

**University Curriculum:
University Lectures & Seminars
Course Descriptions
Fall 2009**

UNIVERSITY LECTURE COURSES (ULEC) *

* **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.**

* **ULEC courses will be over-tallied, and discussion sections added, if necessary if students are blocked from registering for these courses due to enrollment limits listed below. Advisors should contact Adrienne Marcus (marcusa@newschool.edu) if a student they are working with needs to be placed into a class.**

Course Title: **Creativity and Computers**
Faculty: **Sven Travis**
Contributing School/Department: **Parsons / School of Art, Media & Technology**
Course Subject: **ULEC**
Course Number: **2630**
CRN: **6645**
Schedule: **Tuesday 2-3:20pm**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2631**

Schedule:

Section A: CRN: 6646	Friday	10-11:20am	TBA Faculty
Section B: CRN: 6648	Wednesday	2-3:20pm	TBA Faculty
Section C: CRN: 6650	Thursday	12-1:20pm	TBA Faculty
Section D: CRN: 6651	Thursday	2-3:20pm	TBA Faculty

Credits: **3**

As computers, networks and mobile technology have become pervasive, their presence in our lives has changed how we communicate, express and invent. We use digital technology everyday; it surrounds us in our work and our life. But are computers good or bad? Which aspects of digital technology are important, and which are most interesting? What does it mean to be human when so much around us is digital? This course will investigate our relationship with digital technology— individually, socially, and creatively. The course is divided into four sections: the self, history of computation, computers and the creative process, and the future. In addition to reading and writing assignments, students will create a series of podcasts and participate in micro-blogging. Yes, you will fulfill your assignments sending text messages from your cellphone!

SVEN TRAVIS (B.F.A., Rhode Island School of Design), Associate Professor and Dean, School of Art, Media & Technology. Travis spearheads several current university research projects, including ENGINE (a social technology platform), SALTED/UNSALTED (a virtual fabrication laboratory built on game consoles), PARSONS IN CHINA at Tsinghua University (Beijing), YACHT CLUB (a new media collaboration), and the Parsons FASHIONABLE TECHNOLOGY initiative (athletic, wearable and textile). In addition, Travis is a very funky dancer and the mastermind behind the annual Parsons Ski Trip.

Course Title: **Extreme Media Studies**
Faculty: **Elizabeth Ellsworth**
Contributing School/Department: **New School for General Studies / Graduate Program in Media Studies**
Course Subject: **ULEC**
Course Number: **2420**
CRN: **4895**
Schedule: **Wednesday 2-3:20pm**
Credits: **0**

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Discussion Sections

Course Subject: **ULEC**

Course Number: **2421**

Schedule:

Section A: CRN: 4897	Friday	2-3:20pm	TBA Faculty
Section B: CRN: 4898	Wednesday	6-7:20pm	TBA Faculty
Section C: CRN: 6583	Thursday	2-3:20pm	TBA Faculty
Section D: CRN: 4904	Friday	12-1:20pm	TBA Faculty

Credits: **3**

Today's media are rearranging the landscapes of our daily lives right under our feet. Extreme Media Studies uses contemporary media theories to explore what we call "extreme media phenomena:" media devices, environments, and uses that plunge us into deep core qualitative change. We will employ a media-rich learning environment (ExtremeMediaStudies.org) and introduce concepts such as convergence culture and user-centered approaches to understanding media evolution and the design/creative process. Students will experiment with ideas currently informing media studies and test them out through a series of hands-on projects.

We will focus on four extreme media phenomena that are reshaping core human experiences right now. We will engage these phenomena through media "scans." Each scan presents a carefully orchestrated set of experiences (online and off line) of how extreme media are changing basic patterns of people's daily lives.

Scan #1: MOBILES (tracing deep core changes in how we find voice and get heard).

Scan #2: MONITORAL CITIZEN/SOCIAL MEDIA (tracing deep core changes in how humans take action, find community, and create meaning).

Scan #3: READING BEYOND (tracing deep core changes in how we make sense of the world in a time of overwhelming complexity and rapid change).

Scan #4: TRANSMEDIA STORIES (tracing deep core changes in how we create new stories and new ways to tell them).

Readings will include Henry Jenkins, James Katz, Howard Rheingold, Marshall McLuhan, and Donna Haraway.

ELIZABETH ELLSWORTH (Ph.D., University of Wisconsin-Madison) taught 17 years at the University of Wisconsin-Madison and is now a Professor in the Media Studies Program. Ellsworth has co-designed several mediated learning environments, including one that orchestrates transdisciplinary collaboration among artists, museum educators, art educators, and media designers. Her scholarship focuses on how people do things in the world with media. She's most interested in theories of media that are informed by "new pragmatism" and the arts. Her most recent publication is Places of Learning: Media, Architecture, Pedagogy (Routledge, 2005).

Course Title: **Intersections: Fuel + Ornament**

Faculty: **Robert Kirkbride**

Contributing School/Department: **Parsons / School of Constructed Environments**

Course Subject: **ULEC**

Course Number: **2580**

CRN: **6608**

Schedule: **Tuesday 2-3:20pm**

Credits: **0**

Discussion Sections

Course Subject: **ULEC**

Course Number: **2581**

Schedule:

Section A: CRN: 6609	Tuesday	4-5:20pm	TBA Faculty
Section B: CRN: 6610	Wednesday	12-1:20pm	TBA Faculty

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Section C: CRN: **6611**

Tuesday

4-5:20pm

TBA Faculty

Credits: **3**

A new intradisciplinary course designed to promote pedagogical transactions and serendipitous encounters among students and faculty across The New School. Building on the *CATASTROPHE SLAM* event held in March 2009, ***Intersections*** will feature a chain of intradisciplinary "mini-slams" with students and faculty from across The New School, culminating in a final week-long working slam/charrette/exhibit and colloquium, in Aronson Gallery. The question central to the "Intersections" course is: *How can we better prepare ourselves – as a species, as communities, as individuals – to address the complex problems facing humanity?* To appreciate the global and local forces that are rapidly and disastrously transforming the world, there is a compelling need to think differently, traversing traditional intellectual and political boundaries to generate visions that stimulate prudent actions. In particular, the intensifying crises surrounding Fuel (such as petroleum and food) – basic ingredients of our global infrastructure – emphasize the urgency to envision impending and alternative scenarios. Such scenarios would be instrumental in raising public awareness of the crises and fueling design research into meaningful, sustainable interventions and innovations.

Structurally, the course comprises a chain of learning encounters, beginning with an introductory lecture by the Primary Instructor (Kirkbride), who will host each week's session and oversee "baton-exchanges" among the participating eight faculty collaborators. Each collaborator commits to participating in at least two mini-slams, "linking" with two adjacent collaborators to bridge the represented fields of study. In the first class, a collaborator plays a supporting role, visiting a class led by another faculty member. Informed by this experience, and reviewing video clips/transcripts of the preceding week's lecture, the collaborator determines a lesson plan and in-class assignment that provides material for the subsequent collaborator to build upon. Exercises conducted by faculty collaborators will be completed by the conclusion of class, during the 3 breakout sections (led by TA's), or by the beginning of the next, with the exception of a final collaborative project/exhibit/performance at semester's end.

ROBERT KIRKBRIDE (Ph.D., McGill University; M.Arch., University of Pennsylvania), Associate Professor at Parsons and director the architectural design firm *studio 'patafisico*. Kirkbride's interests center on the mutual influences of thinking and making: his work includes educational and residential design, ecological land planning, furniture and installations, and has been exhibited and published widely; in *Vogue*, *The New York Times*, *Chora 4*, *surface*, *C3*, *Mark Magazine*, and the film *XX/XY*. His recent book, *Architecture and Memory: the Renaissance Studioli of Federico da Montefeltro* (Columbia University Press, 2008), received the Gutenberg-e Prize from the American Historical Association and is openly available on-line (<http://www.gutenberg-e.org/kirkbride/>) and in hardbound. Kirkbride has been a Visiting Scholar at the Canadian Centre for Architecture, architect-in-residence at the Bogliasco Foundation in Genoa, Italy, and is an editorial board member of the *Nexus Network Journal* (Birkhäuser Verlag), and Commissioning Editor at *Alphabet City* (with MIT Press). He is a Visiting Critic at the University of Edinburgh, has been a guest professor at the University of Montréal, and conducts design charrettes at the Cooper-Hewitt National Design Museum.

Course Title: **Introduction to Feminist Thought and Action**

Faculty: **Ann Snitow**

Contributing School/Department: **Eugene Lang College / Culture & Media**

Course Subject: **ULEC**

Course Number: **2510**

CRN: **6573**

Schedule: **Tuesday 12-1:20pm**

Credits: **0**

Discussion Sections

Course Subject: **ULEC**

Course Number: **2511**

Schedule:

Section A: CRN: **6574**

Thursday

12-1:20pm

TBA Faculty

Section B: CRN: **6575**

Tuesday

2-3:20pm

TBA Faculty

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Section C: CRN: **6581**
Section D: CRN: **6582**

Thursday 2-3:20pm
Friday 10-11:20am

TBA Faculty
TBA Faculty

Credits: **3**

Feminism is not a single-voiced, coherent body of doctrine but rather a proliferation of thinking and actions in response to what seems to be the near-universal fact of women's subordination, past and present, in societies which arrange gender relations in a wide variety of ways. Feminism's lack of unity as a movement has been a strength and a weakness, and organized resistance to sexism has come and gone. Right now, in both the United States and internationally, we are living in a time of renewed critical self-consciousness about gender, a period known colloquially as "the second wave" – and arguably, now, a "third." (The "first wave", not really the first, but the first mass organizing period in the west, was in the 19th century, when women, again all over the world, but particularly in the west, organized to become citizens who could own property, move freely, vote, become individuals with their own destinies rather than the servants of men.)

The "second wave," dating in the United States from around 1966-67, and taking its initial inspiration from the Civil Rights Movement, began as a tremendous outburst of indignation which took many forms and gave rise to an explosion of both political action and new theories about why and how gender and race structure the private and public worlds we all inhabit. Since the 1980s, a variety of feminists have named contemporary activism as a "third wave." This course can't begin to survey the range and depth of these 40 years of often intense debate and engagement. Instead, INTRODUCTION TO FEMINIST THOUGHT AND ACTION is a sampler. We will try to sketch in some themes of both historical and contemporary feminism, and through visitors and videos, to bring some of the current vitality of these questions into the classroom.

The shape of the course is unusual. On Tuesdays, we discuss the readings. On Thursdays, on a sometimes separate track, we talk to visitors, take trips or watch videos. The readings for Thursdays will often be work assigned by the visitor, and you will be expected to have read them carefully to prepare for discussion.

ANN SNITOW (Ph.D., University of London) was one of the founders of New York Radical Feminists in 1969. She has written seminal articles on feminism, feminist approaches to literature, sex and history, and feminist theory. She is co-editor of *Powers of Desire: The History of Sexuality and The Feminist Memoire Project*. She currently works as a feminist activist in East Central Europe and the United States and is co-founder of the Network of East-West Women.

Course Title: **Introduction to Microeconomics**

Faculty: **Teresa Ghilarducci**

Contributing School/Department: **New School for Social Research / Economics**

Course Subject: **ULEC**

Course Number: **2030**

CRN: **4320**

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

Credits: **0**

Discussion Sections

Course Subject: **ULEC**

Course Number: **2031**

Schedule:

Section A: CRN: 4321	Tuesday	12-1:20pm	TBA Faculty
Section B: CRN: 4322	Thursday	10-11:20am	TBA Faculty
Section C: CRN: 4323	Thursday	6-7:20pm	TBA Faculty
Section D: CRN: 4324	Friday	12-1:20pm	TBA Faculty
Section E: CRN: 4325	Thursday	4-5:20pm	TBA Faculty
Section F: CRN: 4326	Friday	2-3:20pm	TBA Faculty
Section G: CRN: 5326	Tuesday	2-3:20pm	TBA Faculty

Credits: **3**

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This course focuses on the principles of microeconomics and their application to the international economy. After analyzing the basic supply and demand characteristics of markets, we turn to a treatment of an analysis of competition and market structure, income distribution, labor markets, innovation in technology and design, market failure, international trade and international capital markets and, finally, economic development.

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: **Introduction to Psychology**
Faculty: **Howard Steele**
Contributing School/Department: **New School for Social Research / Psychology**
Course Subject: **ULEC**
Course Number: **2160**
CRN: **3474**
Schedule: **Monday 10-11:20am**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2161**
Schedule:

Section A: CRN: 3476	Monday	12-1:20pm	TBA Faculty
Section B: CRN: 3478	Wednesday	10-11:20am	TBA Faculty
Section C: CRN: 3480	Wednesday	12-1:20pm	TBA Faculty
Section D: CRN: 3481	Friday	12-1:20pm	TBA Faculty

Credits: **3**

This course provides a 'road map' for how to understand the psychology profession. What is the difference between a social and cognitive psychologist? And what do clinical psychologists have in common with psychiatrists or counselors or social workers? What is likely to be guiding the thoughts and behaviors of these mental health workers when people seek their help? This course provides a thorough overview of the history of psychology, the broad scientific discipline it adheres to, and the specific sub-disciplines of clinical psychology, cognitive psychology, social psychology and developmental psychology. The course comprises one weekly lecture and one weekly smaller group seminar meeting where questions can be taken up freely in an accepting atmosphere. These seminars are also a place where writing skills relevant to the mid-term and final-exam are developed and refined. Over the term, students in this course are required to participate in 4 hours of psychology research studies underway in the Psychology Department. Altogether, this course provides a thorough and lively introduction to the academic and applied discipline of psychology.

HOWARD STEELE (PhD, 1991, University College London) An Associate Professor and Director of Graduate Studies in Psychology, at the New School for Social Research, Dr. Steele co-directs (with Dr. Miriam Steele) the Center for Attachment Research, devoted to deepening our understanding and improving the lives of developing children and their parents. He is also senior and founding editor of the international quarterly journal, *Attachment and Human Development*, and is author of more than 60 journal articles and book chapters on the impact of attachment, loss, trauma, and emotion understanding across the lifespan and across generations. He has recently completed a widely acclaimed edited book, *Clinical Applications of the Adult Attachment Interview*.

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Course Title: **Introduction to Visual Culture**
Faculty: **Margot Bouman**
Contributing School/Department: **Parsons / School of Art Design History & Theory**
Course Subject: **ULEC**
Course Number: **2500**
CRN: **4239**
Schedule: **Thursday 10-11:20am**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2501**
Schedule:

Section A: CRN: 4246	Thursday	12-1:20pm	TBA Faculty
Section B: CRN: 4247	Thursday	2-3:20pm	TBA Faculty
Section C: CRN: 4248	Friday	12-1:20pm	TBA Faculty
Section D: CRN: 4249	Friday	2-3:20pm	TBA Faculty
Section E: CRN: 4914	Thursday	12-1:20pm	TBA Faculty
Section F: CRN: 4915	Friday	10-11:20am	TBA Faculty

Credits: **3**

Visual media pervade our everyday experience in a world where images, as well as texts, are central to the way we represent and understand our culture. From newspapers to the Web, from the sciences to the humanities, from "mass" culture to "high" culture, we now encounter visual artifacts in every area of our lives. Since the traditional arts of painting, drawing, and printmaking began to give way to photography in the nineteenth century as the common means of visual representation and documentation, subsequent developments in film, video, and digital media have transmitted images throughout the globe. And alongside these historical developments in media, new types of viewing audiences have emerged. Visual Culture Studies is an exciting, new area of study that looks at the relationship between art, media, and the subjects that look at and create at them, as well as the social, cultural, and historical significance of this exchange. This course will familiarize students with the key terms and debates of Visual Culture Studies and consider their historical relevance to art and cultural practices since the advent of photography. Using the methods we acquire from the texts read in class, we will interrogate the practices of looking we often take for granted and ask questions about our subjective relationship to a variety of media from painting to film, video to digital media. Moreover, the class will encourage dialogue about these issues, given that we will be approaching all image artifacts as producers as well as consumers of visual culture.

MARGOT BOUMAN (Ph.D., Graduate Program in Visual and Cultural Studies, University of Rochester) Assistant Professor and Director of Undergraduate Studies, School of Art and Design History and Theory, Parsons. Representative articles include "The Machine Speaks the World's Thoughts" in *Parachute* (2003) and "The Mise en Abyme Effect: CSI and the Fantasy of Absolute Visibility" (upcoming anthology on the television show "CSI"). Her current research concerns experimental video, expanded television, and their spaces of production and reception.

Course Title: **Not-Owning: Designing (in) Systems of Giving and Sharing**
Faculty: **Cameron Tonkinwise and others**
Contributing School/Department: **Parsons / School of Constructed Environments**
Course Subject: **ULEC**
Course Number: **2610**
CRN: **6613**
Schedule: **Tuesday 4-5:20pm**
Credits: **0**

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Discussion Sections

Course Subject: **ULEC**

Course Number: **2611**

Schedule:

Section A: CRN: 6631	Tuesday	6-7:20pm	TBA Faculty
Section B: CRN: 6632	Wednesday	10-11:20am	TBA Faculty
Section C: CRN: 6634	Thursday	4-5:20pm	TBA Faculty
Section D: CRN: 6635	Thursday	2-3:20pm	TBA Faculty

Credits: **3**

This course will explore the variety of alternative economies and systems of provisioning that persist, and are perhaps even flourishing, in contemporary capitalism. It will expose participants to the many gift economies, systems of shared use, and local barter networks that evidence that not all aspects of contemporary living have been commercialized. Examples to be considered range from tool or toy libraries and car-pooling, to farmer-consumer associations, childcare exchange clubs, and local currencies. The focus of the course will be contemporary information and communication technologies, particularly in the areas of Web 2.0 (social software and open source crowd sourcing) and Web 3.0 (an internet of things equipped with trackable radio-frequency identification tags), which facilitate systems of shared-use. Classes will examine the extent to which digital file sharing and the new types of trust between strangers that the internet has enabled can be translated to the domain of everyday material things, and thereby begin to decouple ownership and 'usership' in more mainstream ways. Key will be explorations of the role of design in enabling these enabling economies. The course will be co-taught by Faculty from Parsons, NCSR and Milano.

CAMERON TONKINWISE (Ph.D., University of Sydney) 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 Hudson: The River That Made America**

Faculty: **Rob Buchanan**

Contributing School/Department: **Eugene Lang College / Literary Studies**

Course Subject: **ULEC**

Course Number: **2410**

CRN: **6596**

Schedule: **Monday 12-1:20pm**

Credits: **0**

Discussion Sections

Course Subject: **ULEC**

Course Number: **2411**

Schedule:

Section A: CRN: 6598	Monday	2-3:20pm	TBA Faculty
Section B: CRN: 6601	Wednesday	12-1:20pm	TBA Faculty
Section C: CRN: 6605	Wednesday	2-3:20pm	TBA Faculty
Section D: CRN: 6607	Tuesday	10-11:20am	TBA Faculty

Credits: **3**

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The quadric-centennial of Henry Hudson's storied arrival in New York Harbor, on September 12, 1609, seems an appropriate occasion to offer an introduction to the cultural – and actual – geography of the Hudson River. Weekly lectures by New School faculty and distinguished guests will address a wide range of Hudson-related topics, including the state of Native American society at contact; the role of the river in the Revolutionary War, the development of steam navigation, and the construction of the Erie Canal; the artists of the Hudson River School and the rise of the modern environmental movement; and contemporary prospects for the environmental restoration of the Hudson estuary and the development of regional planning tools, including the development of a Hudson Valley 'foodshed'.

ROB BUCHANAN (B.A., Princeton University) Assistant Professor of Literary Studies at Eugene Lang College, where he teaches journalism and nonfiction writing, oversees the student newspaper, *The New School Free Press*, and heads the Lang Outdoors program, a series of collaborative, project-based courses designed to get Lang students engaged in the urban environment. Buchanan is a contributing editor at *Outside* and *Men's Journal* magazines, where he writes about sailing, climbing and mountaineering, environmental politics, and the effects of tourism and development, and is the founder of newyorkharborbeaches.org, a website promoting public access and stewardship in New York Harbor.

Course Title: **The Old Weird America:
Music as Democratic Speech – from the Commonplace Song to Bob Dylan**

Faculty: **Greil Marcus**

Contributing School/Department: **New School for General Studies /
Masters Program in Creative Writing**

Course Subject: **ULEC**

Course Number: **2640**

CRN: **6584**

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

Credits: **0**

Discussion Sections

Course Subject: **ULEC**

Course Number: **2641**

Schedule:

Section A: CRN: 6585	Thursday	10-11:20am	TBA Faculty
Section B: CRN: 6586	Thursday	2-3:20pm	TBA Faculty
Section C: CRN: 6589	Thursday	6-7:20pm	TBA Faculty
Section D: CRN: 6591	Friday	10-11:20am	TBA Faculty

Credits: **3**

Throughout American history people excluded from or ignored by the traditional narrative of the country have seized on music as a means of both affirming and questioning individual and cultural existence. Music has been used to make ecstatic, despairing, and symbolic statements about the nature of America and about life itself. These are big words for ordinary, anonymous songs like "The Cuckoo Bird" or "John Henry."—but it is in songs that seem to have emerged out of nowhere, and in songs that as self-conscious works of art are made to reclaim that nowhere, where much of the country's story bides its time. This course examines "commonplace" or authorless songs as elemental, founding documents of American identity. These authorless songs can be examined as a form of speech that is always in flux, especially in the work of Bob Dylan across the last fifty years. Course material includes film excerpts and recordings from the 1920s to the present, as well as Colson Whitehead's 2001 novel *John Henry Days*, the 19th century blackface plays of Thomas "Daddy" Rice and Sarah Silverman's 2007 blackface comedy "Face Wars," Luc Sante's essay "The Invention of the Blues" from the collection *The Rose & the Briar: Death, Love and Liberty in the American Ballad*, Bob Dylan's *Chronicles, Volume 1*, and much more. (3 credits)

GREIL MARCUS was born in San Francisco and lives in Berkeley. He was an early editor at Rolling Stone, and has since been a columnist for Salon, the New York Times, Artforum, Esquire, and the Village Voice; he currently writes a monthly music column for The Believer magazine. He is the author of *The Old, Weird America: The World of Bob*

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Dylan's Basement Tapes (1997), Like a Rolling Stone: Bob Dylan at the Crossroads (2005), as well as The Shape of Things to Come: Prophecy and the American Voice (2006), Lipstick Traces (1989), Mystery Train (1975), The Dustbin of History (1995), Dead Elvis (1991), and other books. In recent years he has taught seminars in American Studies at Berkeley, Princeton, and Minnesota. With Werner Sollors, he is the editor of A New Literary History of America, (published this fall by Harvard University Press).

UNIVERSITY LIBERAL STUDIES SEMINARS OPEN TO ALL UNDERGRADUATE STUDENTS

FOREIGN LANGUAGE COURSES
at The New School for General Studies

Foreign Languages at The New School are offered as part of the Undergraduate Degree programs (3-credit language courses) and as part of Adult Education (2- or 4-credit intensive courses). Degree students interested in Arabic, Chinese, French, Italian, Japanese, Latin, or Spanish should, whenever possible, register for 3-credit courses. If the appropriate course is not offered in a 3-credit format, students may register for 2- or 4-credit evening or Saturday classes. Students interested in languages only offered through the Adult Education program may register for these courses. See below for information about the 2- and 4-credit courses in foreign languages.

Placement in the appropriate level:

- Students who have studied a language in high school or college can place themselves in the appropriate level by using the following formula: one year of high school foreign language equals one semester of foreign language study (i.e., one 3 -credit course) at the college level. For example, a student who has completed four years of high school French should enroll in French Advanced 1 (i.e., the fifth semester of the sequence in French) . Students with reason to believe that this formula does not accurately reflect their knowledge of a foreign language (e.g., it has been several years since they last studied the language) should contact the Chair of Foreign Languages for alternate placement.
- Students with a score of 4 on an Advanced Placement test in a foreign language should enroll in Advanced Level 1. Students with a 5 on an Advanced Placement test in a foreign language should enroll in either Advanced Level 1 or 2.
- The Chair of Foreign Languages will, upon the recommendation of the instructor, drop students from language classes who should be enrolled in more advanced courses. **Chair and Associate Provost of Foreign Languages, Anthony Anemone: 64 West 11th Street, Rm. 113; anemonea@newschool.edu; 212.229.5676 x 2355**

Subject Code	Course No.	Sec.	CRN	Arabic Course Title	Cr.	Start Date	End Date	Day	Begin Time	End Time	Faculty	No. of Sessions
NARB	1101	A	4158	Arabic Intro 1	3	09-01-09	12-17-09	T R	10:00 AM	11:20 AM	Nargis Virani	30
NARB	1103	A	4162	Arabic Intro 3	3	09-01-09	12-17-09	T R	2:00 PM	3:20 PM	Iman Issa	30
Subject Code	Course No.	Sec.	CRN	Chinese Course Title	Cr.	Start Date	End Date	Day	Begin Time	End Time	Faculty	No. of Sessions
NCHM	1101	A	4190	Chinese Intro 1	3	08-31-09	12-16-09	M W	10:00 AM	11:20 AM	I-Hsien Wu	30
NCHM	1101	B	4839	Chinese Intro 1	3	08-31-09	12-16-09	M W	4:00 PM	5:20 PM	Yan Deng	30
NCHM	2101	A	4191	Chinese Intermediate 1	3	08-31-09	12-16-09	M W	2:00 PM	3:20 PM	Jia-xuan Zhang	30
NCHM	3701	A	6325	Chinese for Heritage Speakers	3	09-01-09	12-17-09	T R	10:00 AM	11:20 AM	I-Hsien Wu	30

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Subject Code	Course No.	Sec.	CRN	French Course Title	Cr.	Start Date	End Date	Day	Begin Time	End Time	Faculty	No. of Sessions
NFRN	1101	A	4840	French Intro 1	3	08-31-09	12-16-09	M W	10:00 AM	11:20 AM	Christine Luneau-Lipton	30
NFRN	1101	B	4195	French Intro 1	3	09-01-09	12-17-09	T R	8:00 AM	9:20 AM	Justin Trificana	30
NFRN	1101	C	4194	French Intro 1	3	09-01-09	12-17-09	T R	10:00 AM	11:20 AM	Christine Luneau-Lipton	30
NFRN	2101	A	4197	French Intermediate 1	3	09-01-09	12-17-09	T R	12:00 PM	1:20 PM	Christine Luneau-Lipton	30
NFRN	2102	A	4198	French Intermediate 2	3	08-31-09	12-16-09	M W	4:00 PM	5:20 PM	Stephane Zaborowski	30
NFRN	3713	A	6323	Cinema Francais et Francophone	3	09-03-09	12-17-09	R	4:00 PM	6:45 PM	Rose Rejouis	15
Subject Code	Course No.	Sec.	CRN	Italian Course Title	Cr.	Start Date	End Date	Day	Begin Time	End Time	Faculty	No. of Sessions
NITL	1101	A	4201	Italian Intro 1	3	08-31-09	12-16-09	M W	10:00 AM	11:20 AM	Rita Pasqui	30
NITL	1101	B	4203	Italian Intro 1	3	08-31-09	12-16-09	M W	2:00 PM	3:20 PM	Rita Pasqui	30
NITL	1101	C	4848	Italian Intro 1	3	09-01-09	12-17-09	T R	8:00 AM	9:20 AM	Francesca Magnani	30
NITL	1101	A	4206	Italian Intro 2	3	09-01-09	12-17-09	T R	12:00 PM	1:20 PM	Caterina Bertolotto	30
NITL	2101	A	4259	Italian Intermediate 1	3	09-01-09	12-17-09	T R	4:00 PM	5:20 PM	Caterina Bertolotto	30
Subject Code	Course No.	Sec.	CRN	Japanese Course Title	Cr.	Start Date	End Date	Day	Begin Time	End Time	Faculty	No. of Sessions
NJPN	1101	A	4208	Japanese Intro 1	3	08-31-09	12-16-09	M W	12:00 PM	1:20 PM	Tomoyo Fontein	30
NJPN	1101	B	4209	Japanese Intro 1	3	08-31-09	12-16-09	M W	2:00 PM	3:20 PM	Tomoyo Fontein	30
NJPN	1101	C	4856	Japanese Intro 1	3	09-01-09	12-17-09	T R	8:00 AM	9:20 AM	Toshiko Omori	30
NJPN	1102	A	4857	Japanese Intro 2	3	09-01-09	12-17-09	T R	12:00 PM	1:20 PM	Tomoyo Fontein	30
NJPN	2101	A	4210	Japanese Intermediate 1	3	09-01-09	12-17-09	T R	10:00 AM	11:20 AM	Taeko Horiko	30
NJPN	3101	A	5882	Japanese Advanced 1	3	09-01-09	12-17-09	T R	12:00 PM	1:20 PM	Taeko Horiko	30
Subject Code	Course No.	Sec.	CRN	Korean Course Title	Cr.	Start Date	End Date	Day	Begin Time	End Time	Faculty	No. of Sessions
NKRN	3700	A	6324	Designing Culture in Korea	3	09-02-09	12-16-09	W	7:00 PM	9:45 PM	Jeesoon Hong	15
Subject Code	Course No.	Sec.	CRN	Latin Course Title	Cr.	Start Date	End Date	Day	Begin Time	End Time	Faculty	No. of Sessions
NLTN	1106	A		Latin: Augustine	3	09-01-09	12-17-09	T R	10:00 AM	11:20 AM	Rama C. Madhu	30
Subject Code	Course No.	Sec.	CRN	Spanish Course Title	Cr.	Start Date	End Date	Day	Begin Time	End Time	Faculty	No. of Sessions
NSPN	1101	A	4181	Spanish Intro 1	3	08-31-09	12-16-09	M W	12:00 PM	1:20 PM	Luis Galli	30
NSPN	1101	B	4179	Spanish Intro 1	3	09-01-09	12-17-09	T R	10:00 AM	11:20 AM	Luis Galli	30
NSPN	2101	A	4183	Spanish Intermediate 1	3	08-31-09	12-16-09	M W	12:00 PM	1:20 PM	Sara Villa	30
NSPN	2102	A	4184	Spanish Intermediate 2	3	08-31-09	12-16-09	M W	10:00 AM	11:20 AM	Sara Villa	30

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NSPN	3101	A	6320	Y Tu Tambien	3	09-01-09	12-17-09	T R	12:00 PM	1:20PM	Luis Galli	30

COURSE DESCRIPTIONS FOR 3-CREDIT COURSES LISTED ABOVE:

Arabic

Arabic Introductory 1, Nargis Virani

This course is an introduction to Modern Standard Arabic (MSA) intended for students with no prior knowledge of Arabic. It aims at laying the foundation for the four language skills: listening, speaking, reading and writing. The students will spend the semester recognizing and producing Arabic language sounds accurately, talk about simple daily life situations, read and understand words, phrases, and sentences, and write various forms of the Arabic alphabet, graduating on to basic sentences, short notes and memos. This course is based on the communicative approach in language teaching and learning. It focuses on the functional usage of the language and on communication in context.

Arabic Introductory 3, Iman Issa

This course is a continuing introduction to Modern Standard Arabic (MSA). It aims to further develop and advance the four language skills: listening, speaking, reading and writing. The students will spend the semester comprehending audio and video materials accompanying the textbook, which includes conversations by native speakers discussing aspects of Arabic culture. They will be able to discuss these materials in Arabic as well as read and write grammatically correct short paragraphs on a variety of topics with the help of an Arabic dictionary. This course is based on the communicative approach in language teaching and learning. It focuses on the functional usage of the language and on communication in context. **Prerequisite:** Arabic Intro 1 or permission of the instructor.

Chinese

Introductory 1, I-Hsien Wu, Yan Deng

Chinese Intro 1 is designed for students with no prior exposure to Chinese language. The goal of this course is to build up vocabulary and sentence patterns in communicative contexts with a solid foundation in pronunciation. Students will develop their ability to carry out simple conversations in Chinese on a range of topics. Reading and writing (using traditional characters) will be introduced in conjunction with speaking and listening skills.

Intermediate 1 Jia-xuan Zhang

The goal of Chinese Intermediate 1 is to continue to build up level-appropriate vocabulary and sentence patterns in communicative contexts. Students will expand their ability to carry out conversations in Chinese on tasks of everyday life. Reading and writing will be developed in conjunction with speaking and listening skills. Both traditional and simplified characters will be used in the course. **Prerequisite:** Chinese Intro 2 or permission of the instructor.

NEW COURSE

Chinese for Heritage Speakers: I-Hsien Wu

This course is designed for students who can communicate in Mandarin Chinese orally on daily life but cannot read or write. Students enrolled in this course are expected to achieve the following goals by the end of the semester: 1. Master the Chinese phonetic system (*pinyin*), 2. Be able to present and discuss topics on Chinese culture introduced in class, 3. Be able to read level appropriate reading materials with the help of a dictionary, and 4. Be able to write short essays (about 200 characters). Both traditional and simplified characters will be used in the course.

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French

Introductory 1, Christine Luneau-Lipton, Justin Trificana

This first course is designed for students with no previous knowledge of French or students with one or two years of high school French taken five or more years ago. Students build a solid basis in oral and written skills upon which to develop and expand their knowledge of the French language and culture. In-class time includes a wide range of activities, including listening, role-playing, writing, etc. Grammar covers the present of regular and most common irregular verbs, the near future and basic French idioms. Basic everyday vocabulary is emphasized.

Intermediate 1, Christine Luneau-Lipton

Beginning with a review of basic French grammatical structures, this course moves on to cover more complex forms such as the conditional and the subjunctive. Special attention is paid to increasing students' ability to understand spoken French and to converse on a number of topics pertaining to different times and places, particularly French-speaking countries. Students also begin to write short compositions on chosen topics and make oral presentations to the class. **Prerequisite:** French Intro 2 or permission of the instructor.

Intermediate 2, Stephane Zaborowski

This is an advanced intermediate course in which students apply and polish their French skills by reading and discussing short literary texts. Further knowledge of the history and culture of French-speaking countries is introduced through films and magazines and subject to individual class presentations. Different grammar topics are studied in depth and organization of written compositions is emphasized. **Prerequisite:** French Intermediate 1 or permission of the instructor.

NEW COURSE

Cinema Francais et Francophone: Rose Rejouis

Cinema records voices that are too soft to be heard in an amphitheater. In this course, we will study French and Francophone films that give voice to unlikely protagonists: children, teenagers, women, the working class, postcolonial subjects, and the elderly. Filmmakers will include François Truffaut, Eric Rohmer, Ousmane Sembene and Claire Denis. This is a course for students with good reading knowledge of French; although students will be allowed to submit writing in English, readings and class discussion will be in French.

Italian

Introductory 1: Rita Pasqui, Francesca Magnani

This course is aimed at developing proficiency in the four language skills: listening, speaking, reading and writing. It introduces basic vocabulary and grammar and provides opportunities for students to enhance their understanding and appreciation of Italian culture through songs, videos, dialogues and other fun activities. The course is intended for students with no previous knowledge of Italian.

Introductory 2: Caterina Bertolotto

Students expand their vocabulary, add to their knowledge of Italian grammar, and develop their conversational skills in an interactive and fun classroom atmosphere. **Prerequisite:** Italian Intro 1 or permission of the instructor.

Intermediate 1: Caterina Bertolotto

Intermediate Italian 1 aims to deepen students' grammatical knowledge with more complex syntactic structures and to expand their vocabulary. Students will improve in the four linguistic areas through listening to authentic materials; practicing conversation in class; intensive reading (with some exploration of literary and cultural materials), and writing short compositions. **Prerequisite:** Italian Intro 2 or permission of the instructor.

Japanese

Introductory I: Tomoyo Fontein, Toshiko Omori

This course is designed to introduce elementary Japanese to students with no previous background in the language. It is aimed at developing basic proficiency in the four language skills: speaking, listening, reading and writing. This course introduces the three Japanese writing systems from the beginning of the semester. Students

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are required to learn all 46 Hiragana and 46 Katakana, as well as 43 Kanji (Chinese characters). Course covers Chapters 1 through 4 of the textbook *Genki I*.

Introductory II: Tomoyo Fontein

This course is designed for students who already have a basic knowledge of Japanese vocabulary and sentence patterns, including Hiragana and Katakana. Students will develop familiarity with Japanese culture by learning communicative contexts and strategies. We will cover Chapters 5 through 8 of *Genki I*. Students are required to learn 57 Kanji (Chinese characters) during the semester. **Prerequisite:** Japanese Intro I or permission of the instructor.

Intermediate I: Taeko Horiko

Intended to enhance and increase proficiency beyond the basic level in the four language skills. Students are expected to have a good command in both Hiragana and Katakana. Students will develop familiarity with Japanese culture in a Japanese-speaking environment. A total of 59 Kanji (Chinese characters) will be introduced during the semester. Intermediate I covers Chapters 9 through 12 of *Genki I*. **Prerequisite:** Japanese Intro 2 or permission of the instructor.

Japanese Advanced 1: Taeko Horiko

Students continue to learn complex grammar structures, to expand their vocabulary, and to refine their conversational skills. Training in aural and oral proficiency in spoken Japanese through exercises, classroom interactions and audio-visual materials will continue. Practice inside and outside of the classroom will incorporate cultural information and practical applications of the language. The total of 77 kanji will be introduced during the semester and we will cover Chapters 17 through 20 of *Genki II* textbook. **Prerequisite:** Intermediate II or equivalent.

Korean

NEW COURSE

Celebrity Seoul- Designing Culture in Korea: Jeesoon Hong

Most tourists visiting Korea are struck by the widely shared public zeal for fashion and design. In this context, celebrity culture provides an interesting prism in which to explore contemporary Korean culture, economics and politics. In this course, we will critically explore the various urban visual cultures of Korea including TV dramas, cinema, architecture, make-up, fashion and urban design. Examining the ever-growing star industry, we will also discuss distinctions between different kinds of stardom, the changing concept of beauty, and the significance of these cultural phenomena in Korean society. This course will also approach the Korean celebrity culture from an Asian and global context, paying special attention to recent Korean TV dramas and cinema, which brought about the so-called Korean Wave.

Latin

NEW COURSE

Latin: Augustine: Rama C. Madhu

Intended for beginners as well as students with some background in Latin, this course focuses on the post-classical world's greatest Latin writer and one of its greatest thinkers. Students will quickly learn or review the necessary grammar before reading and translating excerpts from Augustine's works, including *The Confessions* and *The City of God*.

Spanish

Introductory 1: Luis Galli

This course is intended for students with no previous knowledge of Spanish. Students learn the basic vocabulary, grammar, and culture of Spain and Latin America in a classroom setting that enhances and develops communication skills at a beginner level.

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Intermediate 1: Sara Villa

This intermediate-level course begins with a review of the basic grammar structures of the Spanish language and moves on to more complex grammatical forms, such as the subjunctive and conditional tenses and relative pronouns. Special attention is given to improving the student's ability to understand spoken Spanish and converse as well as write short descriptive paragraphs on a number of topics pertaining to different times and places.

Prerequisite: Intro 2 or permission from the instructor. 3 credits

Intermediate II: Sara Villa

This course is designed to advance students toward high intermediate fluency in Spanish. Students learn useful communicative skills via activities emphasizing oral proficiency, culture and grammar. **Prerequisite:** Spanish Intermediate I or 3 years of HS Spanish, or permission of the instructor.

NEW COURSE

Y Tu Tambien: Luis Galli

This course is for students who want to practice speaking and improve their fluency in Spanish. Students will watch and discuss films, plays and novels from Latin America and Spain. Assignments include in-class presentations and debates by students. **Prerequisite:** Intermediate 2 or 4 years of HS Spanish, or permission of the instructor.

*Students will have the opportunity to attend Spanish plays and participate in Q & A with actors and directors at student discount rates. While attending is optional it is highly recommended and will enhance the overall learning process.

Continuing Education in Foreign Languages: In addition to the courses listed above, The New School for General Studies offers in its evening and weekend sessions a number of other language courses (2- and 4-credit courses) that, while intended primarily for adult learners, are open to undergraduate degree students under certain conditions. For example, degree students may register for courses in languages or literature/culture that are not taught during the day and are offered only in the evening or weekend sessions. Likewise, students who cannot fit a 3-credit language course into their schedule may, with the permission of the Chair of Foreign Languages, enroll for a 2- or 4-credit course.

- 4-credit "intensives" cover the equivalent of one and half semesters at the introductory and intermediate levels of courses at the 2-credit level.
- Please note the different start and end dates for these courses.
- Most 2-credit foreign languages are taught in a six-term course sequence, described as Levels 1 - 6.
- Each level corresponds to one semester of study.
 - Levels 1 and 2 = beginning stages of language learning
 - Levels 3 and 4 = introductory/intermediate stages
 - Levels 5 and 6 = intermediate /advanced stages
- The study of Arabic at the 2-credit level follows a sequence of courses different from the one outlined above.
 - Levels 1 - 4 = introductory stages of language learning
 - Levels 5 and 6 = intermediate stages
 - Levels 7 and 8 = advanced stages
- Students with prior study of a foreign language should place themselves in the appropriate level (see placement information above for how to do this) or should consult with the Chair of Foreign Languages.

2- and 4-Credit Courses:

Foreign Language courses offered through Continuing Education meet only once each week (2-credit classes for 1 hour, fifty minutes / 4-credit classes for 3 hours, forty-five minutes). These classes are fast-paced and students are expected to supplement their 2 or 4 hours of class time with at least 4-6 hours of homework each week. The following languages are taught only in the evening and weekend CE program:

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Amharic	=	NAMH
German	=	NGRM
Classical Greek	=	NGRC
Modern Hebrew	=	NHBW
Korean	=	NKRN
Polish	=	NPLH
Portuguese	=	NPRT
Russian	=	NRSN
Sign Language	=	NSLN

Students can find the specific CRNs and schedules by using the search function in ALVIN, with the appropriate subject code:

These courses can also be found in the New School for General Studies Bachelors Program Catalog:

http://www.newschool.edu/ba/02f_courseinfo.aspx?s=3

Students who do need to register for a 2- or 4-credit course must be certain to manually make the change from "0" credits to "2" or "4" credits during their web registration. When web-registering, students should ignore the grade mode, which will default to non-credit (and which students have no way to change). The Registration Office will automatically change it to standard letter grade overnight after a student is registered for the course.

EUGENE LANG COLLEGE INTRODUCTORY COURSES OPEN TO ALL UNDERGRADUATE STUDENTS

ART

Course Title: **Himalayan Art and Culture**

Faculty: **Adam Swart**

Course Subject: **LARS**

Course Number: **2870**

CRN: **6272**

Schedule: **Friday** **12-2:40pm**

Credits: **4**

This course introduces students to the rich artistic and cultural heritages of Himalayan India and Nepal. By tracing the early origins of Hindu and Buddhist art in Central Asia, students discover the development and fluid migration of this imagery over the centuries. Through observation, research, and critical thinking, students learn to distinguish works of art based on their specific geographical region and art historical time period. The course provides students with a profound understanding of and appreciation for the iconography, symbolism, content, and meaning found within the images. Various art-making processes and art materials are also discussed. This course includes several field trips to the Rubin Museum of (Himalayan) Art.

Course Title: **Introduction to American Indian Arts**

Faculty: **Tina Majowski**

Course Subject: **LAIC**

Course Number: **2055**

CRN: **6536**

Schedule: **Monday/Wednesday** **8-9:40am**

Credits: **4**

This course examines the role of art and performance in American Indian communities and political movements. Although the focus is on particular performance practices, from current traditional storytelling to performance art and alter/native music, the course also examines the role of the American Indian social and political experience in these practices. Topics

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include: tradition in American Indian art, the constructed and performative nature of Indianness, reinventing American Indian performance practices and characterization of the reservation in contemporary American Indian performance. Readings include Native American art criticism and literature and key texts that address the relationship between art/performance and race, including perhaps Elizabeth Bird's *Dressing in Feathers*; Jaye T. Darby and Hanay Geiogamah's *Stories of Our Way: An Anthology of American Indian Plays*; Joy Harjo and Gloria Bird's *Reinventing the Enemy's Language*. Performances viewed in class may include: James Luna, Greg Hill, Guillermo Gómez-Peña, Colorado Sisters, Hulleah J. Tsinhnahjinnie, Blackfire.

Course Title: **Shock of the New**
Faculty: **Royd Climanhaga**
Course Subject: **LAIC**
Course Number: **2069**
CRN: **4548**
Schedule: **Tuesday/Thursday** **12-1:40pm**
Credits: **4**

This course explores the base cultural conditions of Modernism and the need for new models of expression in the arts to reflect radical changes in modes of living beginning in the late 19th century and as they escalate through the 20th century. New modes of expression are considered across the arts, from visual art to music and literature to dance and theater performance. The course follows explosive challenges to form and desire for the new in artistic and cultural practice from the growth of the avant garde at the turn of the century, through the Punk movements of the '60s and '70's and on to more contemporary reconsiderations of expressive potential.

CULTURAL AND MEDIA STUDIES

Course Title: **City and Sound**
Faculty: **Shannon Mattern**
Course Subject: **LCST**
Course Number: **2060**
CRN: **6278**
Schedule: **Fridays** **12-2:40pm**
Credits: **4**

In this seminar we examine the city as a sonic environment. We'll listen to the history of the sonic city by exploring the impact of early audio technologies and other sound-making devices on urban form and urban experience, and imaginatively recreating the soundscapes of ancient and early modern cities around the globe. Then, turning an ear to the modern city, we'll address such topics as urban music scenes and portable music devices; audio recorders, cell phones, and loudspeakers, and their impact on urban planning and experience; the politics of noise and silence; and sound art. Students will complete weekly readings, a few short written and creative assignments, and either a written or creative final project. Class meetings will also involve occasional field trips and outside-the-classroom listening and/or recording activities.

HISTORY

Course Title: **History, Authority and Power**
Faculty: **Neguin Yavari**
Course Subject: **LHIS**
Course Number: **2844**
CRN: **4287**
Schedule: **Monday/Wednesday** **10-11:20am**
Credits: **3**

This course introduces students to reading and analyzing primary sources that deal with the interaction of political life with religious sanction. It examines the role of interpretation in appropriating the past and dreaming the future. It includes texts from a variety of fields and cultural geographies, to investigate intellectual commonalities while recognizing

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cultural differences. Students read excerpts from the Histories of Herodotus, one of the world's first complete prose works. They proceed with the Peloponnesian Wars of Thucydides, whose historical methodology differed emphatically from the epic and hero-centered style of Herodotus. Then they move on to Plato's Republic and Aristotle's Politics, and from there to the Bible, St Augustine's City of God, and the Koran. Proceeding to the medieval world, students read selections from European and Islamic mirrors for princes, and four different perspectives on the Crusades. The investigation ends in the thirteenth century, with the collapse of the Abbasid caliphate in Baghdad and the drafting of the Magna Carta in Europe.

Course Title: **Jewish History**

Faculty: **TBA**

Course Subject: **LHIS**

Course Number: **2861**

CRN: **4739**

Schedule: **Tuesday/Thursday 4-5:40pm**

Credits: **4**

This course surveys the history and culture of Jews from Biblical times to the post-World-War II period. Exploring their political, social, and cultural journey through Antiquity, the Middle Ages, and Modernity, this course examines the ways in which Jews interacted with and experienced other religious and intellectual systems (Hellenism, Christianity, Islam, the Reformation, the Renaissance, Enlightenment, Socialism, and Nationalism) across the empires and modern states in which they lived. Topics include: Jerusalem and the Judean State in the First and Second Temple periods; the rise of Rabbinic Judaism; the Spanish "Golden Age" and expulsion; establishment of the ghettos; women's roles in Judaism and Jewish life; emancipation; anti-Semitism; Zionism; migration to the New World. By focusing on the history of one ethnic-religious group (the Jews), students are encouraged to think critically about global phenomena, such as identity, migration, cultural accommodation, and modernization.

INTERDISCIPLINARY SCIENCE

Course Title: **Biology of Beauty/Sex/Death**

Faculty: **Katayoun Chamany**

Course Subject: **LSCI**

Course Number: **2830**

CRN: **6509**

Schedule: **Monday/Wednesday 4-5:40pm**

Credits: **4**

In this course we will use a case-based approach to investigate advances in technology and changing local, national, and international regulations that have pushed basic cell biological research into the public eye. Class discussions and assignments will center on three contemporary topics to review how cells interact with their environments to decide whether to grow, divide, or become specialized: stem cell biology sets the stage with cell basics, cloning, and sexual reproduction; Botox highlights the roles of specialized cells in aesthetics as well as bio-warfare; and HPV demonstrates how viruses can promote cancer. News clips and articles kick off each module, and research and news articles, op-eds, and book chapters provide students with the background needed for informed decisions. Each module culminates with a capstone project that requires the development of an action plan in the form of a policy report, research proposal, or letter to a policy maker. This course also satisfies the elective for Psychology.

Course Title: **Chemistry of Life**

Faculty: **Bhawani Venkataraman**

Course Subject: **LSCI**

Course Number: **2820**

CRN: **6508**

Schedule: **Monday/Wednesday 10-11:40am**

Credits: **4**

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This course investigates basic chemical concepts in the context of topics relevant to chemical evolution and the chemistry that supports life today. Through an understanding of the chemistry and environmental conditions of early earth, the course considers ideas on how the environment supported the synthesis of molecular building blocks of life and how these building blocks become more complex molecules. Also covered is current research on how these complex molecules set the stage for "proto-life". The course incorporates computational molecular modeling and simulation software packages to investigate and visualize chemical concepts. This course satisfies the requirement for the lab class Chemistry of the Environment.

Course Title: **Ecology I: Principles of Ecology**
Faculty: **Paul McPhearson**
Course Subject: **LSCI**
Course Number: **2050**
CRN: **6503**
Schedule: **Monday/Wednesday 2-3:40pm**
Credits: **4**

Principles of Ecology will begin by focusing on the key concepts co-occurring in all ecological systems. Students will learn the fundamentals of ecological principles starting with core concepts in evolution then building from species and populations, to community dynamics and structure, to the study of ecosystems and finally to landscape ecology. The course will also serve as an introduction to the drivers of biodiversity, the importance of genetic diversity, the impacts of climate change on species and communities, and much more. This course is positioned to justify the statement that understanding ecology (how biological organisms interact with each other and their environment) is crucial to understanding how to move towards a more sustainable future. Students who have taken Urban Ecology LSTS 2815 in 2008 should not sign up for this course.

Course Title: **Energy & Sustainability**
Faculty: **Alan McGowan**
Course Subject: **LSCI**
Course Number: **2700**
CRN: **6505**
Schedule: **Monday/Wednesday 4-5:40pm**
Credits: **4**

The global increase in energy needs, the politicization of energy, and the growing threat of global climate change are all investigated in this interdisciplinary course. Starting with the history of the discovery of climate change, it investigates the interplay of the sciences, technology, math, and the social sciences. The science of energy from a physical and chemical perspective is discussed illustrating life's dependence on energy. A project based course, students select a country and develop an alternative energy plan for it.

Course Title: **Environment & Society**
Faculty: **Paul McPhearson**
Course Subject: **LSCI**
Course Number: **2811**
CRN: **6507**
Schedule: **Monday/Wednesday 10-11:20am**
Credits: **3**

This survey course discusses central concepts and issues exploring the relationship between the environment and society. Topics discussed include concept of nature and the environment; environmental history, the rise of environmentalism, population and consumption, ecological footprint analysis, environmental justice, environmental politics, environmental movements, environmental values and the future of environmentalism.

Course Title: **Foundations of Physics**
Faculty: **David Morgan**
Course Subject: **LSCI**

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Course Number: **2900**

CRN: **6511**

Schedule: **Monday/Wednesday 10-11:40am**

Credits: **4**

This course is an introduction to the basic concepts of physics—motion, forces, and energy. During the first half of the semester students study the birth of physics as a truly scientific endeavor, through the works of Galileo Galilee and Sir Isaac Newton. Then in the second half of the semester, they study heat, entropy, and the Second Law of Thermodynamics, one of the most far-reaching and profound yet puzzling laws in all of physics. The course combines a problem-solving approach to physics with a historical one, and texts include primary source works such as Galileo's "Dialogues", Newton's "Principia", and others. (This course is recommended for students who wish to take The Quantum Universe course in the Spring.)

Course Title: **Genes, Environment and Behavior**

Faculty: **Katayoun Chamany**

Course Subject: **LSCI**

Course Number: **2040**

CRN: **6502**

Schedule: **Tuesday/Thursday 10-11:40am**

Credits: **4**

This course investigates the dynamic relationship between our genetic makeup and our environments. Course sessions and assignments will retrace the experiments that led to the discovery of genes and their inheritance patterns, review molecular analyses to understand the functional products of genes, and reveal how the acquisition and accumulation of mutations and sex lead to diverse human behaviors that can be influenced by environmental factors in changing social environments. Course readings include newspaper articles, secondary scientific literature, and a textbook, while videos and CD ROMS depicting molecular DNA techniques and their automation will clarify the more technical aspects of the course. Prerequisite for all biology intermediate level courses, and satisfies the elective for Psychology.

Course Title: **Science and Politics of the Atom Bomb**

Faculty: **Alan McGowan**

Course Subject: **LSCI**

Course Number: **2501**

CRN: **6504**

Schedule: **Monday/Wednesday 2-3:40pm**

Credits: **4**

Why did one of the most exciting periods in the history of science lead to the most destructive weapon ever invented? Did the atomic bomb end the war against Japan? Tsuyoshi Hasegawa says no, that it was the entrance of the Russians into the war that caused the Japanese to accept the war's end. Richard Frank raises serious questions about that conclusion. We start, however, by reading Richard Rhodes The Making of the Atomic Bomb, which is a great way, along with lectures and a little other reading, of learning about the revolution of science that produced the chain reaction and hence, the atom bomb.

Course Title: **Science and Politics Infectious Diseases**

Faculty: **Katayoun Chamany**

Course Subject: **LSCI**

Course Number: **2840**

CRN: **6510**

Schedule: **Tuesday/Thursday 2-3:40pm**

Credits: **4**

This course investigates the role that infectious diseases play in our changing world. Course discussions and readings review the complex interaction between host and pathogen, the biological processes underlying infection, treatment, and prevention, and the socio- economic/political factors that influence infectious disease progression, such as urbanization, climate change, and cultural practices. Topics include: the human immune system, the rise of drug resistant microbes,

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and biotechnological advances in diagnostic and vaccine development. Each student is assigned a disease for the semester and presents both the biological and the sociological perspectives of the disease during the last third of the class. Texts include *The Coming Plague*, *Pathologies of Power*, and *Killer Germs*.

MATHEMATICS

Course Title: **Calculus**
Faculty: **Marla Sole**
Course Subject: **LMTH**
Course Number: **2040**
Schedule: **Tuesday/Thursday 2-3:20pm**
CRN: **6463**
Credits: **3**

This course focuses on quantitative reasoning and mathematical modeling. Quantitative reasoning is the ability to make sense of the numbers that surround us: to find patterns, to estimate, and to create mathematical models that help us make informed decisions. In this course, students focus particularly on the role of difference equations to describe complex natural phenomena. Using spreadsheets as computational and graphical aids, they develop the basic algebraic, computational, graphical, and statistical skills necessary to understand these models, and learn why difference equations are the primary tools in the emerging theories of chaos and complexity.

Course Title: **Math Models in Nature**
Faculty: **Jennifer Wilson**
Course Subject: **LMTH**
Course Number: **2155**
CRN: **TBA – Go to the Lang website to find the CRN once Registration begins.**
Schedule: **Tuesday/Thursday 2-3:20pm**
Credits: **3**

This course combines aspects of quantitative reasoning and mathematical modeling. Quantitative reasoning is the ability to make sense of the numbers that surround us: to find patterns, to estimate, and to create mathematical models that help us make informed decisions. In this course, students focus particularly on the role of difference equations to describe complex natural phenomena. Using spreadsheets as computational and graphical aids they develop the basic algebraic, computational, graphical, and statistical skills necessary to understand these models, and learn why difference equations are the primary tools in the emerging theories of chaos and complexity.

Course Title: **Quantitative Reasoning**
Course Subject: **LMTH**
Course Number: **1950**
Schedule:

Section A: CRN: 6437	Tuesday/Thursday	10-11:20am	Marla Sole
Section B: CRN: 6444	Tuesday/Thursday	12-1:20pm	Marla Sole

Credits: **3**
This course reviews the fundamentals of elementary and intermediate algebra with a focus on applications in business and social science, and quantitative literacy skills. Topics include modeling with linear and quadratic equations, graphical analysis, and exponents and compound interest. Students are also exposed to using technology as graphical and computational aids to solving problems. Students who have already taken Algebra will not get credit for Quantitative Reasoning.

Course Title: **Statistics**
Course Subject: **LMTH**
Course Number: **2020**
Schedule:
Section A: CRN: 6447

Monday/Wednesday 10-11:20am **Audrey Nasar**

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Section B: CRN: 6449	Tuesday/Thursday 10-11:20am	Audrey Nasar
Section C: CRN: 6451	Monday/Wednesday 12-1:20pm	Audrey Nasar
Section D: CRN 6787	Monday/Wednesday 12-1:20pm	Audrey Nasar
Section E: CRN: 6460	Monday/Wednesday 2-3:20pm	Audrey Nasar
Section F: CRN: 6461	Tuesday/Thursday 12-1:20pm	Audrey Nasar

Credits: **3**

This course covers techniques used to collect, organize, and present data graphically. Students learn how to calculate measures of center and dispersion, apply probability formulas, calculate confidence intervals, and test hypotheses. This course also provides an introduction to software used to analyze and present statistical information. This course is designed for students in marketing and does not use SPSS, which is commonly employed in psychological studies. Therefore, students who are studying Psychology and need to take a course in statistics should register for LSTS 2525. If you are a Lang student, please check with your department to see if SPSS is required for your area of study.

PHILOSOPHY

Course Title: **Introduction to Aesthetics**
Faculty: **TBA**
Course Subject: **LPHI**
Course Number: **2805**
CRN: **6472**
Schedule: **Monday/Wednesday 12-1:20pm**
Credits: **3**

Plato famously criticized art for being a mere illusion. Aristotle immediately objected that art was at least more philosophical (and, hence, closer to the ultimate truths) than history. The course is an introduction to contemporary theories of art (in particular of film and the visual arts) on the basis of the ancient quarrel about the value of art for truth-apt discourse. Readings include works by Plato, Aristotle, Foucault, Baudrillard, Kosuth, Danto, Mulhall and Cavell.

POLITICAL SCIENCE

Course Title: **Conflict-Inequality in International Affairs**
Faculty: **TBA**
Course Subject: **LPOL**
Course Number: **2806**
CRN: **6480**
Schedule: **Monday/Wednesday 12-1:20pm**
Credits: **3**

Course Description: TBA – Go to the Lang website to find the course description once Registration begins.

RELIGIOUS STUDIES

Course Title: **Hebrew Bible in Context**
Faculty: **Fran Snyder**
Course Subject: **LREL**
Course Number: **2070**
CRN: **4729**
Schedule: **Monday/Wednesday 4-5:40pm**
Credits: **4**

Two contexts influence our reading of the Hebrew Bible: the ancient Near East, in which the Bible was formed, and contemporary America, from which we view the canonical text. In this course, we begin by reading the Bible alongside the literatures of Mesopotamia and Egypt. Emphasis shifts to the Bible itself, and various biblical genres -- poetry, narrative, history, and law -- are studied. Biblical ideas of monotheism, covenant, and prophecy are introduced. In addition, students learn modern scholarly methods of reading and analyzing the Bible. Throughout the course students

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are challenged to negotiate the tension between modernity and antiquity, to replace received notions of the Bible with fresh appraisals, and to learn to read it critically and with an eye for its literary beauty.

Course Title: **Mandala: Tantric Buddhism**
Faculty: **TBA**
Course Subject: **LREL**
Course Number: **2803**
CRN: **6499**
Schedule: **Monday/Wednesday 12-1:20pm**
Credits: **3**

Envisioning the Buddhist aesthetics of enlightenment, this course explores the visual idioms, ritual practices, and philosophical principles associated with the spherical domain known as a mandala. Literally meaning "center and circumference," a mandala is conceived as a presentation of sacred symmetry, a cosmograph, a device for meditative visualization, a psychological archetype, and a portal to mysterious realities; it serves as one of the most enduring representations of visionary art. This course examines themes such as emptiness, interconnectivity, deity, and pure perception in order to understand the cosmological and contemplative dynamics of the mandala. As we discuss the forms and functions of a mandala as related to the tantric traditions of Buddhism throughout India, Tibet, and the greater Himalayan world as well as its Shingon manifestations in Japan, we will give specific attention to the imaginative architecture and iconographic symbolism of the Buddhist mandala and its possible parallel correlates with the tangible universe. This course will be in concert with *Mandala: The Perfect Circle* exhibition at the Rubin Museum of Art and will include class sessions on the gallery floors of the museum.

SOCIOLOGY

Course Title: **Urban Sociology**
Faculty: **Virag Molnar**
Course Subject: **LSOC**
Course Number: **2850**
CRN: **6518**
Schedule: **Monday/Wednesday 8-9:20am**
Credits: **3**

Course Description: TBA – Go to the Lang website to find the course description once Registration begins.

URBAN STUDIES

Course Title: **The Dynamic Metropolis**
Faculty: **Tatiana Wah**
Course Subject: **LURB**
Course Number: **2860**
CRN: **6528**
Schedule: **Monday/Wednesday 10-11:20am**
Credits: **3**

This course introduces students to the interdisciplinary study of cities, suburbs, and urbanized regions over time. Students learn the varied theories and practices within which scholars examine urban systems, and survey a range of major urban issues, policies, and debates. Topics include: urban economics and politics; immigration and population change; urban culture and gendered spaces; planning and land use; housing and neighborhood change; employment and labor markets; urban finance and local governance; urban service delivery including education and health; and urban unrest. While the focus is on the U.S. context, comparisons are drawn with urban systems and conditions in a range of locations around the world.

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EUGENE LANG COLLEGE INTERMEDIATE* COURSES OPEN TO ALL UNDERGRADUATE STUDENTS

**Please note: These courses may require pre-requisites and/or previous knowledge of the subject area.*

ECONOMICS

Course Title: **Intermediate Microeconomics**
Faculty: **Duncan Foley**
Course Subject: **LECO**
Course Number: **3823**
CRN: **5142**
Schedule: **Tuesday/Thursday** **10-11:40am**
Credits: **4**

This course introduces students to modern economic methods of modeling social interactions. Topics include game theory as a method of conceptualizing social interaction, decision theory, self-organization of economies and coordination failures, the ideal-type of competitive markets, and its limitations, labor market contracts and the role of power in the workplace, and an introduction to the theory of economic institutions. All of the mathematics required for the course is covered in the assignments, readings, and lectures. Text used is selected chapters of Samuel Bowles' *Microeconomics: Behavior, Institutions and Evolution*.

INTERDISCIPLINARY SCIENCE

Course Title: **Ecologies of the Urban**
Faculty: **Paul McPhearson**
Course Subject: **LSCI**
Course Number: **3025**
CRN: **6512**
Schedule: **Tuesday/Thursday** **2-3:40pm**
Credits: **4**

Ecologies of the Urban: A Lab is a laboratory and field-based course designed to teach ecological research methodologies including experimental design and analysis in a laboratory setting while also making regular examinations of an ecological field study in a metropolitan site. Because the nature of ecological science is interdisciplinary and the nature of urban ecology more so, this course, by necessity, will link physical science with social science by taking the laboratory outside. Students will gain an in-depth look at ecological field experimentation and observation in a highly socialized field location, small urban parks in New York City. Students will observe the physical evidence of human impacts on ecological systems using student collected observational data in the context of an historical analysis of urban ecosystems. The laboratory portion will combine reading, writing and lab experiments to teach ecological dynamics and processes. A major goal of this course will be to help students gain comfort with science as a process, with ecology as a science, and with examining ecological systems in the unique framework of a metropolitan city.

Course Title: **Nanotechnology**
Faculty: **Bhawani Venkataraman**
Course Subject: **LSCI**
Course Number: **4100**
CRN: **6514**
Schedule: **Tuesday/Thursday** **10-11:40am**
Credits: **4**

Nanotechnology is the design, characterization, production and application of structures, devices and systems by controlling shape and size at nanometer scale. Nanoscience is the study of phenomena and manipulation of materials at atomic, molecular and macromolecular scales, where properties differ significantly from those at a larger scale. The recent interest in nanotechnology and nanoscience is derived from potential applications that encompass diverse areas

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such as health, the environment, cosmetics, food, and technology. But with all the potential benefits, there are also serious concerns about the potential risks of nanotechnology. Through this course the science and technology of nanotechnology are examined through the followings issues: What is the nanoscale? What is nanoscience? What is nanotechnology? What makes nanoscale materials (nanomaterials) special? What tools are used to study, manipulate and control at the nanoscale? What are current and potential applications of nanotechnology? What are the potential benefits? What are the potential risks?

Course Title: **What Is Science?**
Faculty: **David Morgan**
Course Subject: **LSCI**
Course Number: **3301**
CRN: **6513**
Schedule: **Monday/Wednesday 2-3:40pm**
Credits: **4**

This course is an introduction to basic questions and issues in the history and philosophy of science. It examines not only the works of philosophers of science such as Kuhn and Popper, but the writings of scientists themselves (Einstein, Feynman, Gould, et. al.) who wrote about the process of science. Case studies from the history of science illuminate the process by which controversial new ideas (such as those of Copernicus, Darwin, and others) become widely accepted theories. Topics include what is a scientific "fact", what makes a good scientific theory, and whether science involves the search for some sort of ultimate "truth" or something else. Finally, it examines how to distinguish "good science" from "bad science" and "real science" from "pseudoscience."

MATHEMATICS

Course Title: **Math Tools for Social & Natural Sciences**
Faculty: **Jennifer Wilson**
Course Subject: **LMTH**
Course Number: **3006**
CRN: **6464**
Schedule: **Tuesday/Thursday 12-1:40pm**
Credits: **4**

This course provides the students with the basic tools to model dynamic situations in the social and physical sciences. The first part of the course discusses applications to derivatives and integrals, optimization in one and two variables and basic linear algebra. The second half of the course examines systems of difference and differential equations.

URBAN STUDIES

Course Title: **Planning Sustainable Cities**
Faculty: **Nevin Cohen**
Course Subject: **LURB**
Course Number: **3810**
CRN: **4088**
Schedule: **Monday/Wednesday 2-3:20pm**
Credits: **3**

This course explores how the urban planning process affects the sustainability of cities, for better or worse. Students study land-use practices that have, over the decades, led to traffic congestion, air pollution, inefficient energy consumption, loss of open space, inequitable resource distribution, and the loss of community. They explore and evaluate planning principles and tools that are designed to halt, reduce, or reverse the negative effects of poor planning on the urban environment. Presentations include community activists, government planners, and private developers who work in the New York metropolitan region to advance sustainable land use planning. Formerly, this course was designated under the UE track. This is a ULS course, taught through Lang College. It is open to students across the University.