Mobilio on Raymond Carver's "What We Talk about When We Talk about Love," Val Vinokur on Isaac Babel's "Red Cavalry" stories, and Bruce Robbins on Don DeLillo's White Noise. Students will meet in smaller discussion sections before each lecture as preparation. A weekly written assignment and revision will constitute the entire graded work of the course. Prospective students should be aware that, with the exception of excused absences, attendance at every class and timely completion of every assignment will be a prerequisite to succeeding in this class. Note for Eugene Lang College students: this course satisfies the "Approaches" requirement for all Literary Studies majors.

SIDDHARTHA DEB (M.Phil, Columbia University) is a novelist who was born in north-eastern India in 1970. His first novel, *The Point of Return*, was a Notable Book of the Year in *The New York Times*, while his second novel, *An Outline of the Republic*, was a finalist for the Hutch Crossword Award in India and a book of the year in the *Daily Telegraph*. His new book of narrative nonfiction, *The Beautiful and the Damned: A Portrait of the New India* came out in 2011. He is the recipient of grants from the Society of Authors and the Nation Institute, and has recently been a fellow at the Radcliffe Institute of Advanced Studies at Harvard University.

Course Title: **Global Environmental Politics**
Faculty: **Rafi Youatt**
Contributing School/Department: **New School for Social Research / Political Science**
Course Subject: **ULEC**
Course Number: **2590**
CRN: **7020**
Schedule: **Wednesday 10-11:20am**
Credits: **0**

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Discussion Sections

Course Subject: **ULEC**

Course Number: **2591**

Schedule:

Section A: CRN:	7021	Wednesday	12-1:20pm	TBA Faculty
Section B: CRN:	7022	Thursday	2-3:20pm	TBA Faculty
Section C: CRN:	7023	Thursday	6-7:20pm	TBA Faculty
Section D: CRN:	7024	Friday	12-1:20pm	TBA Faculty

Credits: **3**

Environmental problems that reach across borders are among the most pressing issues facing us today, including biodiversity loss, climate change, and ocean depletion. Yet while the scales may be international or global, these environmental issues are generated in highly charged local contexts that bring people, animals, plants, rocks, and technology into collision in unusual ways. The course investigates how these diverse actors come together in global environmental politics, using concepts of power, sovereignty, resistance, and surveillance to make sense of their relations. In the first part of the course, we discuss some common political ways of framing global environmental problems. The remainder of the course will focus on specific case studies, ranging from the environmental surveillance of migratory leatherback turtles in the Atlantic Ocean, to the changing nature of wilderness preservation, to the wolves, moose, and scientists who co-inhabit an isolated island in Lake Superior.

RAFI YOUATT (Ph.D., University of Chicago) is Assistant Professor of Politics at NSSR and Eugene Lang. His interests, broadly, lie in the political nature of human-nonhuman relations in their many manifestations. His doctoral work investigated the nature of agency in the politics of global biodiversity. Ongoing research interests include the politics of animals and animality, environmental political thought, international relations theory, and global environmental politics. His current project is an investigation of the ways in which nonhuman animals are political actors.

Course Title: **Introduction to Macroeconomics**

Faculty: **Teresa Ghilarducci**

Contributing School/Department:

Course Subject: **ULEC**

Course Number: **2020**

CRN: **6929**

Schedule: **Tuesday 10-11:20am**

Credits: **0**

Discussion Sections

Course Subject: **ULEC**

Course Number: **2021**

Schedule:

Section A: CRN:	6930	Wednesday	10-11:20am	TBA Faculty
Section B: CRN:	6931	Wednesday	12-1:20pm	TBA Faculty
Section C: CRN:	6932	Thursday	10-11:20am	TBA Faculty
Section D: CRN:	6933	Thursday	2-3:20pm	TBA Faculty
Section E: CRN:	6935	Thursday	8-9:20am	TBA Faculty
Section F: CRN:	6937	Friday	10-11:20am	TBA Faculty
Section F: CRN:	6938	Friday	12-1:20pm	TBA Faculty

Credits: **3**

This course introduces macroeconomic theory in economics, and analyzes how the 'economy in the aggregate' behaves. It focuses on how production, employment and prices are determined in advanced industrial capitalist nations, and explores how these macroeconomic variables determine economic prosperity of a nation over the long run (growth), and what happens when they fluctuate in an unexpected manner (leading to economic crisis). The course is divided in four parts. Part 1 examines how aggregate economy is measured in terms of output, income and employment, and examines the interrelationship between these variables. Part 2 focuses on the issues of aggregate production, and analyzes the process of growth and economic prosperity of a nation. Part 3 focuses on the issues of aggregate exchange and the role of money, and analyzes how aggregate prices are

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determined in the market. Part 4 focuses on the issues of international trade and globalization. Here we also touch upon the macroeconomic policies in developing nations. In the final part of the course, part 5, the issue of economic downturn and crisis is studied. The theory is examined in the light of the economic crisis of 2008-09 that plagued USA in particular, and the world economy in general.

TERESA GHILARDUCCI (Ph.D. University of California, Berkeley) The Irene and Bernard L. Schwartz Professor of Economic Policy Analysis at the New School for Social Research. Previously, she was a professor of economics at the University of Notre Dame for 25 years, 10 of those years as director of the Higgins Labor Research Center at the University. Her new book, *When I'm 65; The Plot Against Pensions and the Plan to Save Them*, for Princeton University Press (forthcoming 2008), investigates the effect of pension losses on older Americans. Her book *Labor's Capital: The Economics and Politics of Employer Pensions* (MIT Press) won an Association of American Publishers award in 1992. Ghilarducci has published in numerous journals and testifies frequently before the US Congress.

Course Title: **Power, Knowledge, and Vision: Introduction to the study of Media and Visual Culture in Contemporary Society**
Faculty: **Orit Halpern and Janet Kraynack**
Contributing School/Department: **New School for Social Research / Eugene Lang College**
Course Subject: **ULEC**
Course Number: **2730**
CRN: **7030**
Schedule: **Thursday 10-11:20am**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**

Course Number: **2731**

Schedule:

Section A: CRN:	7031	Thursday	12-1:20pm	TBA Faculty
Section B: CRN:	7032	Thursday	2-3:20pm	TBA Faculty
Section C: CRN:	7033	Friday	10-11:20am	TBA Faculty
Section D: CRN:	7034	Friday	12-1:20pm	TBA Faculty

Credits: **3**

Today we live in sensory environments inundated by images and saturated by digital media. From terrorist events to the Deep Water Horizon oil spill, this media condition effects concepts of ourselves and our communities, ideas about our environment and the globe, and our political and social actions and imaginaries. This course will examine this new landscape of contemporary society through a historical and theoretical investigation of the relationship between aesthetics, power, knowledge, and visual culture. The course will incorporate a history of science and technology with a contemporary examination of art practice. Topics to be covered will include the representation of race, gender, and sexuality in science, the use of visual culture in colonial conquest and administration, the relationship between digital media, surveillance, and terror, and the political use of art.

ORIT HALPERN (Ph.D., Harvard University) is an Assistant Professor in History and in Media Studies at the New School for Social Research and Eugene Lang College. Her research is on histories of digital media, cybernetics, art and design. Her current book project (forthcoming through Duke Press) is titled *The Eye of Time* and is a history of the interface and the concept of "interactivity". Her published works and multi-media projects have (or will) appear in *C-theory*, *Configurations*, *Post-Modern Culture*, and *The Journal of Visual Culture* and at ZKM in Karlsruhe, Germany. She received a Post-Doctoral Fellowship at the John Hope Franklin Center at Duke University (2007-08). She is currently a fellow at the Institute for Public Knowledge at NYU as part of the Poiesis Fellowship, and also a fellow at the Max Planck Institute for the History of Science in Berlin.

JANET KRAYNAK (Ph.D., Massachusetts Institute of Technology) is an Assistant Professor of Art History at Parsons and Eugene Lang College. Formerly faculty at the Center for Curatorial Studies, Bard College and Purchase College, SUNY, where she was the acting Director of the MA/MFA Program in Contemporary Art, Criticism and Theory, Kraynak's areas of specialization include performance and time-based art; alternative mediums, linguistic practices and technology; and the socio-economics of contemporary art. The editor of *Please Pay Attention Please: Bruce Nauman's Words: Writings and Interviews* (MIT Press, 2003), she has published widely on postwar and contemporary art in writings that have appeared in *Art Journal*, *Grey Room*, *Artforum*,

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Documents, among other publications, and has participated in numerous academic symposia, including at the Getty Research Institute, Los Angeles; The College Art Association; and the Museum of Modern Art in New York. Her article, "The Land' and the Economics of Sustainability" was recently award the College Art Association's 2011 Art Journal award of distinction. She was also recently appointed as the Field of Editor of Exhibitions/ New York and International for caa.reviews. Kraynak is currently completing a book-length, critical study of Bruce Nauman's early work, entitled Reiterating Nauman; and is researching the intersection of geography, technology and economics in relation to globalization and contemporary art.

Course Title: **Rethinking Sustainable Design**
Faculty: **Cameron Tonkinwise**
Contributing School/Department: **Parsons / School of Design Strategies**
Course Subject: **ULEC**
Course Number: **2340**
CRN: **5783**
Schedule: **Wednesday 12-1:20pm**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2341**
Schedule:

Section A: CRN:	5784	Friday	10-11:20am	TBA Faculty
Section B: CRN:	5785	Thursday	8-9:20am	TBA Faculty
Section C: CRN:	5786	Thursday	4-5:20pm	TBA Faculty
Section D: CRN:	5787	Thursday	2-3:20pm	TBA Faculty

Credits: **3**

This course explores what design can, and cannot do, to enhance the sustainability of our societies. The focus is on the materials intensity of society: how much stuff we each buy, use and throw away every day. The course examines the extent to which design can be blamed for causing our societies to become so unsustainable, not just in terms of the production of consumer goods, but also in terms of the habits, expectations and infrastructures embedded in each of those goods. The course then investigates the potential and limits of sustainable design, from closed loop economies to service systems of shared goods. Whilst designers can be scientifically, economically and historically naïve, they also have an understanding of humans as socio-technical practitioners that is crucial to the development of more sustainable societies. They also can offer society ways of seeing ecological impacts that are otherwise missed. The lecture course is accompanied by a series of exercises in which students account for their own materials intensity, and then develop ways of redesigning how they live. The assessment tasks therefore combine researching, reading, writing and design propositions.

CAMERON TONKINWISE (Ph.D., University of Sydney) is Associate Professor and Chair, Design Thinking and Sustainability and co-Chair of the Tishman Environment and Design Center. Before coming to The New School, Tonkinwise was the Director of Design Studies at the University of Technology, Sydney, and prior to that, Executive Officer of Change Design, a not-for-profit independent research organization (formerly EcoDesign Foundation). His doctoral research concerned the educational theories of Martin Heidegger and he continues to investigate what the ontological philosophy of Heidegger can teach designers. His current research focuses on 'dematerialization design' - enhancing societal sustainability by facilitating less materials intense lifestyles through design. This work involves a number of funded research projects exploring service design, design fostering sustainable behavior, and the relation between design and social capital. For example, Tonkinwise is currently researching product sharing, both commercial and non-commercial.

Course Title: **The End of Art**
Faculty: **Timothy Quigley**
Contributing School/Department: **New School for Public Engagement**
Course Subject: **ULEC**
Course Number: **2550**
CRN: **6939**
Schedule: **Tuesday 2-3:20pm**

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Credits: 0

Discussion Sections

Course Subject: **ULEC**

Course Number: **2551**

Schedule:

Section A: CRN:	6940	Thursday	12-1:20pm	TBA Faculty
Section B: CRN:	6941	Wednesday	10-11:20am	TBA Faculty
Section C: CRN:	6942	Thursday	2-3:20pm	TBA Faculty
Section D: CRN:	6944	Friday	10-11:20am	TBA Faculty

Credits: 3

In 1984, the American philosopher Arthur Danto declared that art and its history had come to an end. Others jumped on the bandwagon declaring the death of modernism, narrative, and even history itself. In the wake of the unprecedented period of artistic production and criticism in the U.S. after the Second World War, which included Abstract Expressionism, Pop Art, the critical writings of Clement Greenberg, Rosalind Krauss, and Michael Fried, and the "postmodern" critiques of the late '60s and '70s, there seemed to be no guiding principles. From now on, Danto claimed, anything could be a work of art.

In this course, we critically examine post-war visual culture with particular emphasis on the transition from "late modern" to contemporary art. Through careful study of the artists, philosophers, and critics whose work has shaped the present discourse, we assess the meaning and implications of Danto's thesis and consider the prospects for constructing radically new ways of understanding and experiencing visual culture "after the end of art".

TIMOTHY QUIGLEY (M.F.A. & Ph.D., University of Wisconsin-Madison) is Associate Professor of Philosophy at The New School where he teaches courses in Philosophy of the Arts, 20th C. Continental Philosophy, and Visual Studies. Before coming to The New School, he taught at the University of Wisconsin-Madison, New York University, and the School of Visual Arts. Dr. Quigley's current research looks at the influence of conceptual art practices going back to the late 1960s and 1970s on recent art production and discourse. In particular, he examines attempts by socially engaged artists to use these strategies to counteract the privatization of culture and the increasing dominance of commercial and neoliberal values in the contemporary art world.

Course Title: **The New School Century**

Faculty: **Julia Foulkes and Mark Larrimore**

Contributing School/Department: **New School for Public Engagement / Eugene Lang College**

Course Subject: **ULEC**

Course Number: **2800**

CRN: **7015**

Schedule: **Tuesday 4-5:20pm**

Credits: 0

Discussion Sections

Course Subject: **ULEC**

Course Number: **2801**

Schedule:

Section A: CRN:	7016	Wednesday	10-11:20am	TBA Faculty
Section B: CRN:	7017	Thursday	12-1:20pm	TBA Faculty
Section C: CRN:	7018	Tuesday	6-7:20pm	TBA Faculty
Section D: CRN:	7019	Friday	10-11:20am	TBA Faculty

Credits: 3

In 1919, the New School for Social Research opened with courses in the social sciences, social work, and public affairs. The school was not quite a university: it did not offer formal degrees but, instead, proclaimed its mission to be "educating the educated." The school was founded on the ideas of John Dewey, the prominent philosopher who argued that education was life-long and critical to the workings of a sound democracy. In this course we look at the transformation of our university as a way in which to understand the broader changes of the twentieth century. From pragmatism to progressivism, modernism to postmodernism, and the various forms of "learning by

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doing," the New School has encapsulated – and often led – these intellectual, cultural, and educational shifts. So what is a New School education now? The academic and artistic works of New School faculty and students since its inception form the basis of the course.

JULIA FOULKES (Ph.D., University of Massachusetts) is an Associate Professor of History in the Bachelor's Program where she teaches courses in history, urban studies, and the arts. She is the author of **To the City: Urban Photographs of the New Deal** (2011); **Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey** (2002); and the editor of a journal volume on "The Arts in Place" (*Journal of Social History*, Winter 2010). Currently she is researching how the musical and film **West Side Story** reveal the intersection of urbanization and the arts in mid-20th century New York.

MARK LARRIMORE (Ph.D., Princeton University) is Associate Professor of Religious Studies at Eugene Lang College The New School for Liberal Arts, where he teaches courses in the theory of religion, comparative ethics, religion and theater, and religion in the city. He also chairs Lang's First Year Program and co-chaired Lang's 25th Anniversary programs. He is the author of **The Problem of Evil: A Reader** (2001) and co-editor of **The German Invention of Race** (2006), and has published articles on the history of religious ideas, Japanese thought, and the history of ethics. His current research explores the challenge of "lived religion" to theories and methods in religious studies.

Course Title: **They, the People: Political Journalism, Past and Present**

Faculty: **Sam Tanenhaus**

Contributing School/Department: **New School for Public Engagement / Writing Program**

Course Subject: **ULEC**

Course Number: **2650**

CRN: **7218**

Schedule: **Tuesday 4-5:20pm**

Credits: **0**

Discussion Sections

Course Subject: **ULEC**

Course Number: **2651**

Schedule:

Section A: CRN:	7219	Thursday	12-1:20pm	TBA Faculty
Section B: CRN:	7220	Thursday	2-3:20pm	TBA Faculty
Section C: CRN:	7390	online	online	TBA Faculty
Section D: CRN:	7391	online	online	TBA Faculty

Credits: **3**

From the colonial era to the present, the most forceful political writers have also been prose masters who have struck a balance between argument and literary technique in their attempt to clarify the contradictions and tensions of American democracy. This course will examine how the best writers have done this through close readings and discussion of selected works, past and present--including classics of political argument (the Federalist Papers, speeches by Lincoln, Martin Luther King, Jr., Barack Obama), opinion columns (from Walter Lippmann and H. L. Mencken to David Brooks and Frank Rich) analytical essays and commentary (Richard Hofstadter, Edmund Wilson, Garry Wills,) and narratives (James Baldwin, Joan Didion, Norman Mailer, David Remnick, Marjorie Williams). Instructor: Sam Tanenhaus.

SAM TANENHAUS has been the editor of the New York Times Book Review since 2004. He also writes often for the paper. Previously, he was a contributing editor at Vanity Fair, where he wrote often on politics. His books include *Whittaker Chambers: A Biography* and, most recently, *The Death of Conservatism*. His essays, profiles, and reviews have appeared in *The New York Times Magazine*, *The New Yorker*, *The New Republic*, and *The New York Review of Books*.