

**COOPER UNION FOR THE ADVANCEMENT OF SCIENCE AND ART
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
FALL 2017-COURSE DESCRIPTIONS**

HSS1 (3 Credits)

HSS1 Freshman Seminar. A literature course concentrating on poetry and drama. Selected texts from antiquity and the Renaissance are common to all sections, with works from other genres, periods and cultures chosen by individual instructors. The course develops aesthetic appreciation of literary texts and encourages a range of critical responses. Through close reading and extended discussion students learn to articulate their responses in written and spoken form. *3 credits.*

HSS3 (3 Credits)

HSS3 The Making of Modern Society. A study of the key political, social and intellectual developments of modern Europe in global context. This course is organized chronologically, beginning with the Industrial and French Revolutions. Students develop an understanding of the political grammar and material bases of the present day by exploring the social origins of conservatism, liberalism, feminism, imperialism and totalitarianism. In discussions and in lectures students learn to study and to respond critically in written and spoken form to a variety of historical documents and secondary texts. *3 credits*

HUMANITIES (3 Credits)

HUM 105 Fundamentals of Music. A study of the elements and forms of music and consideration of how they define the stylistic characteristics of the literature of music from the late Renaissance to the present. There will be extensive use of recordings, as well as attendance at concerts and recitals. *3 credits.*

Jason Oakes

HUM 243 The Fairy Tale. This course introduces students to the development of fairy and folk tales through history, and across cultures and geographies. While we focus on these tales in their originary contexts, we will consider the work they perform in such diverse modern appropriations as Disney cartoons, gaming, and the men's movement. Excerpts from the major collections of Western Europe, West Africa, the Middle East, South and East Asia will furnish our primary readings. We pay particular attention to the collected tales of the brothers Grimm, the Panchatantra, The Thousand and One Arabian Nights, The Tales of Anansi and Brer Rabbit, and Miscellaneous Morsels from Youyang. Our investigation will be interdisciplinary, with our critical approach drawing from theorists such as Freud, Jung, and Frazer, and modern scholars such as Maria Tatar and Jack Zipes. *3 credits.*

Harold Ramdass

HUM 306 Native America. An examination of Native American world views against a background of history. The stress will be on written literary texts drawn from oral cultures, including collections of traditional songs and stories, as well as contemporary writers. In addition, we will watch videos and listen to music. *3 credits. Brian Swann*

HUM 309 Art and the Crisis of Modernity. This course will develop a parallel reflection on the world in which the art of our time expresses itself, and which art, in turn, tries to shape. In the first part, we analyze different interpretations of the crisis of modernity, which aim to offer, through different historical and philosophical approaches, other meanings of the age of 'postmodernity'. In the second part, we initially focus on some of the artistic revolutions that took place almost simultaneously in the early twentieth century, a time of enormous tension that led to radical changes of worldviews. Thereafter, the discourse develops around some of the avant-garde movements that staged an aesthetic explosion from mid-century onward, such as abstract expressionism, minimalism or post-minimalism; a choice, however, that does not imply the possibility of defining a unique direction in the artistic experience of our time. Yet, precisely the re-definition of time that emerges in the work of some of these artists can be seen as a metaphor of the art of our time. As T.W. Adorno observes in *Aesthetic Theory*, it is precisely through a fragmentary and 'not closed' form, through a 'synthesis of the dispersed' which renounces the idea of consonance, that art can express the reality of our time. *3 credits*
Diego Malquori

HUM 323 The Presence of Poetry. This will be a class in which the center of attention is the poem itself. We will concentrate on modern English and American poetry. The common text will be *The Norton Anthology of Modern and Contemporary Poetry* Vol. 2, third edition (Jahan Ramazani, Richard Ellmann, and Robert O'Clair) but students are encouraged to look into other anthologies and into such studies as those of William Empson in *Seven Types of Ambiguity* and Martin Heidegger in *Poetry, Language, Thought*. *3 credits.*
Brian Swann

HUM 333 The Age of Augustus. Augustan Rome presents the only serious ancient contender for comparison with the "Golden Age" of Periclean Athens. In all categories of art, architecture, and literature, the age of the first Roman emperor, Augustus (27 BCE-14 CE), rivals that of high Classical Greece. The course thus combines the disciplines of history the visual arts, and literature, with the heaviest emphasis on literature to arrive at a comprehensive picture of a relatively short, but disproportionately consequential moment in the history of civilization. *3 credits.*
Mary Stieber

HUM 375 Critical Theory. This course begins with the post World War II generation of social thinkers and critics, such as Barthes, de Beauvoir, Foucault, Adorno, Horkheimer, Lacan, in the development of what later became known of as the critical theory of culture. We then proceed to more recent critics, each time taking our clues from real life examples. This course emphasizing learning how to "see" and think in "cultural practices." It offers a chance to have our understanding extended into everyday life and its ways of making us cultural beings. *3 credits.*
Sohnya Sayres

SOCIAL SCIENCES (3 Credits)

SS 318D Seminar: Science and Technology in the Islamic Worlds. Science and Technology in the Islamic Worlds will examine inventions and discoveries attributed to residents of Islamic regions (Muslims, Christians, Jews, and other culture groups), and those which were used there. We will look at the hows and whys of adoption, adaptation, and notions of modernity within a trans-cultural setting. We will begin with the seventh century founding of Islam, continue through its geographic and cultural peaks in the sixteenth and seventeenth century, and carry on to consider more recent scientific and technological exchanges—intra-Islam, with China and with the West.

3 credits.

Sarah Lowengard

SS 334 Microeconomics. Microeconomics is the study of individual economic behavior and how it leads to specific social outcomes in a capitalist economy such as relative prices and the distribution of income. This course presents an overview of the essential theoretical, historical and policy debates in the study of market processes in capitalist economies. We begin by developing fundamental economic concepts and examining some of the pertinent historical facts relating to life in capitalist economies such as wages, prices, profits, productivity and technological change. We then compare and contrast theories that purport to explain these historical trends. Course topics include: consumer behavior; supply and demand; production and the business firm; allocation of resources and business competition; the distribution of income; financial markets; global trading systems; and the relationship between markets, hierarchies and democracy. Questions that we will address include: How, exactly, do individuals and firms relate to the institutional structures in which they find themselves (the fundamental question of microeconomics vs macroeconomics)? Are there empirical regularities and patterns produced by market processes that can be explained using economic theory? Are the forces that produce these phenomena historically determined? Are social phenomena simply the sum of individuals' choices? How are individual choices constrained by social institutions? How do legal/political institutions shape market outcomes such as prices and profit? How do competing economic theories explain these phenomena? Do market processes lead to fair and optimal outcomes? What is meant by the term 'efficiency'? Are market processes stable? What are the benefits and costs of business competition? How should governments regulate and shape market behavior? What is the role of financial markets? Is 'free trade' desirable? The course is intended for students who have little or no background in economics. *3 credits.*

John Sarich

SS 342 Anthropology of Ritual. The study of ritual takes us to the heart of anthropological approaches to experience, performance, symbolism and association. Once thought to be "vestigial" organs of archaic societies, rituals are now seen as arenas through which social change may emerge and are recognized to be present in all societies. Throughout the course we will explore varying definitions of ritual and its universal and particular aspects, while surveying ethnographic case studies from around the world. *3 credits*

Mary Taylor

SS 352 Environmental Sustainability. This course will be a dialogue on sustainability, the concept of a society that flourishes by living within the limits of, and in harmony with, the natural environment. Taking an integrative approach to all aspects of sustainable development, the course will stress the ecological character of human life and human history, how both have been shaped by the natural environment and have shaped it in return, and how issues of environmental sustainability shape our lives and careers. *3 credits.* *Al Appleton*

SS 361 Urban Archeology. New York City will serve as our model for exploring how the history of urban land use is illuminated through archaeology, and what archaeological excavation in an urban context entails. In class lectures and field trips, we will look at the geography and physical history of the city as preserved both in documents and in the archaeological remains of sites and artifacts characteristic of its successive culture periods from the prehistoric era to the early 20th century. *3 credits.* *Celia Bergoffen*

SS 391 Introduction to Mind and Brain. The goal of this is to introduce the student to the basic principles of psychology, to guide the student through the brain and to provide a basic understanding of the relationship between the brain and mind addressing issues of consciousness. The first third of the course will examine the brain and underlying theories in psychology. The majority of the course will be focused on the relationship between the brain and consciousness including self-awareness, theory of mind, deception, abstract reasoning, art, music, spatial abilities and language. Steeped in recent findings in both psychology and neuroscience, the goal of this class will be to provide a modern foundation in the mind and the brain. *3 credits.* *Jason Clarke*

ART HISTORY (2 Credits)

HTA101(Fall), 102 A-D (Spring) Modern to Contemporary: An Introduction to Art History. This two-semester art history core course, developed as part of the Foundation year for students in the School of Art but open to all students, is organized around a set of themes running through the history of modernity from the 18th century to the present. Within specific themes, significant works, figures and movements in art/design will be presented chronologically. Students will be able to identify and critically evaluate significant works, figures and movements in art/design in the modern period; be able to describe the main social and political contexts for the changes in art/design over the last two hundred years; and engage, in writing and class discussion, with theoretical perspectives on art/design production. The course will involve museum visits. Grading will be based on class participation, papers and exams. *2 credits.* *Bedarida, Chamberlain, Jeanjean*

HTA 263 African Art. An introduction to the stylistic, conceptual, functional and historical aspects of sub-Saharan African sculpture and architecture, the place of these arts in the traditional context of black African life and their relationship to the worldview of the African. *2 credits.* *James Wylie*

HTA 280 International Futurism. Futurism (1909-1944) was the first avant-garde movement to emerge from the peripheries of modernity. Founded by Italian and Egyptian artists, Futurism embraced a problematic ideology. Yet the movement has functioned ever since as a strategic model for several groups of artists fighting against dynamics of exclusion. The first part of the course focuses on Futurism and its international network. The second part discusses more recent artistic movements from Russia, Argentina, Japan, Italy, and the US, which have adopted Futurism's guerrilla-like methods to strike an attack on the hegemonic center. *2 credits*

Raffaele Bedarida

HTA 285 Single Work Seminar-Chartres Cathedral. The focus of this seminar will be the great 13th-century cathedral of Chartres. *2 credits.*

Michelle Hobart

HTA 313 A Seminar: The Arts of Cuba. The course will focus on the development of Cuban contemporary history and of the different artistic media over six decades. We will consider how Cuban works of art reflect the complexity of the country's history, culture, and charged political situations. We will analyze the history of the post-revolutionary era through the lenses of visual arts, considering how they constitute highly sophisticated interpretations of the always-changing reality. Classic films and video by prestigious filmmakers (Santiago Alvarez and Tomás Gutiérrez Alea) will be reviewed and analyzed, and we will also explore the history of Cuban music. This course will also examine curatorial events organized in Cuba, such as the 2015 Havana Biennial, and exhibitions of Cuban art in North America, such as "Cuba: Art and History from 1868 to Today!" held at the Museum of Fine Arts in Montreal in 2008 and ICP photo-show "¡Cuba, Cuba!" displayed at the Southampton Arts Center in August 2015.

2 credits

Cepero Amador

HTA 313 B Postcolonial Exhibitions and Theory. This course will familiarize you with postcolonial art and theory through a global history of exhibitions from 1989 to the present. The "postcolonial" is imbricated with a host of important discourses and concepts: anthropophagy, agency, ecofeminism, ecology, globalization hybridity, multiple modernities, neo-colonialism, and orientalism (to name only a few). In order to gain a firm grasp of these ideas, each week we will engage a formative exhibition dealing with postcolonial issues (beginning with the Third Havana Biennial and *Magiciens de la terre* at the Centre Pompidou up to our present moment). This exhibition history is inherently global and we will, broadly speaking, travel from Latin America to Africa, the Middle East, and South Asia. Accompanying these weekly exhibition case studies will be readings in postcolonial theory by influential thinkers, including Homi Bhabha, Dipesh Chakrabarty, Edward Said, Okwui Enwezor, Franz Fanon, and Gayatri Chakravorty Spivak, among others. *2 credits.*

Arnaud Gerspacher

HTA313H Seminar: 20th Century Printmaking. This course will examine key moments and trends in American printmaking over the long twentieth century (roughly 1880s to the present). Students will develop an understanding of the major artists, workshops, stylistic changes, and technical innovations that have shaped modern and contemporary printmaking in the United States. Readings will include some primary

sources as well as a selection of secondary materials. Throughout the semester, we will visit galleries and museum print rooms in the city to look at prints in person. The course culminates with students' final projects which are based on a print chosen at the IFPDA Print Fair. *2 credits.*

Christina Weyl

HTA 313 K Seminar: Space and Time in East Asian Art. This course will offer an experimental attempt to delineate a rough sketch of how multiple cultural regions that make up "East Asia" have been shaping the range of its visual, conceptual and philosophical languages that express space, time or both in art and material cultures. The representation of space and time in East Asia can be related to a shared world view, self-identity, history, physical and spiritual rigor, or decorativeness. Through this approach, the class will introduce some major typologies of visual strategies developed over the course of history as well as selected works that represent the various aspects of visual cultures of East Asia. To question whether each of these specific spatial-temporal strategies or conceptual frameworks is uniquely local, or rather, a part of a more universal/international mode of representation and thinking, comparative examinations with other civilizations will be encouraged. Possible themes for exploration will be art for the dead, landscape, cartography, narrative art, revival of the past, ink drawing, and spatial flatness. *2 credits.*

Yasuko Tsuchikane

HTA 315 Mysteries of Northern Renaissance Art. This course examines some of the most hauntingly beautiful and enigmatic works in the history of art, from a period of deep religiosity and aristocratic ideals, emerging contrary middle-class values and exceptional artistic ambition and self-consciousness. We will begin with a solution for the still unsolved riddle of the Ghent Altarpiece and the birth of modern painting in the north, move through debates about disguised symbolism and new conceptions of the artwork in Robert Campin and Rogier van der Weyden, the crisis of modernity in Hieronymus Bosch and the emergence of a new (sublime) order in the art of Pieter Bruegel, among others. *2 credits.*

Benjamin Binstock

HTA 333 Islamic Art and Architecture. A chronological study of Islamic art and architecture, including an introduction to Islamic aesthetics, history and philosophy. The course will examine samples from religious and literary texts, architectural monuments, painting, ceramics, metal works and calligraphy from Spain, North Africa, the Levant, Iraq, Central Asia and India. *2 credits.*

Haitham Abdullah