

**University Curriculum:
University Lectures & Seminars
Course Descriptions
Spring 2010**

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 Carolyn Comiskey (comiskeyc@newschool.edu) if a student they are working with needs to be placed into a class.

Course Title: **America Is Hard to Find**
Faculty: **Jeremy Varon**
Contributing School/Department: **Eugene Lang College / History**
Course Subject: **ULEC**
Course Number: **2400**
CRN: **6640**
Schedule: **Monday 12-1:20pm**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2401**
Schedule:

Section A: CRN: 6641	Wednesday	12-1:20pm	TBA Faculty
Section B: CRN: 6642	Monday	2-3:20pm	TBA Faculty
Section C: CRN: 6643	Thursday	12-1:20pm	TBA Faculty
Section D: CRN: 6644	Friday	10-11:20am	TBA Faculty

Credits: **3**

Americans are supremely convinced of their nation's special promise, but also anxious, throughout history, that that promise is being squandered or unfulfilled. And they have bitterly disagreed over the nature of that promise -- over what America is and should be. This course offers a theme-based engagement of post-World War Two American history that seeks to make more navigable the great national conflicts of our day: those over war and peace; the balance of civil liberty and security; the status of America in the world; the meaning of pluralism; and the purpose and scope of government. We will explore the complexity of the defining events, figures, and debates of the recent past, focusing on the origins and evolution of the Cold War; anticommunism and the counter-subversive tradition; the African American freedom struggle; the Vietnam War and opposition to it; New Left student and youth movements; New Right conservatism; the politics of globalization, and recent assertions of military power. The course consists of a weekly lecture and intimate discussion sessions. The readings are challenging and substantial, but enjoyable. We will listen to music, analyze films and images, read a graphic novel, and immerse ourselves in dialogue with the past.

JEREMY VARON (Ph.D., Cornell University) is Associate Professor of History at Eugene Lang College and the New School for Social Research. He is the author of *Bringing the War Home: The Weather Underground, the Red Army Faction, and Revolutionary Violence in the Sixties and Seventies* (2004) and editor of *The Sixties: A Journal of History, Politics and Culture*. He has been active in a variety of social justice causes, and brings his political commitments to bear on his teaching and research.

Course Title: **Cinematics**
Faculty: **Brian McGrath**
Contributing School/Department: **Parsons / School of Constructed Environments**
Course Subject: **ULEC**
Course Number: **2600**
CRN: **6651**
Schedule: **Monday 10-11:20am**
Credits: **0**

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Discussion Sections

Course Subject: **ULEC**

Course Number: **2601**

Schedule:

Section A: CRN: 6652	Monday	12-1:20pm	TBA Faculty
Section B: CRN: 6653	Wednesday	10-11:20am	TBA Faculty
Section D: CRN: 6655	Friday	12-1:20pm	TBA Faculty

Credits: **3**

Cinemetrics develops observation, notation and design skills for students from all fields as a necessary tool kit for detecting and initiating change in the environment. Cinemetrics combines lessons in ecological surveillance and human empathy through participatory free-hand drawing exercises and digital video applications. These exercises are self-reflective methods of watching and recording the larger patterns of change around us in order to set in motion new patterns of change. Using phenomenology, semiotics and cinematographic techniques of perception and representation, students examine their own bodies, clothing, domestic objects, friends, strangers, interiors, and New York street life in terms of shape, form, space, movement and time -- for instance how weather patterns and traffic movements affect social life. The recognition of patterns of change forms a basis for developing strategies for initiating subtle transformations in the dynamics of the world around us. The course uses as examples three films by Yasujiro Ozu, Jean-Luc Godard and John Cassavetes, employing the cinema techniques of framing, shooting and assembling movement and time images combined with performance, free hand drawing and mapping exercises.

BRIAN McGRATH (M.Arch., Princeton University) is the founder and principal of Urban-Interface, LLC, a urban design consulting practice that fuses expertise in architecture, ecology and media. The firm combines new research in urban ecosystems and digital technologies to provide urban design models that engage local participants in flexible, innovative approaches to urban densification and revitalization. Current projects included partnerships with governmental agencies, private developers and cultural institutions such as the USDA Forest Service, New Jersey Meadowlands Commission, The Institute of Ecosystem Studies, Edison Properties, Tern Landing Development, the Ironbound Community Corporation and the Skyscraper Museum. McGrath is also a principal researcher in the National Science Foundation's Long Term Ecological Research study in Baltimore, Maryland, where he leads the urban design working group. His books and publications include: *Digital Modeling for Urban Design*, *Transparent Cities*, *Sensing the 21st Century City* (co-edited by Grahame Shane), and *Cinemetrics* (co-authored by Jean Gardner). McGrath was a Fulbright Senior Scholar in Thailand in 1998-99 and an India China Institute Fellow in 2005-2006.

Course Title: **Design at the Edge: The Ethnography of Design and the Design of Ethnography**

Faculty: **Bruce Nussbaum**

Contributing School/Department: **Parsons / School of Design Strategies**

Course Subject: **ULEC**

Course Number: **2490**

CRN: **5740**

Schedule: **Monday 6-7:20pm**

Credits: **0**

Discussion Sections

Course Subject: **ULEC**

Course Number: **2491**

Schedule:

Section A: CRN: 5741	Wednesday	2-3:20pm	TBA Faculty
Section B: CRN: 5742	Thursday	10-11:20am	TBA Faculty
Section C: CRN: 5743	Thursday	12-1:20pm	TBA Faculty
Section D: CRN: 5744	Friday	12-1:20pm	TBA Faculty

Credits: **3**

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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 NussbaumOnDesign 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 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**
Faculty: **Val Vinokur, Neil Gordon**
Contributing School/Department: **Eugene Lang College / Literary Studies**
Course Subject: **ULEC**
Course Number: **2560**
CRN: **4926**

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Schedule: **Wednesday 4-5:20pm**
Credits: **0**

Discussion Sect

Course Subject: **ULEC**

Course Number: **2561**

Schedule:

Section A: CRN: 4927	Wednesday	2-3:20pm	Standard Format	TBA Faculty
Section B: CRN: 4928	Tuesday	10-11:20am	Writing Intensive	TBA Faculty
Section C: CRN: 4929	Wednesday	12-1:20pm	Writing Intensive	TBA Faculty
Section D: CRN: 4930	Monday	4-5:20pm	Writing Intensive	TBA Faculty
Section E: CRN: 6789	Tuesday	4-5:20pm	Writing Intensive	TBA Faculty
Section F: CRN: 6977	Tuesday	12-1:20pm	Writing Intensive	TBA Faculty
Section F: CRN: 6978	Tuesday	10-11:20am	Writing Intensive	TBA Faculty

Credits: **3**

This course will feature short literary texts as approached by 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 methodologies of reading. Lecturers and topics may include: Neil Gordon on James Joyce's "The Dead," Daniel Mendelsohn on *Oedipus the King*, Jay Bernstein on *Antigone*, Michael Greenberg on Nathaniel West's "Miss Lonelyhearts," Paul Elie on Flannery O'Connor's "Parker's Back," Albert Mobilio on Raymond Carver's "What We Talk about When We Talk about Love," Margo Jefferson on Nella Larsen's *Passing*, Michael Almereyda on D.H. Lawrence's "The Rocking Horse Winner," Wendy Walters on Edward Albee's *Whose Afraid of Virginia Woolf*, and Val Vinokur on Dostoevsky's *Notes from Underground* and on Isaac Babel's *Red Cavalry*.

Students will meet in smaller discussion sections before each lecture as preparation. A weekly written assignment (and, in the Writing Intensive sections, revisions) 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 one of four required core courses ("Approaches") for Literary Studies majors, who must enroll in one of the "Writing Intensive" discussion sections (B, C, D, E, F or G only).

NEIL GORDON (Ph.D., Yale University) is Dean and Professor of Writing at Eugene Lang College. He worked for many years at The New York Review of Books; is currently the literary editor at *The Boston Review*. He is the author of three novels (*Sacrifice of Isaac*, *The Gunrunner's Daughter*, and *The Company You Keep*); reviews regularly for *The New York Times Book Review* and has written for magazines ranging from *Tricycle* and *Salon*, to *Tin House*.

VAL VINOKUR (Ph.D., Princeton University) is Undergraduate Director/ Assistant Professor of Literary Studies and Director of Jewish Studies. Vinokur has been published in such venues as *Common Knowledge*, *The Boston Review*, *McSweeney's*, *The Russian Review*, *Stanford Slavic Studies*, *The Massachusetts Review*, *The Journal of Religion and Society*, *The Literary Review*, *New American Writing*, *Zeek*, and *110 Stories*. His book, *The Trace of Judaism: Dostoevsky, Babel, Mandelstam, Levinas*, was published by Northwestern University Press in 2008 and is a finalist for the 2009 AATSEEL Award for Best Book in Literary/Cultural Studies. He is a 2008 recipient of a John Simon Guggenheim Fellowship in the field of Translation.

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: **6657**

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

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Credits: 0

Discussion Sections

Course Subject: **ULEC**

Course Number: **2591**

Schedule:

Section A: CRN: 6658	Tuesday	6-7:20pm	TBA Faculty
Section B: CRN: 6659	Thursday	4-5:20pm	TBA Faculty
Section C: CRN: 6660	Wednesday	10-11:20am	TBA Faculty
Section D: CRN: 6661	Friday	10-11:20am	TBA Faculty

Credits: 3

Environmental problems that reach across borders are among the most pressing issues facing us today. Yet while the scale is often international and even global, environmental issues are generated in localized and highly charged political contexts. To think about global environmental issues, then, is also to raise difficult questions about power, justice, identity, institutions, responsibility, and knowledge - in short, politics. We discuss some common ways of framing global environmental problems, and examine the troubled modern relationship between politics, nature, and science; ideas of "solving" and "managing" environmental problems; the relationship between global environment and local action; and the influence of radical environmental thought and activism. We also consider the possibilities and problems for effective international action on environmental issues – what is a just allocation of national carbon emissions? Who is responsible for protecting biodiversity? Do international conservation politics address inequalities or reinforce them?

Rafi Youatt (PhD, 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. More specifically, his dissertation work investigated the promise and peril of environmental politics without a nature-culture distinction, drawing especially on the work of Bruno Latour. Ongoing research interests include the politics of animals and animality, green political thought, international relations theory, and global environmental politics. His current project explores different ways that nonhuman animals can be understood as political actors.

Course Title: **Introduction to Macroeconomics**

Faculty: **Lopamudra Banerjee**

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

Course Subject: **ULEC**

Course Number: **2020**

CRN: **4279**

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

Credits: 0

Discussion Sections

Course Subject: **ULEC**

Course Number: **2021**

Schedule:

Section A: CRN: 4280	Thursday	12-1:20pm	TBA Faculty
Section B: CRN: 4281	Thursday	2-3:20pm	TBA Faculty
Section C: CRN: 4282	Friday	12-1:20pm	TBA Faculty
Section D: CRN: 4283	Friday	2-3:20pm	TBA Faculty
Section E: CRN: 4284	Thursday	12-1:20pm	TBA Faculty
Section F: CRN: 4285	Friday	12-1:20pm	TBA Faculty
Section G: CRN: 6656	Thursday	4-5:20pm	TBA Faculty

Credits: 3

This introductory course on macroeconomics analyzes how production, employment and prices are determined across the economy in advanced industrial capitalist nations. We examine how these macroeconomic variables (output, income, employment and prices) determine the economic prosperity of a nation over the long run (growth) and what happens if

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these variables fluctuate in an unexpected manner (leading to economic crisis). We also examine how the affluence of a nation and the risks of its probable downturn (or crisis) are distributed amongst its nationals. We study the theory in light of the current economic crisis that is plaguing the United States in particular, and the world economy in general.

LOPAMUDRA BANERJEE (Ph.D., University of California-Riverside) is Assistant Professor of Economics. Her fields of study are broadly in the interface of the environmental system and the development process of an economy. Her research has explored the interconnections between poverty, income distribution and disaster vulnerability, particularly in the case of South Asia. Currently, her work focuses on the analysis of risk perception and bounded rationality in the procedural aspects of decision making in presence of environmental hazards.

Course Title: **Philosophy & Film**
Faculty: **Jay Bernstein**
Contributing School/Department: **New School for Social Research / Philosophy**
Course Subject: **ULEC**
Course Number: **2570**
CRN: **6645**
Schedule: **Tuesday 2-3:20pm**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2571**
Schedule:

Section A: CRN: 6647	Thursday	2-3:20pm	TBA Faculty
Section B: CRN: 6648	Wednesday	12-1:20pm	TBA Faculty
Section C: CRN: 6649	Thursday	10-11:20am	TBA Faculty
Section D: CRN: 6650	Friday	2-3:20pm	TBA Faculty
Section E: CRN: 6790	Tuesday	4-5:20pm	TBA Faculty

Screening

Course Subject: **ULEC**
Course Number: **2575**
Schedule:

Section A: CRN: 6646	Monday	6-8:00pm	TBA Faculty
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Credits: **3**

Movies interrogate, narrate, and disclose the world, and our modes of inhabiting it in distinctive ways. With the emergence of film during the 20th Century, a new artistic way of encountering the world came into being. Film is (or was until recently) the only major art form still formative for culture as a whole. One could argue as well that film is the only art which possesses an intrinsically democratic form, a form pledged to plural individual lives in an intransigently material world. Doing justice to these large claims and illuminating the power and interest of film's new way of encountering the world is the object of a philosophical analysis of film.

A philosophical engagement with film brings to bear on movies traditional questions of aesthetics concerning the nature, value, and judgment of works of art, including, of course, the perennial and disturbing one: how might art matter to humans if its task is not either gathering knowledge or moral instruction? Most basically, why do we care about art at all?

Among the general aesthetic issues we will explore are: Is film an art? Are only some films works of art (say, not the Hollywood ones)? What is the relationship between film and photography? How does the possibility of being mechanically reproducible change our understanding of art? Is the role of beauty the same in, say, painting, photography, and film? How does the high art versus popular art distinction play out in film as opposed to, say, painting? And what are we to make of the image character of movies as opposed to their typically narrative structure?

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Films to be screened for discussion will include contemporary and classic works by directors such as Hitchcock, Scorsese, Fincher, Lang, Altman, Resnais, and Charlie Kaufmann. Among the philosophers we will read are: Plato, Siegfried Kracauer, Walter Benjamin, André Bazin, T.W. Adorno, and Stanley Cavell.

Please note: required weekly meetings for this course include a screening session in addition to the ordinary classroom sessions.

J.M. BERNSTEIN (Ph.D., University of Edinburgh) is University Distinguished Professor of Philosophy. Bernstein works primarily in the areas of aesthetics and the philosophy of art, ethics, critical theory, and German Idealism. Among his books are: *The Philosophy of the Novel*; *The Fate of Art: Aesthetic Alienation from Kant to Derrida and Adorno*; *Adorno: Disenchantment and Ethics*; *Against Voluptuous Bodies: Late Modernism and the Meaning of Painting*; he edited and wrote the introduction for *Classic and Romantic German Aesthetics*. In all these writings, his goal has been to defend modernism as exemplifying a form of rationality and reason that escapes the reductions of scientific and instrumental rationality. He is currently working on a book on torture and the moral ontology of the body.

Course Title: **Queer Culture**
Faculty: **Ivan Raykoff**
Contributing School/Department: **Eugene Lang College / The Arts**
Course Subject: **ULEC**
Course Number: **2380**
CRN: **6630**
Schedule: **Tuesday 2-3:20pm**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2381**
Schedule:

Section A: CRN: 6631	Thursday	2-3:20pm	TBA Faculty
Section B: CRN: 6632	Wednesday	2-3:20pm	TBA Faculty
Section C: CRN: 6633	Thursday	10-11:20am	TBA Faculty
Section D: CRN: 6634	Friday	12-1:20pm	TBA Faculty

Credits: **3**

What are the politics and poetics of queer culture? This course explores how the arts have informed the activism representing alternative (so-called "queer") sexual identities and how this activism has motivated cultural and political change from the early twentieth century to the present day. Case studies drawn from literature, music, visual arts, theater, film and television will be analyzed to examine how expressions of queerness challenge our assumptions about human relationships and offer productive perspectives on debates about personal identity, marriage and family life, human rights, and other current issues. The history of queer culture and arts activism in New York City is a particular focus of this course.

IVAN RAYKOFF (Ph.D., University of California-San Diego) is Assistant Professor in the Arts at Eugene Lang College, primarily teaches courses on music history, music theory, and the intersections between music and the visual arts, including film music. He has co-edited *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest* (Ashgate, 2007), and he has also published chapters in *Piano Roles: Three Hundred Years of Life with the Piano* (Yale University Press, 1999) and *Queer Episodes in Music and Modern Identity* (Univ. of Illinois Press, 2002).

Course Title: **The Constitution versus The Pundits: A History of Love and Hate**
Faculty: **Linda Tvrđy**

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Contributing School/Department: **New School for General Studies / Masters in Creative Writing Program**
Course Subject: **ULEC**
Course Number: **2670**
CRN: **4408**
Schedule: Monday **4-5:20pm**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2671**
Schedule:

Section A: CRN: 4409	Tuesday	10-11:20am	TBA Faculty
Section B: CRN: 4410	Wednesday	4-5:20pm	TBA Faculty
Section C: CRN: 4411	Tuesday	2-3:20pm	TBA Faculty
Section D: CRN: 6662	Thursday	6-7:20pm	TBA Faculty

Credits: **3**

The United States Constitution is the oldest, continually functioning written constitution in the democratic world. One of the most important innovations the US Constitution introduced to the world was to relocate sovereign authority in "We the People" rather than in a King. We tend to think of the Supreme Court as the final interpreter of the Constitution, but in practice and in theory, the American people have the last word on what it means. This course will trace Constitutional history through the writings of political satirists and popular pundits rather than through legislation and judicial interpretation. Pundits and satirists serve two purposes in this context. First, they capture public sentiment. It's only funny if everyone gets the joke. Second, satirists and pundits call out politicians and judges when they stray too far from the point or from the truth. We focus on four Constitutional themes: Civil Rights, Presidential Power, Immigration and Citizenship, and the Constitution and the Economy. Students will also participate in a model convention, in which they will face some of the challenges and opportunities of rewriting the constitution.

LINDA TVRDY (J.D., George Washington University; Ph.D. candidate in United States History at Columbia University) has taught at Columbia since 2002 and is a recipient of the Littleton-Griswold Research Grant from the American Historical Association.

Course Title: **The End of Art**
Faculty: **Tim Quigley**
Contributing School/Department: **New School for General Studies / Bachelors Program**
Course Subject: **ULEC**
Course Number: **2550**
CRN: **6635**
Schedule: **Online**
Credits: **0**

Discussion Sections

Course Subject: **ULEC**
Course Number: **2551**
Schedule:

Section A: CRN: 6636	Monday	2-3:20pm	TBA Faculty
Section B: CRN: 6637	Tuesday	10-11:20am	TBA Faculty
Section C: CRN: 6638	Online	Online	TBA Faculty
Section D: CRN: 6639	Online	Online	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

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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".

Our approach will be interdisciplinary, interactive, and collaborative. The course can be taken either entirely online or in a hybrid format with access to both online projects and face-to-face discussions.

TIMOTHY R. QUIGLEY (M.F.A. & Ph.D., University of Wisconsin-Madison) has been teaching at The New School since 1996. He is both a scholar and an artist. Before coming to The New School, he taught at UW-Madison, New York University, and the School of Visual Arts. His recent scholarly work focuses on the philosophical aspects of contemporary art by way of Kant, Heidegger, Merleau-Ponty, Barthes, and Deleuze. He teaches a range of interdisciplinary courses in Philosophy and Visual Studies.

Course Title: **Thinking & Designing Sustainable Futures**
Faculty: **Cameron Tonkinwise**
Contributing School/Department: **Parsons / School of Design Strategies**
Course Subject: **ULEC**
Course Number: **2340**
CRN: **4267**
Schedule: **Tuesday 12-1:20pm**
Credits: **0**

Discussion Sections

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

Section A: CRN: 4268	Tuesday	2-3:20pm	TBA Faculty
Section B: CRN: 4269	Thursday	12-1:20pm	TBA Faculty
Section C: CRN: 4270	Thursday	6-7:20pm	TBA Faculty
Section D: CRN: 4271	Friday	10-11:20am	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

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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.

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UNIVERSITY LIBERAL STUDIES SEMINAR COURSES

Offered through Eugene Lang College and open to all undergraduate students

ANTHROPOLOGY

Course Title: **Ethnographic Explorations of the Museum of Natural History: Bones, Beetles and Bella Coola**
Faculty: **Amber Benezra**
Course Subject: **LANT**
Course Number: **2814**
CRN: **5592**

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

Credits: **3**

Natural history concerns itself with life: humans, plants, animals, and environments. For 138 years the American Museum of Natural History has expanded ideas of 'natural' and 'history' in order to strive toward its mission: 'To discover, interpret, and disseminate-through scientific research and education-knowledge about human cultures, the natural world, and the universe.' This course examines the entangled relationship of the museum, anthropology, ideas of nature and culture, materiality, history, and science. By participating in observational visits to the AMNH, students explore the museum from an anthropological perspective, studying how objects get there, how they are organized and displayed, and what they mean. They consider issues of discovery, adventure, collection, education and entertainment in the museum. This work serves as an investigation into the ways the AMNH is moving from dusty stuffed animals and tribal masks, to new interventions into biodiversity, genomic research, and cultural collaborations.

THE ARTS

Course Title: **Himalayan Arts and Culture: Tibet, Mongolia, and Bhutan**
Faculty: **Faculty TBA**
Course Subject: **LARS**
Course Number: **2870**
CRN: **6553**

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

Credits: **4**

This course will introduce students to the rich artistic and cultural heritages of Himalayan Tibet, Mongolia, and Bhutan. These places, some of the most remote corners of the world, have for centuries been creating masterpieces of aesthetic and religious significance. Through observation, research, and critical thinking, students will learn to distinguish works of art based on their specific geographical region and art historical time period. The course will provide the 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 will also be discussed. This course will include several field trips to the Rubin Museum of (Himalayan) Art.

CULTURAL STUDIES

Course Title: **Origins of Global Culture**
Faculty: **Christopher Johnson**
Course Subject: **LCST**
Course Number: **2012**
CRN: **6549**

Schedule: **Monday / Wednesday** **10-11:20am**

Credits: **4**

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This course is a comparison and discussion of human-centered creativity from antiquity to the present. The focus is on the cultural roots of four regions of the world: Western Europe, the Americas, Africa, and Asia. History, literature, the visual arts, architecture, and music are considered in terms of their universal appeal in the modern world, and their reflection of the values of the culture that created them. Readings include *Worldly Goods. A New History of the Renaissance* by Lisa Jardine, *Noise. The Political Economy of Music* by Jacques Attali, and *Stolen Continents. The 'New World' through Indian Eyes* by Ronald Wright.

Course Title: **Museum Archive Identity**

Faculty: **Cathleen Eichhorn**

Course Subject: **LCST**

Course Number: **2211**

CRN: **6542**

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

Credits: **4**

This course explores how museums and archives are used to reify and challenge fixed identity positions. It also investigates identity-based sites of cultural preservation, such as New York's El Museo del Barrio and The National Archive of LGBT History, and the recent establishment of tolerance museums. Texts include readings by Giorgio Agamben, Wendy Brown, James Clifford, Ann Cvetkovich, Michel Foucault, Pierre Nora and Ann Stoler. The class includes visits to local museums and archives to explore firsthand how these institutions curatorial and acquisition practices play an active role in the construction of gendered and racialized identities. Students' final projects will be carried out in and focus on these sites.

Foreign Languages

Foreign languages represent an important part of the traditional liberal arts curriculum that is increasingly relevant in the interdependent global community of the twenty-first century. Knowledge of one or more foreign languages is a valuable asset for students considering graduate school or seeking employment in the international field. Students at The New School have the opportunity to study more than 15 foreign languages at levels from beginner to advanced.

Foreign Languages at The New School are offered as part of the Undergraduate Degree programs (3-credit language courses, which meet twice a week for 80 minutes during the day) and the Continuing Education program (2-credit or 4-credit intensive courses, which meet once a week for 110 or 225 minutes in the evening or weekend). Degree students interested in Arabic, Chinese, French, Italian, Japanese, Latin, or Spanish should, whenever possible, register for 3-credit courses. Degree students interested in languages only offered through the Adult Education program (i.e., Amharic, German, Greek, Hebrew, Korean, Nepali, Portuguese, Russian, Sign Language) may register for these 2- or 4-credit courses.

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 Spanish should enroll in Spanish Advanced 1.
- 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.
- Students with questions or with reason to believe that this does not accurately measure their knowledge of a foreign language (e.g., it has been several years since they last studied the language) should either call (212.229.5676) or email (foreignlanguages@newschool.edu) the Department office to set up an appointment to discuss alternate placement.

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Subject Code	Course No.	Sec.	CRN	Course Title	Credits	Start Date	End Date	DAY	Begin Time	End Time	Faculty	No. of Sessions
NARB	1102	A	4214	Arabic Intro 2	3	1/26/10	5/13/10	T R	10:00 AM	11:20 AM	TBA	30
Subject Code	Course No.	Sec.	CRN	Course Title	Credits	Start Date	End Date	DAY	Begin Time	End Time	Faculty	No. of Sessions
NCHM	1102	A	4216	Chinese Intro 2	3	1/25/10	5/17/10	M W	10:00 AM	11:20 AM	I-Hsien Wu	30
NCHM	3702	A	6795	Contemporary Chinese Cinema	3	1/27/10	5/12/10	W	7:00 PM	9:40 PM	Jia-xuan Zhang	15
Subject Code	Course No.	Sec.	CRN	Course Title	Credits	Start Date	End Date	DAY	Begin Time	End Time	Faculty	No. of Sessions
NFRN	1102	A	4637	French Intro 2	3	1/25/10	5/17/10	M W	2:00 PM	3:20 PM	Sabine Landreau-Farber	30
NFRN	1102	B	4638	French Intro 2	3	1/26/10	5/13/10	T R	10:00 AM	11:20 AM	Christine Luneau-Lipton	30
NFRN	1102	C	4218	French Intro 2	3	1/26/10	5/13/10	T R	4:00 PM	5:20 PM	Christine Luneau-Lipton	30
NFRN	1105	A	6622	French for Study Abroad	3	1/25/10	5/17/10	M W	8:00 PM	9:20 PM	Justin Trificana	30
NFRN	2102	A	4219	French Intermediate 2	3	1/25/10	5/17/10	M W	4:00 PM	5:20 PM	Stephane Zaborowski	30
NFRN	3111	A	6618	Discussions d'Aujourd'hui	3	1/25/10	5/17/10	M W	4:00 PM	5:20 PM	Noelle Carruggi	30
Subject Code	Course No.	Sec.	CRN	Course Title	Credits	Start Date	End Date	DAY	Begin Time	End Time	Faculty	No. of Sessions
NITL	1101	A	4222	Italian Intro 1	3	1/25/10	5/17/10	M W	12:00 PM	1:20 PM	Caterina Bertolotto	30
NITL	1101	B	4221	Italian Intro 1	3	1/26/10	5/13/10	T R	10:00 AM	11:20 AM	Caterina Bertolotto	30
NITL	1102	A	4228	Italian Intro 2	3	1/26/10	5/13/10	T R	12:00 PM	1:20 PM	Caterina Bertolotto	30
NITL	2101	A	4229	Italian Intermediate 1	3	1/25/10	5/17/10	M W	2:00 PM	3:20 PM	Francesca Magnani	30
NITL	2102	A	6855	Italian Intermediate 2	3	1/25/10	5/17/10	M W	2:00 PM	3:20 PM	TBA	30
Subject Code	Course No.	Sec.	CRN	Course Title	Credits	Start Date	End Date	DAY	Begin Time	End Time	Faculty	No. of Sessions
NJPN	1101	A	4373	Japanese Intro 1	3	1/25/10	5/17/10	M W	10:00 AM	11:20 AM	Tomoyo Fontein	30
NJPN	1101	B	4374	Japanese Intro 1	3	1/26/10	5/13/10	T R	10:00 AM	11:20 AM	Taeko Horiko	30
NJPN	1102	A	5657	Japanese Intro 2	3	1/25/10	5/17/10	M W	12:00 PM	1:20 PM	Tomoyo Fontein	30
NJPN	2101	A	4230	Japanese Intermediate 1	3	1/26/10	5/13/10	T R	10:00 AM	11:20 AM	Ichiro Kishimoto	30
NJPN	2102	A	4225	Japanese Intermediate 2	3	1/26/10	5/13/10	T R	12:00 PM	1:20 PM	Taeko Horiko	30
NJPN	3700	A	6619	Anime & Beyond: Pop Culture	3	1/25/10	5/12/10	M	7:00 PM	9:40 PM	Ichiro Kishimoto	15
NJPN	1100	A	6788	Spoken Japanese For Beginners	3	1/26/10	5/13/10	T R	12:00 PM	1:20 PM	Tomoyo Fontein	30

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Subject Code	Course No.	Sec.	CRN	Course Title	Credits	Start Date	End Date	DAY	Begin Time	End Time	Faculty	No. of Sessions
NLTN	1107	A	6623	Latin: Ovid	3	1/26/10	5/13/10	T R	10:00 AM	11:20 AM	Rama C. Madhu	30
Subject Code	Course No.	Sec.	CRN	Course Title	Credits	Start Date	End Date	DAY	Begin Time	End Time	Faculty	No. of Sessions
NSPN	1102	A	4291	Spanish Intro 2	3	1/25/10	5/17/10	M W	11:00 AM	12:20 AM	Sara Villa	30
NSPN	1102	B	5665	Spanish Intro 2	3	1/26/10	5/13/10	T R	10:00 AM	11:20 AM	Luis Galli	30
NSPN	2102	A	4293	Spanish Intermediate 2	3	1/25/10	5/17/10	M W	2:00 PM	3:20 PM	Sara Villa	30
NSPN	3102	A	6628	Advanced 1: Cine y Cultura Hispana	3	1/25/10	5/17/10	M W	10:00 AM	11:20 AM	Sara Villa	30
NSPN	3100	A	6629	Y Tu Tambien	3	1/26/10	5/13/10	T R	12:00 AM	1:20 PM	Luis Galli	30

ARABIC

Arabic Introductory 2, TBA

This course is a continuation of Introductory Modern Standard Arabic (MSA) intended for students with a familiarity of the Arabic script and some basic vocabulary. It aims at strengthening the foundation for the four language skills: listening, speaking, reading, and writing. The students will be introduced to basic grammar, Arab culture, basic conversational and writing through real life situations. 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. At the end of the semester the students will be introduced to the Arabic dictionary. Prerequisite: One semester of Arabic or the permission of the instructor. (3 credits)

CHINESE

Chinese Introductory 2, I-Hsien Wu

Chinese Introductory 2 is designed for students who have completed Chinese Introductory 1. The course continues to build up vocabulary and sentence patterns in communicative contexts. Students develop their ability to carry out conversations in Chinese on a range of topics. Reading and writing (using traditional characters) will be introduced in conjunction with speaking and listening skills. *Prerequisite:* Chinese Intro 1 or permission of the instructor. (3 credits)

Contemporary Chinese Cinema, Jia-Xuan Zhang

This course for advanced-level students is conducted in Mandarin Chinese. We discuss selected Chinese films made from the 1980s to the present. Students view one movie a week outside class. Discussions focus on ways that films illuminate recent Chinese history, politics, and culture, as well as on cinematic techniques and aesthetics. *Prerequisite:* fluency in Mandarin Chinese. (3 credits)

FRENCH

French Introductory 2, Sabine Landreau-Farber, Christine Luneau-Lipton

After a brief review of material covered in Intro 1, more complex grammatical and syntactical elements are introduced (pronominal verbs, passé composé, imparfait, multiple pronouns etc...). Through in-class interactive exercises, students expand their vocabulary and knowledge of French culture and learn to write short descriptive and narrative texts.

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Prerequisite: French Intro 1, one year of HS French, or permission of the instructor. (3 credits)

NEW COURSE!

French for Study Abroad, Justin Trificana

This course is specifically designed for highly motivated students with no or limited knowledge of French who are planning to study abroad and need to speak French in a relatively short time. In 15 weeks, students will acquire the necessary tools to communicate in French across a range of daily situations and activities. While the emphasis is on conversation, students will also develop their listening, reading and writing skills through activities based on their specific interests and needs in preparation for their time abroad. (3 credits)

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:* Intermediate 1 or equivalent, or permission of the instructor. (3 credits)

NEW COURSE!

Discussions d'Aujourd'hui, Noelle Carruggi

In this advanced conversation course students will develop their ability to communicate on a broad range of topics from French contemporary life, society, culture and media. While the emphasis of this course will be on oral communication, it will also include listening, reading and writing activities. In addition to class presentations and debates, students will present a multi-media project in place of a final written exam. N.B. Class is entirely conducted in French. *Prerequisite:* completion of at least 4 semesters of French or permission of the instructor. (3 credits)

ITALIAN

Introductory 1, Caterina Bertolotto

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. Intended for students with no previous knowledge of Italian. (3 credits)

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 equivalent. (3 credits)

Intermediate 1, Francesca Magnani

Beginning with a review of basic Italian grammatical structures, this course moves to cover more complex forms. Special attention is paid to developing students' conversational abilities on a wide range of topics in Italian. Students also write short compositions on chosen topics and make oral presentations to the class. *Prerequisite:* Intro 2 or equivalent, or permission of the instructor. (3 credits)

Intermediate 2

This course continues to provide students with an opportunity to develop their linguistic as well as communicative competencies in Italian. The readings are designed to broaden students' knowledge of Italian contemporary culture. Audio and video materials—as well as web activities—are also used to help further develop students' listening, speaking, reading and writing skills; particular emphasis is given to idiomatic expressions in colloquial speech, which greatly help students to expand their vocabulary within the scope of this high-intermediate level course. *Prerequisite:* Italian Intermediate 1 or permission of the instructor. (3 credits)

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JAPANESE

Introductory 1, Tomoyo Fontein, Taeko Horiko

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 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. (3 credits)

Introductory 2, 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 equivalent (3 credits)

Intermediate 1, Ichiro Kishimoto

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: Intro 2 or equivalent (3 credits)

Intermediate 2, Taeko Horiko

Students will acquire complex grammatical constructions, increase vocabulary and Kanji knowledge, and continue to improve their skills in expressing themselves and exchanging information on a wide range of topics. Teaching is conducted in Japanese whenever possible. Students are expected to learn 64 Kanji (Chinese characters) during the semester. Cover Chapters 13 through 16 of *Genki II*. *Prerequisite:* Japanese Intermediate 1 or equivalent, or permission of instructor. (3 credits)

NEW COURSE!

Anime and Beyond: Contemporary Japanese Pop Culture, Ichiro Kishimoto

Although Japanese Anime has become a phenomenally successful worldwide export, it is only one part of a vibrant media culture in Japan. This course is designed for students with advanced knowledge of Japanese who want to explore contemporary Japanese media culture while improving their conversational abilities in Japanese. Students will view anime, television, and documentary films and analyze them in the context of contemporary Japanese culture and society. The course is conducted in mainly Japanese. *Prerequisite:* Advanced Japanese (3 credits)

NEW COURSE!

Spoken Japanese for Beginners, Tomoyo Fontein

This course is designed to develop a basic understanding of spoken Japanese with an emphasis on correct pronunciation, vocabulary, and applied grammar. A large part of class time will be spent practicing spoken Japanese, through the use of various visual materials and frequent oral presentations. The course is open exclusively to beginners who have never taken Japanese before. Since written Japanese will not be covered at all, the course is not appropriate for those with previous Japanese language experience or for those who plan to advance to the next level in the Japanese program at The New School. (3 credits)

LATIN

NEW COURSE!

Latin: Ovid, Rama C Madhu

Intended for Beginners as well as students with some background in Latin, this course focuses on Rome's most lively poet

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and Latin's best teacher, Ovid. Students will quickly learn or review the necessary grammar before reading and translating excerpts from Ovid's work, including *The Metamorphoses* and *The Art of Love*. (3 credits)

SPANISH

Introductory 2, Sara Villa, Luis Galli

Review of basic Spanish grammar and introduction of more complex conversational elements. Students expand their vocabulary and knowledge of Spanish and Latin American culture in a classroom setting that enhances and develops communication skills. Students are required to do presentations in Spanish. *Prerequisite*: Spanish Intro I or one year of HS Spanish, or permission of the instructor. (3 credits)

Intermediate 2, Sara Villa

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

Y Tu Tambien, Luis Galli

In this advanced course students will screen, read, and discuss works by celebrated contemporary filmmakers (e.g., Carlos Saura, Francisco Lombardi, Fernadno Trueba, Alfonso Cuaron) and writers (Garcia Marques, and Vargas Llosa y Allende, and others) from Spain and Latin America. As students learn about the rich cinematic and literary culture of the Spanish-speaking world, they will improve their oral skills in Spanish. Assignments include oral reports, in-class debates and 2 trips to NYC Spanish theaters. *Prerequisite*: Intermediate Spanish 2, or 4 years of high school Spanish, or the permission of the instructor. (3 credits)

Advanced 1: Cine y Cultura Hispana, Sara Villa

In this course students study several influential films of Spain and Latin America as a springboard toward a broader understanding of modern themes at work in Hispanic society today (immigration and exile; globalization; environmental degradation; marginalized or fringe groups; etc.). Language skills development is an integral part of the course. *Prerequisite*: Intermediate Spanish II or 4 years of high school Spanish, or permission of the instructor. (3 credits)

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

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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:

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

GLOBAL STUDIES

Course Title: **(Dis)order and (In)Justice: An Introduction to Global Studies**

Faculty: **Jonathan Bach**

Course Subject: **UGLB**

Course Number: **2110**

CRN: **7308**

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

Credits: **3**

Our world is interconnected, this we know--but how did these connections come to be and what are their implications? Are we pawns or players in the global system, and why do the best-laid plans for peace, prosperity, and justice seldom work as we wish despite heroic efforts? What is our responsibility to others and to ourselves? Through the analytical lens of the problem of order and justice today this course introduces students to fundamental concepts in global studies such as sovereignty, space and time, and power, and gives students the chance to critically examine pressing challenges confronting our global society from intractable conflicts to climate change, from persistent inequality to postwar reconciliation, and from changing understandings of citizenship and belonging to manifestations of anger and outrage, hope and desire. The course sets global challenges in historical context and gives the student the foundation for further study of global and international issues. This course will serve as the core class for the new Global Studies major, but is open to all students who are curious, passionate, frustrated, or concerned about the world around them and their role within it.

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HISTORY

Course Title: **Gender and State in Modern Europe: 1890 to Present**

Faculty: **Ann-Louise Shapiro**

Course Subject: **LHIS**

Course Number: **2032**

CRN: **6986**

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

Credits: **4**

This course looks at the ways in which gendered understandings, and understandings of gender, work to organize, shape, and manage both public and private life. It focuses on the changes that emerged in key moments in European history over more than a century, including the period of high imperialism, the world wars and fascism, post-war decolonization and the development of welfare states, the emergence of second-wave feminism, and immigration to the 'New Europe' at the end of the twentieth century. It explores how specific normative ideas were incorporated into public policies and the ways in which individuals lived both within and beyond these norms. It asks: How, and in what contexts, did specific ideas about masculinity and femininity emerge? How were these meanings linked to particular understandings of race and ethnicity? What underlies the state's involvement in policing homosexuality, birth control, prostitution, and abortion? And how were these interests reflected in public policy? How do the meanings attributed to gender affect the nature of citizenship? The readings for the course include primary sources, historical analyses, films and fiction.

MATHEMATICS

INTRODUCTORY-LEVEL COURSES:

Course Title: **Calculus**

Faculty: **Marla Sole**

Course Subject: **LMTH**

Course Number: **2040**

CRN: **6489**

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

Credits: **3**

This course is an introduction to the study of differential calculus. Topics include limits, continuity, derivatives of algebraic and exponential functions and applications of the derivative to maximization, and related rate problems. The principles of calculus are applied to business and economic problems.

Course Title: **Math Models in Nature**

Faculty: **Jennifer Wilson**

Course Subject: **LMTH**

Course Number: **2050**

CRN: **6487**

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

Credits: **4**

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: **Mathematics of Game Theory**

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Faculty: **Jennifer Wilson**

Course Subject: **LMTH**

Course Number: **2101**

CRN: **6473**

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

Credits: **4**

This fascinating branch of mathematics examines situations in which players must choose among several different actions to achieve the best possible outcome. Originally developed as a tool in economics, game theory is now used to explore many different fields, including politics, psychology, biology, ecology and philosophy, as well as to analyze standard recreational games. This course explores the basic ideas of game theory and some of its many applications, including the Prisoner's Dilemma and its relationship to the Cold War, evolutionary theory, and popular culture.

Course Title: **Pre-Calculus**

Faculty: **Audrey Nasar**

Course Subject: **LMTH**

Course Number: **2010**

CRN: **6984**

Schedule: **Monday / Wednesday 2-3:20pm**

Credits: **3**

In this course, students review the basic mathematical functions used to model the natural world. Topics may include linear, polynomial, rational, exponential, and logarithmic and trigonometric functions. Emphasis is on the algebraic, graphical, and analytic skills necessary to develop and interpret these models. Technology is also used to assist in visualizing the applications. This course assumes that students are familiar with the basic concepts of college algebra.

Course Title: **Quantitative Reasoning**

Course Subject: **LMTH**

Course Number: **1950**

Schedule:

Section A: CRN: 6587	Monday / Wednesday	12-1:20pm	Audrey Nasar
Section B: CRN: 6588	Tuesday / Thursday	12-1:20pm	Marla Sole
Section C: CRN: 6590	Monday / Wednesday	10-11:20am	Audrey Nasar
Section D: CRN: 6592	Tuesday / Thursday	12-1:20pm	Audrey Nasar
Section E: CRN: 6593	Tuesday / Thursday	10-11:20am	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 will also be exposed to using technology as graphical and computational aids to solving problems.

Course Title: **Statistics**

Course Subject: **LMTH**

Course Number: **2020**

Schedule:

Section A: CRN: 6594	Monday / Wednesday	10-11:20am	Faculty TBA
Section B: CRN: 6595	Monday / Wednesday	12-1:20pm	Faculty TBA
Section C: CRN: 7064	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.

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Students who are majoring in Interdisciplinary Science or Psychology should register for LMTH 2525. If you are a student in Lang, you may wish to check with your department to see if SPSS is required for your field of study.

New: LMTH 2000-2099

Course Title: **Statistics with SPSS**

Course Subject: **LMTH**

Course Number: **2030**

Schedule:

Section A: CRN: **6490**

Monday / Wednesday

12-1:40pm

Robert Canales

Section B: CRN: **6904**

Monday / Wednesday

4-5:40pm

Robert Canales

Credits: **4**

This course provides an introduction to statistics using the software package SPSS. Emphasis is given to the understanding of concepts and their application to a wide range of situations. Class time consist of a combination of lecture, group discussion, and short collaborative assignments. Several times during the semester, students meet at a computer lab to learn specific software skills. Students are expected to go to the lab on a regular basis to complete self-guided tutorials and homework assignments.

INTERMEDIATE-LEVEL COURSES:

Course Title: **Discrete Mathematics**

Faculty: **Jennifer Wilson**

Course Subject: **LMTH**

Course Number: **3101**

CRN: **6472**

Schedule: **Monday / Wednesday** **4-6:40pm**

Credits: **3**

This course will be a projects-based introduction to discrete mathematics. We will focus on a number of problems in design and the social sciences including fair division and the redistricting problem. The mathematical subjects will include set theory, graph theory, recursion, combinatorics, and simple programming.

SCIENCE

INTRODUCTORY-LEVEL COURSES:

Course Title: **Brain: Biology and Behavior**

Faculty: **Steryl Jones**

Course Subject: **LSCI**

Course Number: **2860**

CRN: **6602**

Schedule: **Online**

Credits: **3**

This course examines what has been called the 'three-pound universe,' the human brain. Covered is the brain's basic biology—how neurons work together to produce the senses, our motor functions, our emotions, memories, and consciousness. Topics include the types of memory and memory formation, how the brain learns, the neural foundations of happiness, the male/female brain, the left/right brain, communication, autism, drugs, joy, the 'gay' brain, the possibility of artificial intelligence, the presence of the soul, the sexual brain. The course features guided reading and online discussions.

Course Title: **Chemistry**

Faculty: **Faculty TBA**

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Course Subject: **LSCI**

Course Number: **2502**

CRN: **6905**

Schedule: **Tuesday / Thursday** **12-1:40pm**

Credits: **4**

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: **Chemistry of the Environment: Lab**

Faculty: **Faculty TBA**

Course Subject: **LSCI**

Course Number: **2500**

CRN: **6423**

Schedule: **Friday** **12-3:40pm**

Credits: **4**

Through experiments, the class looks at how water gets contaminated and the identification and quantification of contaminants in water. Experiments include water quality assessment of tap, bottled and local bodies of water, quantification of impurities in water, and water purification processes. This chemical understanding is used to investigate what it takes to deliver clean water to a community from source to tap and appreciate the price of clean water.

Course Title: **From the Rainforest**

Faculty: **Diane Jukotsky**

Course Subject: **LSCI**

Course Number: **2850**

CRN: **6601**

Schedule: **Online**

Credits: **3**

This online course, presented by the New School and the Rainforest Alliance, an international group based in New York, covers the economic, social, and political causes and consequences of the unprecedented destruction of the dense forests that once covered virtually all land in Latin America and the Caribbean between the Tropics of Cancer and Capricorn, an area called the Neotropics. It explores the imaginative, daring, and evolving experiments underway to slow deforestation in the Neotropics and analyzes various solutions.

INTERMEDIATE-LEVEL COURSES:

Course Title: **Biodiversity Achieved Lab**

Faculty: **Katayoun Chamany**

Course Subject: **LSCI**

Course Number: **3030**

CRN: **6419**

Schedule: **Monday: 2-3:40pm / Wednesday: 2-5:30pm**

Credits: **6**

In this lab/discussion course, students will gain an understanding of genetic diversity both through natural means such as sexual reproduction, migration, and species diversity, as well as by manipulation such as in genetic engineering and breeding. The lab experiments will include two simulated modules. In the first module, students will evaluate the benefits and risks of using DNA identification in legal and cultural settings, type their own DNA, and discuss how human genetic

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diversity can arise from natural and social pressures. In the second module, students will isolate and identify an indigenous cancer-curing agent from the leaves of the Amazon Rain Forest, and discussions will focus on the conservation of culture and land as well as the politics of bringing a drug to market. The final exam simulates a patent hearing between two seed companies to determine whether the genetic modifications made to the two seeds are identical or different.

Course Title: **Ecologies of the Urban: a Lab**
Faculty: **Paul McPhearson**
Course Subject: **LSCI**
Course Number: **3025**
CRN: **6893**
Schedule: **Tuesday / Thursday** **2-3:40pm**
Credits: **4**

This laboratory and field-based course teaches 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 ecological science is interdisciplinary and urban ecology even more so, this course links physical science with social science by taking the laboratory outside. In this not traditional laboratory course, students design a meaningful research project using proven microcosm scale designs to build multi-trophic ecological communities to test modern, prominent ecological theory. The laboratory basis for the course is complemented by using NYC as an external laboratory. Students gain an in-depth look at ecological field experimentation and observation in a highly socialized field location, small urban parks in New York City. A major goal is 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. This is a core course for the Environmental Studies major. (See <http://www.newschool.edu/environmentalstudies/>)

Course Title: **Ecology II: Urban Ecosystems**
Faculty: **Paul McPhearson**
Course Subject: **LSCI**
Course Number: **3050**
CRN: **6418**
Schedule: **Tuesday / Thursday** **10-11:40am**
Credits: **4**

The study of Urban Ecosystems provides an important interdisciplinary approach to understanding our environment by integrating biophysical and socio-economic forces (e.g., biology, economics, public policy) to understand, predict, and manage the emergent phenomena we call cities. This course covers key questions: What is an urban ecosystem? Are cities sustainable environments? What are civic stakeholders, local communities, and global society doing to ensure that urban and urbanizing landscapes are healthy and desirable places for today's world? As cities become the dominant living environment, the goal is how to make them more habitable, healthy and safe, more ecological, and more equitable. Understanding urban ecosystem from a predominantly ecological perspective is crucial to understanding how to move towards a more sustainable future. This is a core course for the Environmental Studies major. (See <http://www.newschool.edu/environmentalstudies/>)

Course Title: **Methods of Scientific Inquiry**
Faculty: **Bhawani Venkataraman**
Course Subject: **LSCI**
Course Number: **3020**
CRN: **6422**
Schedule: **Tuesday / Thursday** **10-11:40am**
Credits: **4**

In this course, students learn to think critically about scientific investigation and the principles for conducting independent research as part of a larger research team. Readings and activities will demonstrate how to research a particular problem or field of interest, focus a research question, identify necessary resources/internships, determine an appropriate

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methodology, collect and organize data in meaningful ways, and disseminate research findings to promote social change. Students will read and critique scientific research articles, write and revise a senior work proposal, and critique peers' proposals. The culmination of the course is sustained curiosity and excitement about a senior work topic and a revised proposal that serves as the first step in the year-long senior work process.

SOCIOLOGY

Course Title: **Sociology of Race**

Faculty: **Orville Lee**

Course Subject: **LSOC**

Course Number: **2016**

CRN: **6415**

Schedule: **Monday / Wednesday 12-1:40pm**

Credits: **4**

This course focuses on race and ethnicity, as social constructions to which individuals and groups attribute symbolic meanings. Students explore the construction(s) of race and its social manifestations, and its intersections with identity and culture. Topics include the idea of race, its everyday manifestations, its role in the shaping of peoples or nations, its use to establish power or justify economic domination, its intersections with religion or music, its role in establishing boundaries of identity, and generally its role in the interplay among society, groups, and individuals).