FACULTY OF HUMANITIES AND SOCIAL SCIENCES

AIMS AND OBJECTIVES

The Cooper Union is committed to the principle that an education in the liberal arts provides the ethical, social and humanistic framework crucial to personal development and professional excellence. Through their work in the humanities and social sciences, students gain a deeper awareness of the world in which they must live and act. They learn to think, write and speak clearly and effectively. Most significantly, an education in the liberal arts offers students the opportunity to become attentive to the social and humanistic implications of their professional work and to acquire the basis for a satisfying cultural and intellectual life.

Curriculum All students take a four-semester core curriculum of required courses in the humanities and social sciences. In addition, students in the School of Art take a required sequence in art history. The core curriculum is a prerequisite to all elective offerings in Humanities and Social Sciences. During the third and fourth years, students have considerable latitude to explore the humanities and social sciences through elective courses. All students are expected to take core curriculum courses at The Cooper Union.

Transfer Credit Transfer credits may be granted for courses with a grade of B or better upon review by the office of the dean of Humanities and Social Sciences to determine that the work accomplished meets the Faculty’s requirements. Students may be required to provide evidence of work completed in the course: syllabi, papers, etc. In rare circumstances, the freshman and sophomore requirements may be waived if an equivalent course of study has been satisfactorily completed elsewhere. Eligible credits should be transferred during a student’s first semester at The Cooper Union. Interested students should make an appointment with the dean or the academic adviser of the Faculty of Humanities and Social Sciences during the first week of classes in the fall semester.

Advanced Placement Credit The Faculty of Humanities and Social Sciences rarely grants AP credit. However, a student who has attained a grade of 5 in an AP course may petition the dean for permission to waive a core requirement and to substitute an appropriate elective course.

Independent Study Only juniors and seniors in good academic standing are eligible for independent study. Independent study may be taken for a maximum of three credits per semester. The student must obtain permission of both the instructor and the dean of the Faculty of Humanities and Social Sciences. The major consideration in approving proposals for independent study is the educational value of the study project within the structure of the degree requirements. The Faculty of Humanities and Social Sciences insists on very high standards as a condition for approving any independent study project.

Minor Students who complete a minimum of 15 upper-division credits in a specific field of liberal arts may qualify for a minor in that field of Humanities and Social Sciences. Minors are offered and may be designated on student transcripts in the following four fields: American Studies, Art History, Literature, and History and Society. Additional information is available from the office of the dean of Humanities and Social Sciences.

ACADEMIC REGULATIONS

Credits Unless otherwise noted, HSS courses with the prefixes HUM and SS carry three credits and courses with the prefix HTA carry two credits.

Prerequisites The prerequisites for all courses with the prefixes HUM and SS are HSS1, 2, 3 and 4. HTA 1, 2 and 3 or HTA 101 and 102 are prerequisites for HTA electives. Exceptions may be granted by special permission of the dean.

Grades At the end of every semester, each student receives a grade for his or her semester’s work in each subject. Grades, with their official significance, are as follows:

A  Outstanding performance
B  Very good performance
C  Average performance
D  Passing but unsatisfactory
F  Failure to meet minimum requirements
I  Work of the course not completed and assignment of grade and credit postponed. This designation will be given only in cases of illness (confirmed by authorized physician’s letter) or of other documented extraordinary circumstances beyond the student’s control, and only with the approval of the dean of the Faculty of Humanities and Social Sciences.
The deadline for removal of an I designation will be determined by the instructor, but will not be later than six weeks after the start of the spring semester for students who receive such a grade in the fall semester and not later than two weeks after the start of the fall semester for students who receive such a grade in the spring semester. If the I is not removed within the set time limit, either by completing the work in the subject or by passing a reexamination, the I will automatically become an F unless the dean of the Faculty of Humanities and Social Sciences extends the time or the student withdraws from school.

W Withdrawal (see below)

WU Unauthorized withdrawal (see below)

Indicators of plus (+) and minus (-) are used with the grades A, B, C and D. (The grade of A+ is, however, not given.) These indicators are included in computing grade point averages.

Change of Program

Adding a Course A student is permitted to add a course only during the first week of a semester, during the drop/add period, and only with the adviser’s approval.

Adding a course after the drop/add period is not permitted even if the student has been attending the class.

Dropping a Course A student may drop a course during the first week of the semester, during the drop/add period, with the adviser’s approval.

A course dropped during the first week of the semester will be deleted from the transcript.

Withdrawing from a Course A student anticipating inability to continue an assigned program should immediately see his or her adviser. After the drop/add period a student may withdraw from a course through the eighth week of the semester. It is the student’s responsibility to obtain the necessary permission from the adviser and to notify the instructor in order to withdraw from a course. A grade of W will appear on the transcript. A student who stops attending a course without permission of the adviser will receive a grade of WU. However, if the student is failing the course at the time of the unauthorized withdrawal, the instructor is free to record a grade of F.

A student is not permitted to drop or withdraw from a course if doing so would impede satisfactory progress towards the degree.

Assignments Students are required to complete all assignments and examinations on time. In the case of schedule conflict or an unavoidable delay in completing an assignment, the student should discuss the problem with his or her instructor. Failure to complete assignments on time may result in an F grade for the course.

Attendance Students are expected to attend all classes. No more than the equivalent of one week of unexcused absences will be permitted. In the event of absence a student should contact the instructor in advance. Students who miss more than the equivalent of one week of classes in any one course may receive a reduction of the final grade or, at the discretion of the instructor, may be required to withdraw from the course.

Lateness Students are expected to be punctual. Late students may be refused entry to a class. Chronic, unexcused lateness may result in a reduction of the final grade or in failure.

Academic Integrity The Faculty of Humanities and Social Sciences expects all students to demonstrate the highest levels of academic integrity. Violations of academic integrity have consequences, including, but not limited to, failure for the course. Further information concerning the policy on academic integrity is available from the dean’s office.

Student Behavior Students are expected to conduct themselves in accordance with the guidelines in the “Code of Conduct” (see page 30).

ACADEMIC ADVISING AND SUPPORT

Academic Advising In addition to the dean, an academic adviser is available in the office of Humanities and Social Sciences for consultation by students in all three schools. Students are also encouraged to seek the advice of individual faculty members about general curricular and scholarly matters. A course instructor may not sign add/drop forms, determine transfer or AP credits, or pre-approve courses to be taken elsewhere. Such questions must be referred to the dean’s office.

The Center for Writing The communication of ideas in written and oral form is central to an education in the liberal arts. All humanities, social sciences and art history courses include a substantial writing requirement and additional requirements for presentations. The Center for Writing offers feedback, support, and instruction in all areas of written and spoken communication. The Center is staffed by experienced teachers, writers and editors, most with advanced graduate degrees. The Center offers one-on-one and small group sessions; students may sign up for single appointments as needed or may enroll for regularly scheduled ongoing sessions. Center associates provide feedback, work with students on issues of structure and argument and help all writers—regardless of level—to engage with their work more effectively. The Center also offers special support for non-native English speakers, students with learning difficulties, and students without a strong background in writing, as well as intensive support for students working on Fulbright and other grants.
COURSES

Courses in the Humanities, Social Sciences, Art History and Foreign Languages

Prior to registration each semester, students should consult the latest announcement of scheduled courses in the humanities, social sciences, and art history. (Inquiries concerning courses in foreign languages should be directed to Professor Sahnya Sayres, Academic Adviser for HSS, during the first week of the fall semester.) Some courses listed below may not be offered every year and new courses may be added each semester.

Core Curriculum

HSS 1 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

HSS 2 Texts and Contexts: Old Worlds and New
A study of texts and topics from 1500 to 1800, with emphasis on literary expression and cultural context. Topics include the formation of states, exploration, the encounter with the New World, the crises in religious orthodoxy, the origins of modern science and the beginnings of political and economic individualism. This semester develops both cultural and political understanding through close reading, class discussion and careful writing. 3 credits

HSS 3 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

HSS 4 The Modern Context: Figures and Topics
A study of an important figure or topic from the modern period whose influence extends into contemporary culture. The figures and subjects are chosen from a broad range of disciplines (including literature, history, politics, technology and art history, among others). Through concentration on a single figure or focused topic students are encouraged to develop a deep awareness of works of great significance and to understand them in the context of modernity. Guided independent writing projects and oral presentations give students an appreciation for what constitutes research in the humanities and social sciences. Recent topics have included Beckett, humanitarianism, the tourist, and Borges. 3 credits

May be repeated for Free Elective credit in the Schools of Art and Engineering. May be repeated for Elective credit in the School of Architecture, provided the minimum requirement of six elective credits in Humanities and Social Sciences is fulfilled by elective-level courses. In both cases, permission of the dean of humanities and social sciences is required.

Note: The Center for Writing provides targeted support for HSS Core courses. Associates are available to work on all aspects of essay writing, including close reading, analysis, development of ideas, planning and structure, writing in stages, arguments and conclusions, and revision. Associates are also available to help students prepare for presentations and public speaking in the HSS Core. Center associates can help you to organize your thinking, to challenge yourself and to create better, more engaged, more interesting work through focused discussion and targeted writing work. Students from all writing backgrounds are encouraged to make use of the Center. Students may make one-time appointments or may choose to enroll in ongoing sessions for a particular semester. Sessions tend to fill up quickly, and students are encouraged to make appointments in advance. Students working on specific written or spoken communication issues (ESL, learning differences, writing skills difficulties) are strongly encouraged to enroll in ongoing sessions early in the semester.

Elective Courses

HUMANITIES

The Faculty of Humanities and Social Sciences offers a varied and flexible elective program that provides rigorous study while responding to the changing needs of students.

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

HUM 107 Creative Writing
Starting with exercises and word games, then moving to, e.g., the objective poem, collage and concrete poetry, metrics, translations. As well as writing, students are expected to read widely in poetry and fiction. Attendance at a poetry or prose reading is obligatory. Grade based on class performance and portfolio of work. 3 credits

HUM 129 Environmental Literature
In this class, we will look at ways of imagining and approaching the natural environment through writing, ranging from travelogue to activism. Readings will include essays, poetry and fiction by Wordsworth, Thoreau, Canson, Abbey and others. Topics for reading and writing will center on such issues as encounters with nature, sustainability, species extinction and global warming. 3 credits

HUM 207 Music Cultures of the World
Examines music from a variety of musical cultures around the world, from Native American to Indonesian Gamelan music, including ethnic musical events in New York City. 3 credits
**HUM 208 Aristophanes**
Athenian Old Comedy is one of the timelessly funniest and widest-ranging forms of comedy every produced. In this course we will read, perform (selections), and examine four plays by Aristophanes, the greatest of ancient comic playwrights: Frogs, Clouds, Birds, and Wasps, each named for the characters assumed by its masked chorus. Aristophanes’ irreverent portrait of the philosopher Socrates in Clouds will be weighed against Plato’s more flattering, and ultimately more influential version in the Apology, which we will also read. Slides will be shown to recreate the stunning visual environment of Periclean Athens which literally and figuratively formed the backdrop to the original performances of the plays. This broadly based course will encompass a little military and political history, a little art history, a little social history, a little literary criticism, and a lot of fun. 3 credits

**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

**HUM 307 Playwriting and Theater Practicum**
This course will introduce students to two disciplines essential to creating theater: acting and playwriting. To help guide the beginning of their practice in these disciplines, students will read and critique contemporary and master works, write plays of their own, perform monologues and scenes written by master playwrights and actors, and work with a professional director. 3 credits

**HUM 311 New Media**
This course considers what makes media “new” and why those characteristics are relevant in contemporary society. We will consider how older media have been adapted to incorporate new media technologies and strategies, how video games and the Internet have changed our expectations of media experiences, the impact of new media on artistic practice, the importance of new media in contemporary cultural economy, and related topics. 3 credits

**HUM 312 Islamic Aesthetics**
This course is an introduction to Islamic aesthetics with emphasis on the nature and development of the arabesque and calligraphy as ornament in art and architecture. Lectures will ask and attempt to answer the question of why a pragmatic and down-to-earth philosophy chose to express itself in a most abstract visual language, how much of the vocabulary of that language was originally Arabic, and how much was inspired and/or acquired from the various lands conquered by Islam. Digital image lectures will be accompanied by some poetry, music, Qur’anic recitations and film viewings. 3 credits

**HUM 316 United States Cultural History**
This course traces the development over time of “America” as place, idea, nation and culture. It is concerned with tracing the emergence and contours of a widely-shared, if indeterminate and contested, sense of American identity and culture by studying several enduring forces and themes in its formation. These include the encounters of Europeans and Indians, the institution of slavery, the West in myth and reality, modernization and metropolitan life and the United States in global culture. 3 credits

**HUM 319 Russian Art, Architecture and Literature**
Survey of Russian arts from 1703, the founding of St. Petersburg, to 1924, the death of Lenin. This course is a study of the history and ideology underlying the remarkable literary and artistic achievement of Russia and, in its early phase, the Soviet Union. 3 credits

**HUM 321 The Novel**
This course concerns itself with particular trends, moments, issues or movements in the history of the novel as a literary form. Because of the nature and length of the material, any version of this course must be focused on a particular set of issues, literary-historical phenomena or cultural concerns. The course will typically take as its subject four to six works that illuminate or ask interesting questions about the topic at hand. Recent topics: Joyce’s Ulysses, New York City literature. 3 credits

**HUM 323 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 Poetry, 2nd edition, edited by Richard Ellman and Robert O’Clair (Norton, 1998), 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

**HUM 327 The History of the Cinema**
A history of the motion picture from its origins until now, emphasizing the evolution of the language of cinematic representation—in feature, documentary, animated and experimental filmmaking. Canonical works and the major figures of the silent and sound cinema are treated, including Griffith, Chaplin, Eisenstein, Vertov, Renoir, Welles, Deren, Hitchcock and Godard. 3 credits

**HUM 328 History of the Cinema: 1895–1945**
This course surveys the history of the motion picture, along with some of the discourses it inspired, from the nickelodeon period through World War II, considering avant-garde, documentary and commercial films, with particular emphasis on the movie as urban entertainment, expression of modernity and cult enthusiasm. Important figures include D.W. Griffith, Fritz Lang, Dziga Vertov, Carl Th. Dreyer, Leni Riefenstahl, Orson Welles, and Maya Deren. The transition from silent to sound cinema and the surrealists’ theory of film spectatorship will be given particular attention. 3 credits

**HUM 329 The History of the Cinema: 1945 to the Present**
A history of the cinema from World War II through the present day, with particular attention to the development of neo-realist, new wave and third-world movements. Topics include the impact of television, the influence of Pop Art and the development of digital technology. Alfred Hitchcock, Jean-Luc Godard, and Andrei Tarkovsky are among the major figures treated. 3 credits

**HUM 331 Eros in Antiquity**
This course will study the theory and practice of love in the ancient world and its legacy in the modern. Working with primary textual sources, the course will consider Plato’s erotic dialogues and writings from the Neo-Platonic tradition extending up to Shelley’s poetry as well as Ovid’s Amores and the Art of Love. These major texts will be supplemented with examples of erotic poetry from ancient Egypt, Mesopotamia, Archaic and Classical Greece, and Rome, as well as works of visual art. 3 credits

**HUM 332 Ut Pictura Poesis**
A study of ekphrasis and other interconnections between the visual and the verbal arts from antiquity to the present. Primary readings are drawn from Homer, Herodotus, Plato, Aristotle, lyric poetry, tragedy, Virgil, Horace, Lessing, Keats and Ashbery, among others. 3 credits

**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

**HUM 343 Decadence and Modernity**
This course is concerned with major issues in the transition from 19th to 20th century European culture, focusing on the interaction of politics and aesthetics. 3 credits

**HUM 345 Readings in Aesthetics**
Key aesthetic concepts in relation to artistic practice and audience reception. This course includes a number of historical debates that remain ongoing and unresolved, and it concludes with contemporary attempts to reestablish beauty and pleasure as aesthetic categories. 3 credits
HUM 346 Western Theories of Art
This course examines the variety and development of Western theories of art from antiquity to the present, with special attention to theoretical constructs of the past century. Topics include connoisseurship and formalism; modernist criticism; iconology, Marxism and the social history of art; feminism; psychoanalytic theory; structuralism and post-structuralism; postmodern challenges to modernist theory; and museology and institutional critique.
3 credits

HUM 352 The Personal Essay
In this course we will study and discuss essays in Philip Lopate, ed., _The Art of the Personal Essay_, and we will also write our own, on any topics we choose, on all manner of subjects—the daily round, pleasures and pains, taking a walk, solitude, friendship, in short, our personal responses to any number of objects and situations, multiplying ourselves in the process.
3 credits

HUM 353 Public Speaking: Contemporary Issues
Develops skills in persuasive and expository speech-making—extemporaneous, written and memorized—on contemporary issues and topics. Students learn how to research a speech, marshal arguments and use language effectively by speaking clearly and eloquently.
3 credits

HUM 356 Issues in Contemporary Fiction
Study of literary topics including particular genres, themes, sensibilities and critical approaches. The focus of this course will change in individual semesters.
3 credits

HUM 357 Philosophy of Science
What, exactly, is science? What is scientific inquiry and explanation, and how might it differ from other forms of inquiry and explanation? In the course, we will investigate the nature and status of scientific knowledge. Along the way, we shall ask such questions as: What are scientific theories? What relations obtain between scientific theories and observed facts? How are scientific theories confirmed or disconfirmed? Do scientific theories determine the ethical situations that constitute moral disagreement, moral skepticism, relativism. Student interest will be considered in detail. Classes will combine lecture-discussion and screenings of performance on DVDs. An interest in music is essential, but no ability to read scores or play an instrument is required.
3 credits

HUM 358 History of the Book
An introduction to the creation, use and meaning of “the book” over its long history from the clay tablet to the digital download. Readings and discussions will bring together literary and cultural history, as well as aspects of politics, art history and the history of technology. Topics will include the moves from oral to written cultures; the scroll to the codex, and from public reading to reading as a private experience; the emergence of printers and publishers; the invention of the library; censorship and the spread of reading publics; the rise of the “cultural practices” of mass reading: the comic book; the paperback; and the movement through digital technologies to non-print books.
3 credits

HUM 373 Seminar in Humanities
Seminar giving close attention to special topics in the humanities. The seminar may be repeated for credit with the permission of the dean of the Faculty of Humanities and Social Sciences.
3 credits

HUM 374 Contemporary Culture and Criticism
A survey of the cultural climate since the 1950s, including the influence of works by such writers as Benjamin and Bakhtin and the concern with contemporary life in terms of fundamental shifts in community, representation, identity and power.
3 credits

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 as the critical theory of culture. We then proceed to more recent critical works, each time taking our clues from real life examples. This course emphasizes learning how to “see” and think in the novel “cultural practices.” It offers a chance to have our understanding extended into everyday life and its ways of making us cultural beings.
3 credits

HUM 376 Library and Information Society
An introduction to the digital downloading of information and the ethics of information. Students will have the opportunity to engage in various contemporary theoretical frameworks and practices.
3 credits

HUM 377 General Linguistics
Survey of two major types of linguistic study: diachronic or historical linguistics and synchronic or structural linguistics. The course concludes with presentation of recent linguistic theory, with emphasis on cognitive grammar and biolinguistics.
3 credits

HUM 379 Visual Culture
An historical account of the developing wealth and intensity of visual experience in the United States in the last century and study of the circulation of images as a cultural sign system shaping class, gender, race and sexual subjectivities.
3 credits

HUM 381 Post-Colonial Studies
This course engages with the legacy of colonialism in literature and theory. Topics include the relationship between colonizer and colonized, independence, apartheid and immigration in novels from South Asia, the Caribbean and Africa. Works by Rudyard Kipling, E.M. Forster, Alme Cesaire, Salman Rushdie, Nadine Gordimer, Jhumpa Lahiri and Zadie Smith will be addressed.
3 credits

HUM 382 African-American Literature
Under this rubric, courses may address a range of issues, periods, themes or questions in African-American literature. Specific topics and descriptions will be detailed in the relevant course bulletin each time the course is offered.
3 credits

HUM 383 Opera
This course will examine the history, materials and structures of opera, a rich and complicated art that is both musical and theatrical. We will address such topics as the origins of opera in 17th-century Italy, the Baroque style, the art of bel canto, opera and politics, Wagner’s revolutionary ideas, realism and impressionism in music, experiments in tonality, and opera in English. Several works will be considered in detail. Classes will combine lecture-discussion and screenings of performance on DVDs. An interest in music is essential, but no ability to read scores or play an instrument is required.
3 credits

HUM 384 Love in Western Art
Beginning with an examination of the ideally beautiful body, the rise of love in Western art, with specific attention to the body, gender, and identity. The course will be grounded across two crucial poles: the so-called Greek revolution as a founding moment in the West, with its idea of Eros and the ideally beautiful body, and the rise of the individual in the Renaissance/Baroque period, with its concepts of subjectivity, self and vision (including Shakespeare’s provocative formulation of “a perjured eye.” Readings will include Plato’s Symposium, poetry in the troubadour and Petrarchan traditions, Cicero and the Neoplatonists, Shakespeare, Keats, Shelley, Austen, Foucault, Derrida, Anne Carson and others.
3 credits

HUM 387 The Life and Death of Socrates
Socrates, the son of a humble stonemason, Sophroniskos, was one of the most remarkable, controversial and influential human beings who ever lived. Though he left behind no written testimonial of his peculiar, singular genius, we know quite a bit about him through the accounts and recollections of his contemporaries, critics and followers, primary among them, Plato, Xenophon and Aristophanes. Based almost exclusively on readings of the major ancient texts, the course focuses less on the philosophy of Socrates, as filtered through the works of Plato, than on the man, his physical demeanor, his way of life, his loves, his friendships and especially his trial and death in 399 B.C.E.
3 credits

HUM 389 Love in Western Art and Literature
This course addresses the representation of love in Western art, with specific attention to the body, gender, and identity. The course will be grounded across two crucial poles: the so-called Greek revolution as a founding moment in the West, with its idea of Eros and the ideally beautiful body, and the rise of the individual in the Renaissance/Baroque period, with its concepts of subjectivity, self and vision (including Shakespeare’s provocative formulation of “a perjured eye.” Readings will include Plato’s Symposium, poetry in the troubadour and Petrarchan traditions, Cicero and the Neoplatonists, Shakespeare, Keats, Shelley, Austen, Foucault, Derrida, Anne Carson and others.
3 credits

HUM 392 Ethics
The course considers real-world ethical dilemmas in a philosophical context. Throughout the course, students will examine and critically evaluate a variety of ethical theories with the aim of forming a fuller appreciation of the complexities of difficult or controversial ethical situations. Particular emphasis will be placed on questions concerning the nature and importance of value, virtue, relationships, commitment, duty, moral disagreement, moral skepticism, and relativism. Student interest will determine the ethical situations that we explicitly discuss in key weeks of the course.
3 credits
HUM 394 World Religions
An introduction to the five major world religions: Hinduism, Buddhism, Judaism, Christianity and Islam. The course considers ancient and contemporary religious practices as it examines faith and belief, ritual, scripture and scriptural interpretation, religious art, orthodoxy and heresy, mysticism, and pilgrimage through a comparative lens. Focus is on origins, textual traditions and central doctrines with further attention to religion “on the ground” as a living and evolving phenomenon.
3 credits

HUM 395 Hip Hop and Culture
In this class, we will trace the roots of rap music to West Africa rhythms, Jamaican sound systems, and oral expressive cultures in the American South; analyze some of the most influential and iconic rap recordings across the decades; study the techniques and technologies that are used to create DJ-based music; consider other pillars of hip hop culture (e.g. graffiti and break dancing); and examine the controversies that swirl around hip hop culture and rap music.
3 credits

HUM 430 Postmodernism and Technology
This course will explore postmodern theory and practice and its relationship to the problems and solutions posed by technology in contemporary society.
3 credits

HUM 431 Milton
An in-depth study of Milton’s Paradise Lost, the greatest epic in English, a poem about devils and angels, small humans and immense immortals, appetite, food, lust, confusion, despair and courage. Our focus will be on close reading, often explaining the poem line by line, in order to get at the riches within Milton’s creation. In addition to Paradise Lost in its entirety, we will study some of Milton’s short poems, selections from Virgil, and, if time permits, Milton’s dramatic poem Samson Agonistes.
3 credits

HUM 442 Greek Mythology
The course will concentrate not just on the endlessly fascinating stories of the gods drawn from the classic sources, but on a critical analysis of the question: How do the gods fare throughout the course of western history? Periods to be focused on include the time of Homer, Hesiod and the Homeric Hymns; the Archaic period (the time of the Lyric poets); the high Classical period (the golden age of Greek tragedy); the late Classical and Hellenistic periods (the age of the great philosophers and their schools); the Augustan era of the Roman Empire (the time of Virgil and Ovid); and the Renaissance.
3 credits

HUM 449 Homer and the Tragic Vision
An in-depth introduction to Homer’s Iliad and to the major literary genre it spawned, Greek tragedy. The methodology throughout will be close reading, using comparative translations of select passages checked alongside the original Greek text, with the instructor’s guidance. This course is meant to “model” a particular approach to the study of literature in translation. It presents an opportunity for interested but “Greekless” students to experience some of the most important and influential works of classical literature in a manner that approximates as closely as possible the experience of those who do have knowledge of ancient Greek.
3 credits

HUM 450 Shakespeare
A course devoted to understanding how the plays work, what characters say and do, the imagery and thematics of Shakespeare’s dramas and the performance practices of the Elizabethan and Jacobean era. Also to be addressed is the cultural milieu of the plays—the historical, political and religious world they inhabit—in order to deepen our access to Shakespeare’s language and to hear it with both his ears and our own.
3 credits

HUM 99 Independent Study (Humanities)
3 credits

SOCIAL SCIENCES

SS 305 Leonardo, Scientist and Engineer
This course uses the life and work of Leonardo da Vinci (1453–1519) to explore science, medicine, and engineering in Renaissance Europe. We will look at the social and economic life of the era and examine the institutions and influences that served Leonardo’s imagination, his inventiveness, and his arts.
3 credits

SS 308 Public Policy in Contemporary America
Issues such as conservation, environmental law and policy, mass transportation, transfer of development rights, incentive zoning and historic preservation, beginning with an introduction to and general analysis of the policy process.
3 credits

SS 318 Seminar in Social Science
Seminar giving close attention to special topics in the social sciences. Recent topics have included sustainability and the economy. The seminar may be repeated for credit with the permission of the dean of the Faculty of Humanities and Social Sciences. Recent topics: sustainability; total war; human rights, law, and society; Cooper Union world forum.
3 credits

SS 320 Comparative Politics
Comparing political systems is at least as old as Aristotle, whose library contained more than 135 studies of constitutions of the ancient world. This course will compare contemporary political systems and consider some of the main challenges they face: forging a common identity and sense of community; meeting social and economic needs; and securing civil and political liberties and human rights. Recognizing that political societies of today’s worlds can differ dramatically, the course will begin by introducing concepts and approaches that make it possible to compare systems as different as those of China and Great Britain. In addition to the broader paradigms of system, structure and function, we will also consider forms of political culture and socialization, interest articulation and aggregation, party systems and policy-making. Several distinct systems will be studied; these will be chosen not only for their geographical, but also for their political diversity, representing first-world nations such as the United States, Britain and France, as well as post-communist and post-colonial states such as Russia, China and Nigeria.
3 credits

SS 321 The American Presidency
The nature and sources of the power of the American presidency, the ways in which it is wielded and the Constitutional restraints upon its exercise.
3 credits

SS 322 Politics and Collective Memory
The political uses of collective memory can range from defining national and social identities to shaping public opinion. In exploring the interactions between memory and politics, this course will focus on the nature and form of the major pillars of hip hop culture: the greatest epic in English, a poem about devils and angels, small humans and immense immortals, appetite, food, lust, confusion, despair and courage. Our focus will be on close reading, often explaining the poem line by line, in order to get at the riches within Milton’s creation. In addition to Paradise Lost in its entirety, we will study some of Milton’s short poems, selections from Virgil, and, if time permits, Milton’s dramatic poem Samson Agonistes.
3 credits

SS 333 Politics of Ethnonational Conflict
An examination of the movements for national liberation and independence that have become an increasingly important phenomenon in the second half of the 20th century. Among the movements considered are those of Algeria, Nigeria, Cyprus, Bangladesh, Northern Ireland, Quebec, Lebanon and the PLO.
3 credits

SS 334 Microeconomics
The relationship between economic theory and public policy, focusing on the central axioms of modern economics in the light of recent problems in energy employment and inflation.
3 credits

SS 335 Science and Technology in the Long 18th Century (1687–1839)
This course will examine the changing roles of science and technology in the West during the 18th and early 19th centuries. We will use a case-study approach to consider such topics as color in theories (light and optics) and color in practice (painting, dyeing and glassmaking); geology mineralogy and the development of ceramic industries in Europe; the invention, use (and misuse) of the natural classifications; and automation and automaton: Vaucanson’s duck, Jacquard’s loom, Babbage’s Difference Engine.
3 credits

SS 336 Science and Technology in the Long 18th Century (1687–1839)
This course will examine the changing roles of science and technology in the West during the 18th and early 19th centuries. We will use a case-study approach to consider such topics as color in theories (light and optics) and color in practice (painting, dyeing and glassmaking); geology mineralogy and the development of ceramic industries in Europe; the invention, use (and misuse) of the natural classifications; and automation and automaton: Vaucanson’s duck, Jacquard’s loom, Babbage’s Difference Engine.
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<tr>
<td>SS 346</td>
<td>Urban Sociology: Reading the City</td>
<td>3 credits</td>
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<tr>
<td>SS 368</td>
<td>History of Modern Asia</td>
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<tr>
<td>SS 351</td>
<td>History of 20th-Century Europe</td>
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<td>SS 349</td>
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<td>American Foreign Policy</td>
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<td>Urban Archaeology</td>
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<td>SS 360</td>
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<td>SS 365</td>
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<td>SS 355</td>
<td>Global Cities</td>
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<td>SS 380</td>
<td>Social History of Food</td>
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<td>SS 382</td>
<td>Popular Culture</td>
<td>3 credits</td>
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<td>SS 354</td>
<td>New York, 1820–1920: An Urban and Cultural History</td>
<td>3 credits</td>
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<td>SS 374</td>
<td>Anthropology of Ritual</td>
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<td>SS 345</td>
<td>The Raymond G. Brown Seminar</td>
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FACULTY OF HUMANITIES AND SOCIAL SCIENCES

2014–15 COURSE CATALOG

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<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>SS 371</td>
<td>Women and Men: Power and Politics</td>
<td>An introduction to women’s and gender studies, and to feminist theory. Students will examine the ways and the historical basis for construction of gender and the interlocking of gender with other forms of hierarchy, including race, ethnicity, class and sexuality. Readings include classic texts and current scholarship in literature, film, history and social science. 3 credits</td>
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<tr>
<td>SS 372</td>
<td>Global Issues</td>
<td>This course will examine current issues of global significance and their implications for policy and decision-making. Among the trends we will consider are the tensions between resource competition and authority; the emergence of a global economy; the environment and sustainable development; demographic change; and the emergence of new security issues, including societal and environmental stress. 3 credits</td>
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<tr>
<td>SS 373</td>
<td>Modernity and Modernism: Culture and Society in the Weimar Republic</td>
<td>This course explores the turbulent and innovative interwar years 1918-1933 in Weimar Germany, paying particular attention to cultural and social politics. We will study the difficult establishment of the “republic that nobody wanted” in the wake of a lost war, a collapsed empire and a failed revolution; the chaotic period of rebellion and inflation until 1923; the brief “Golden Twenties” of relative stabilization and Neue Sachlichkeit (New Sobriety) with its burst of social welfare initiatives, architectural and engineering innovations and efflorescence of art, music, theater and literature; and finally the crises of economic depression and political polarization that culminated with Adolf Hitler’s appointment as chancellor of Germany in January 1933. 3 credits</td>
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<tr>
<td>SS 374</td>
<td>Contemporary Social Psychology</td>
<td>Utilizing a variety of social psychological perspectives, general issues such as human nature, socialization, attitude formation and change, verbal and non-verbal language, interpersonal behavior and the art of persuasion will be explored with interest in cross-cultural comparisons. The core questions we will explore include: What does it mean to be human? How is the self defined and determined? What impact do social groups, culture and the (built) environment have on the development of the self and on our everyday behavior? 3 credits</td>
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<tr>
<td>SS 375</td>
<td>Time, Travel and Communication in Early Modern Europe</td>
<td>This course is a history of early modern European technology with a strong focus on design technologies and material culture. It will cover the time period extending approximately from the Age of Exploration through the French Revolution (about 1500-1800). We will examine early modern ideas about three critical aspects of modern life: time, communication and travel. (Interpretation of these themes will be broad and may include not only carriages and bridges but also carriage upholstery and passports; not only letters, newspapers and books but also songs and emblems; not only the shift from public to personal time but also calendar reform.) In addition to readings (both primary and secondary) and discussions (in-class and online), students will choose to study three artifacts that are relevant to the themes of time, communication and travel, research them and present their findings to the class. 3 credits</td>
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<tr>
<td>SS 380</td>
<td>Developmental Psychology</td>
<td>The course will follow the unfolding of human development from conception through adolescence by means of an array of analytic perspectives. We will examine and critique cognitive, psychoanalytic, information processing, and psychosocial models of brain/body/mind growth. Reading assignments will be from a textbook on child development as well as primary sources, which will include academic writing, memoir, and fiction. We will also view educational and fictional films, and may also include family video chronicles. 3 credits</td>
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<tr>
<td>SS 381</td>
<td>Game Theory</td>
<td>Since its introduction in 1943 by John von Neumann and Oskar Morgenstern, the general theory of games has been instrumental to our understanding of various social behaviors. With key contributions of such renowned scholars as John Nash, Robert Arrow, Thomas Schelling and John Harsanyi, among other Nobel Laureates, game theory has quickly gained a large following among students of economics, evolutionary biology and even political science. Though at times seemingly abstract, game theory has shown us that it has practical value with applications in firm-level management and strategic decisions making in military campaigns. The course has two dimensions: the first is to explore the theoretical basis of games; the second is to consider the application of these concepts in economics and political science. 3 credits</td>
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<tr>
<td>SS 382</td>
<td>Anthropology and the Other</td>
<td>This course provides an introduction to concepts in social-cultural anthropology. Students will rethink such concepts as culture, race, ethnicity, nationalism, transnationalism, gentrification, power and memory. We will use these concepts to address the questions of human universals and the origins of cultural differences. At the bases of these inquiries will be the question of the “Other.” Who are the “Others” in culture or society? 3 credits</td>
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<tr>
<td>SS 383</td>
<td>Science and Technology in the Modern World (1815 to the Present)</td>
<td>This course will explore the social intellectual and economic relationships of science and technology in the modern West (i.e., after 1815). Using modified case studies to provide “snapshots,” students will learn to recognize changes to such factors as who participates, where work is conducted and the supports (social, familial, emotional) necessary to individual and collective pursuits. 3 credits</td>
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<tr>
<td>SS 384</td>
<td>The Early Modern Atlantic World</td>
<td>This course examines the history of the Atlantic world from the mid-fifteenth century through the end of the eighteenth century. Incorporating the histories of Europe, North America, South America, and Africa, the course will explore social, cultural, economic, and political developments of the early modern era as men and women came together to form the societies in the Americas. Topics will include European-Amerindian relations, European-African relations, the slave trade, gender structures, the development of an Atlantic economy, and the maturation of colonial societies. 3 credits</td>
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<tr>
<td>SS 385</td>
<td>The History of the Family in America</td>
<td>This course explores the changing construction and function of the family across American history. We will examine how women and men, sons and daughters, experienced revolution, war, economic transformation, politics, sexuality, and religion. We will consider how the purposes and experience of family life have changed over time, as well as how the ideologies or ideals about family pressed against the grinding wheel of history to shape events. Our historical actors will include Native Americans, European colonists, rebels and republicans, masters and slaves, freedmen and immigrants, free-love communities, patriarchal polygamists, Victorian lovers, Cold War housewives, Baby Boomers, and our own contemporaries. 3 credits</td>
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<td>SS 386</td>
<td>Comparative Cities: New York/Berlin, 1848-1948</td>
<td>A comparative, team-taught urban history seminar on Berlin and New York from 1848 to 1948. The course examines the differing causes of urban growth and the way it was accommodated in novel forms of urban space, highlighting the differences between a city that became a capital of empire and one given over to commercial and residential development, as well as the very different ways that both cities experienced periods of rebellion and war. 3 credits</td>
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SS 390 The Rise of the Modern City in the European Middle Ages
Explores how early medieval landscapes with castles and small villages became wider communities—the first modern cities. Focuses on the major debates of the Middle Ages: the tensions between country and city life; the role of the church, Scholasticism; the debate between reason and faith; the role of the French cathedral in medieval life; the lay reaction to ecclesiastical control and the rise of communal Italian cities such as Florence, Venice and Siena centered around the civic palace; and the early requirements for city sanitation. We will “visit” (virtually) the first hospital, universities and prototypical housing. Everyday life will be illustrated from the material remains of art and architecture through a cross section of different social environments.
3 credits

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. Stepped 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

SS 392 Darwin and His Times
This course uses the life of Charles Darwin (1809-1882) to examine the nature of scientific practices during the nineteenth century and their changing, often revolutionary, role in contemporary life. We will read closely Darwin’s writings on geology and evolutionary biology, and we will consider interpretations and implications of “Darwinism.” Both readings and films will be assigned.
3 credits

SS 393 American Radicalism
This course will examine cultural radicalism in American thought from the Young Americans of the 1910s and the New York Intellectuals of the 1930s to the Beat poets of the 1950s and the Neo-Conservatives of the 1970s. Through figures such as Randolph Bourne, John Dewey, Meyer Schapiro, Lewis Mumford, C. Wright Mills and Dorothy Day, we will trace the rise and fall of the American avant-garde, the quest for an indigenous theory of culture, the social sources of counterculture, and the shifting meanings of the concepts “mass culture,” “consumer culture,” “kitsch,” and highbrow/middlebrow/lowbrow. Among the questions we will address are: Can one be a political radical and a cultural conservative? A political conservative and a cultural radical?
3 credits

SS 394 Rome
The course focuses on how the city of Rome changes through time and the way its idea of eternity reflects on its culture and urban changes. Monumental Imperial Rome will be compared to the recent results from excavations and research of the poorly preserved archaic and Medieval Rome. Fifteenth-century Rome, with its powerful popes, initiated a radical urban transformation by attracting the best architects and artists for the next 300 years. With the monarchy of the end of the 19th century and then Mussolini, the city undergoes radical changes once again.
3 credits

SS 395 North American Environmental History
This course examines recent historical work that makes claims for the “environment” being the major determinant in the development of the North American continent. We will look at land use in pre-colonial times, the spread of slave-based extensive agriculture in the South, wood lot management in the north, midwestern farming, western mining, the parameters of nineteenth century urban growth as well as the consequences of the arrival of the automobile. We will also look at the growth of the environmental movement over the last two centuries.
3 credits

SS 396 History of Industrial Design
In tracing the history of industrial design from its emergence at the beginning of the Industrial Revolution to the present, this course will not only examine aesthetics (of furniture and the decorative arts, typography, advertising, machinery, toys, etc.) but also the social and political forces that have shaped the many styles. Throughout, we will also demonstrate how movements in industrial design relate to parallel developments in the history of painting, sculpture and architecture.
3 credits

SS 397 Gender Studies
Study of the “first wave” of feminism, including Mary Wollstonecraft and Abigail Adams, through the achievement of suffrage in 1920 and then study of the more radical claims of “second wave” feminists in the 1970s, with Marxist and Freudian analysis. This course will conclude with contemporary post-feminisms” and changing gender relationships.
3 credits

SS 398 Environmentalism in the Urban Context
The recent work of environmental activists and scholars has produced a new urbanism in which the city form and function is intimately connected with natural processes. This rethinking of the city has opened several new possibilities for looking at human-environment interactions. In particular, the everyday environment of the city may be examined as a site for identifying the hidden geographies of raw materials, energy and waste flows. This course looks at three central issues: (1) identification of the material and ecological processes that make possible city form and function possible; (2) interpretation of the city as a constellation of economic institutions and social practices that transform nature over different temporal and spatial scales; and (3) the examination of the environmental and health impacts stemming from a city’s role in production and consumption. Students will work on projects using the principles of ecological design in the redevelopment of urban sites.
3 credits

SS 399 Independent Study
3 credits
History and Theory of Art

While contributing to the required curriculum of students enrolled in the School of Art, courses in the History of Art are also available to students in the other schools.

All HTA courses are normally offered for two credits. In exceptional circumstances, students may petition to take an HTA course for an additional credit. The student must get permission from both the instructor and the dean of Humanities and Social Sciences.

CORE CURRICULUM

HTA 101, 102 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 each semester

ELECTIVES

HTA 209 Medieval Art and Architecture
Investigates the art, architecture and archaeology of medieval Europe from Constantine (fourth century) to approximately 1450, a period when different cultures clashed and mixed together to shape the eclectic Western medieval world that rose from Roman imperial ruins and ideals. This course will follow a chronological sequence, but use recent data from medieval excavations to challenge traditional art historical statements. Early Christian, Byzantine, Barbarian, Islamic, Romanesque and Gothic periods are examined. 2 credits

HTA 210 The Art and Culture of Fifteenth-Century Florence
This course examines the unique historical circumstances and artistic personalities that brought about a new kind of art. Special focus will be placed on the role of the Medici family as patrons. Painters, sculptors and architects to be considered include Masaccio, Fra Angelico, Ghirlandaio, Botticelli, Ghiberti, Donatello, the Pollaiuolo brothers, Brunelleschi and Alberti. Monuments such as Orsanmichele, the Baptistery, the Cathedral and the Medici Palace will be placed in their social context and discussed in detail. 2 credits

HTA 211 The Renaissance in Italy
An investigation of the art produced during the 15th and 16th centuries in Italy, where a revival of classical learning led to an unprecedented artistic flowering. In painting, the course deals with the period from Fra Angelico to Titian; in architecture, from Brunelleschi to Palladio; and in sculpture, from Ghiberti to Michelangelo and Bernovino Cellini. The course will touch on such themes as the classical ideal, town planning, country villas, fresco painting, patronage, the development of perspective, and the rise of the portrait. 2 credits

HTA 220 Japanese Art
A chronological survey of Japanese art from prehistoric times to the 17th century, examining the interaction of the uniquely Japanese aesthetic sensibility with arts and cultural traditions transmitted from the Asian mainland. Although the primary emphasis is on painting and sculpture, attention is also paid to architecture, gardens, pottery, lacquerware and woodblock prints. Museum visits are an integral part of the course. 2 credits

HTA 221 Buddhist Art in Asia
An historical survey of the visual culture of Buddhism in its chronological, geographical, material and conceptual development from its origin in India, following the death of Siddartha in the fifth century B.C.E., through various parts of the world, such as South East Asia, Central Asia, the Himalayan Mountain regions, and East Asia up to contemporary society in and beyond Asia. The class introduces the basic conventions and traditional visual strategies of Buddhist art in various media through focusing on selected examples of representative images, objects and monuments from historical Buddhist art, while investigating Buddhism as both a philosophy and a religion that has been continuously reinterpreted. 2 credits

HTA 222 Asian Painting
A chronological survey of Chinese and Japanese painting and an exploration of the aesthetic and spiritual values that shaped the arts of the brush in the Far East. 2 credits

HTA 231 History of Industrial Design
In tracing the history of industrial design from its emergence at the beginning of the Industrial Revolution to the present, this course will examine not only aesthetics (of furniture and the decorative arts, typography, advertising, machinery, toys, etc.) but also the social and political forces that have shaped the many styles. Throughout, we will also demonstrate how movements in industrial design relate to parallel developments in the history of painting, sculpture, and architecture. 2 credits

HTA 233 History of Drawing
Our class will examine the changing character and purpose of drawings, from prehistory and antiquity through the Italian Renaissance, Northern Europe, impressionism, Van Gogh, Cezanne, Picasso, and others from the modern and post-modern periods. Topics will include formal accounts, connoisseurship (particularly controversies around Michelangelo and Rembrandt’s drawings), technology (camera obscura, camera lucida), figuration and abstraction, and actual practice at a place like Cooper Union today. 2 credits

HTA 240 Issues in Asian Contemporary Art
In this course, students will build a foundation in critical theory revolving around issues of race, nationality, sexuality and gender as they relate to the formation of an artist’s identity, and how that identity in turn is reflected in the artist’s output. Attention will be paid to Asian contemporary artists working outside of their own cultures and to Asian-American artists, in an attempt to analyze the role of the Asian diaspora and its connection to contemporary art production in Asia proper. Special focus will be paid to the contemporary art of India, China, Korea and Japan, although other nations and regions will also be discussed. 2 credits

HTA 261 Special Topics in Nineteenth-Century Art
Recent topics have included Charles Darwin’s writings, the “Darwin effect,” and the relationship between evolutionary theory and modern art, and the history of the bather in European art, with particular attention to the work of Courbet, Manet, Daumier, Cézanne and Seurat. 2 credits

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
HTA 264 Black Artists of the Americas
Studies the influence of African art and culture on black painters and sculptors in North and South America. Symbols, myths, religious rituals and deities will be explicated in terms of the correspondence they develop between distant antiquity and the present, allowing, in some cases, for new creative possibilities. 2 credits

HTA 270 The Art of Greece and Rome
An introduction to the sculpture, painting, and architecture of ancient Greece and Rome with attention to the impact of the classical imagination on the art of succeeding ages. 2 credits

HTA 273 Topics in the History of Photography
Writing by the critics, historians and photographers that have influenced creation and reception of photography throughout its history. Issues include definitions and redefinitions of art, documentary debates and revisionist canons and histories. 2 credits

HTA 274 History of Photography (1839–1965)
A survey of the great artists and their work throughout the history of photography with emphasis on the images that were made. The importance of key images is discussed. This historical period was one of constant technical innovation and the class studies the effect this had on the work of the individual photographers. 2 credits

HTA 275, 276 Twentieth-Century Art History
Considers the flourishing “isms” of the 20th century, as well as historical events, intellectual currents and conflicting aesthetic views, explored in relation to such enduring artists as Picasso, Matisse, Malevich, Kandinsky, Miró, Klee, Dubuffet, Giacometti, Pollock, Smith, Calder and others. 2 credits each semester

HTA 277 Contemporary Art
Survey of the development of contemporary art after Minimalism and Pop Art of the 1960s. Chronological treatment includes canonical texts of critical theory and issues such as genre, multiculturalism and site specificity crucial to the current practice of art. Recent topics: German painting. 2 credits

HTA 282 Public Sculpture in New York City
This course will examine trends that have informed the history of public sculpture in New York City, including commemoration of historical events, artistic and civic education for the masses, natural history in the service of the nation, and the cult of great men and women. We will also examine individual monuments such as Augustus Saint-Gaudens’s Farragut Monument (1880), Frédéric-Auguste Bartholdi’s Statue of Liberty (1886), the sculptural programs of Central Park, Prospect Park, and Greenwood Cemetery, the decorations of Rockefeller Center (including Paul Manship’s 1934 Prometheus and Lee Lawrie’s 1937 Atlas), Isamu Noguchi’s News (1940) and the sculpture garden he created at his Long Island City studio, and Richard Serra’s Tilted Arc (1978). Emphasis will be placed on reading works or art as primary texts; viewing sculpture, in local museums or in situ, will be a key component of the course. 2 credits

HTA 283 The “Genius” of the Baroque
This course examines the genius of European Baroque art as distilled in the work of its greatest exemplars. We will also address the ideology of the counter-reformation church, the emergence of Protestant capitalism and a pluralist, bourgeois society in the north, patronage and social identity, propaganda, religious faith, skepticism, sexual identity and the family, all focused through the position of the artist in society. In no other period were body and spirit, sensual and sublime, so closely intermeshed. Art history resides precisely in the relation between our present interest in these artists and the past conditions in which they worked. 2 credits

HTA 285: Single-Work Seminar
2 credits

HTA 296 History of Printmaking
Explores the history of printmaking and its various processes from the 15th century to the present with an eye to the unique contribution of this graphic art to the history of visual language in both popular and fine art. While major printmakers (e.g., Durer, Rembrandt, Daumier, the Nabis, the German Expressionists, Jasper Johns) will be addressed, attention will also be given to the technical and popular use of prints throughout the centuries. 2 credits

HTA 297 History of Graphic Design
A study of the history of graphic design work arising out of the important cultural, political and social configurations in Europe, Asia and the United States from the time of the industrial revolution to the present day. Points of reference include posters, publications and promotional pieces being drawn from an unusual collection. 2 credits

HTA 298 History of Graphic Design
A study of the history of graphic design work arising out of the important cultural, political and social configurations in Europe, Asia and the United States from the time of the industrial revolution to the present day. Points of reference include posters, publications and promotional pieces being drawn from an unusual collection. 2 credits

HTA 313 Seminar in Art History
A seminar based on a special topic in the study of art history. The seminar may be repeated for credit with the permission of the dean of the Faculty of Humanities and Social Sciences. Recent topics: Picasso. 2 credits

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

HTA 318 Pre-Columbian Art and Architecture in Mesoa...
The 19th century witnessed an explosion of imagery, in part led by the technical developments in commercial printmaking and the advent of photography. This course will survey the major themes of the period, including the changing cityscape, the iconography of peasants and local landscapes, the influence of caricature and the popular press and the development of Japonism. Classes will be based on the hands-on viewing of original prints in the New York Public Library by artists including Eugene Delacroix, Edouard Manet, Charles Meryon, Camille Pissarro, Mary Cassatt and James McNeill Whistler.  

2 credits

HTA 331 The Arts of China  
This course is a chronological survey of the arts of China from the pottery-making and jade-carving cultures of the Neolithic up to contemporary works of art. A brief discussion of historical events as well as background in Chinese philosophy, political systems and religious practices will be presented in order to allow students to recontextualize selected works within their originating culture. The course is designed to provide students with a foundation in visual literacy of China, facilitate written expression and familiarize them with New York City's cultural institutions exhibiting Chinese art.  

2 credits

HTA 333 Islamic Art and Architecture  
See HTA 323

HTA 334 Art and Architecture of Islamic India  
A chronological study from the 16th century to the 19th century of the development of the art and architecture of the Mughals; and an examination of the Arab, Persian, Indian and European influences that shaped that culture.  

2 credits

HTA 335 Art and Architecture of the Ancient Near East  
From the temples of the land of Sumer to the tower of Babylon, this course provides an overview of the civilizations of ancient Mesopotamia (modern-day Iraq) and Iran, as well as surrounding regions, from the Neolithic period to the 1st millennium B.C.E.—some 10,000 years. We will study the architecture and artifacts excavated at major sites in the fertile crescent including Jericho, Ur, Ur, Nineveh and many others. In addition, we will discuss major landmarks in the history of civilization such as the development of agriculture, the beginning of urban settlement, the invention of writing, and the discovery of metallurgy, and their impact on the manufacture of art and artifacts and their iconography.  

2 credits

HTA 336 Site-Specific Art  
This course explores the history of site-specific art, a term that emerged in the 1960s to describe artworks created in response to a place or a set of conditions. The focus will be the role of “site” in minimalism, land-art, post-minimalism, institutional critique, new genre public art, and contemporary participatory and social practices. Each evolution of the term is also a critique of the site’s role in the previous moment: the site in institutional critique complicated by feminist performance work; land-art is problematized by the post-minimalists and institutional-critical artists working primarily in the city. In the 1990s site-specificity also became a way to critique the monumentality of public sculpture that claimed to represent everyone: new-genre public art and community-based work comes out of artists’ struggle to make work that responds to the social fabric of a site and not simply to its physical location. We will read key historical and theoretical texts closely, and student presentations will be a major part of the course. Material is organized thematically and structured around field trips to art installations throughout New York City.  

2 credits

HTA 337 Russian Art and Culture  
The class will survey the history of Russian art, reaching back to its pre-modern origins. It will address Russian arts and culture in their specific political and ideological context(s). Special attention will be paid to examining the interdisciplinary character (art, architecture, design, film and theater) of Constructivism and Suprematism of the early 20th century. The course will also address the impact of the historical (or revolutionary) avant-garde on contemporary art practices. Students will be required to prepare short in-class presentations on Specific modern or contemporary artist, architect, or designer, who used or used the constructivist vocabulary in his or her work, and, as a final project, write a ten page research paper.  

2 credits

HTA 340 The Artist in Renaissance Italy  
This course will focus on artists working in the Italian peninsula between ca 1400 and ca 1600, with the goal of learning how and why they created the paintings, tapestries, sculpture, prints and decorative art that we now think as “Renaissance.” In addition to studying materials, techniques and iconography, we shall consider the important role of patronage, both sacred and secular.  

2 credits

HTA 341 Body Politics in Art Since 1945  
This elective will examine the multiple and dynamic ways in which art since the Second World War has constructed understandings of the body. Over the course of the semester, we will meet a strange and motley assortment of bodies: the diseased body, the heroic body, the queer body, the abject body, the body-as-machine. Not primarily concerned with images of the human figure,—although they will certainly make appearances from time to time,—the course will instead ask, “How does art think the body?”  

2 credits

HTA 400 Single-Artist Seminar  
A course devoted entirely to the life and work of one important artist, selected anew from across the spectrum of world art each time it is offered. The seminar is designed to allow for an in-depth experience in the discipline of art history that extends well beyond what is possible in period survey courses. Recent topics: Leonardo, Rembrandt; Degas.  

2 credits

ID 441 Interdisciplinary Seminar: Shifting Territories  
An interdisciplinary seminar shared by the Faculty of Humanities and Social Sciences and the three schools. Each seminar is taught by a team of faculty representing at least two of the four divisions. The theme of the seminar will be announced in advance.  

3 credits
FACULTY

Administration
William Germano, Dean
Cynthia Hartling, Administrative Associate
Gwen Hyman, Director, Center for Writing
John Lundberg, Associate Director, Center for Writing
Sohnya Sayres, Academic Adviser

Full-Time Faculty

Professors
Dore Ashton
Art History
B.A., University of Wisconsin; M.A., Harvard University; Litt.D., Moore College
William Germano
English Literature
B.A., Columbia University; Ph.D., Indiana University
Anne Griffin
Political Science
B.A., Wellesley College; M.A., New York University
Atina Grossmann
History
B.A., CUNY; Ph.D., Rutgers University
Mary Stieber
Art History
B.F.A., Carnegie Mellon; M.A., University of Pittsburgh; M.A., Ph.D., Princeton University
Brian Swann
Humanities
B.A., M.A., Queens College, Cambridge University; Ph.D., Princeton University
David Wuir
Comparative Literature
B.A., University of North Alabama; M.A., University of Alabama; Ph.D., New York University

Associate Professors
Peter Buckley
History
B.A., Sussex University; M.A., Ph.D., SUNY at Stony Brook
Sohnya Sayres
Humanities
B.A., M.A.H., Ph.D., SUNY at Buffalo

Proportional-Time Faculty

Maren Stange
Professor of Humanities
B.A., Radcliffe College; M.A., Tufts University; Ph.D., Boston University

Visiting Distinguished Professors

Visiting distinguished professors in the Faculty of Humanities and Social Sciences have included:
- Diane Ackerman, André Aciman, Stanley Aronowitz, David Garrow, David Harvey, Richard Howard, Tamar Jacoby, Floyd Lapp, W.S. Merwin, Derek Mahon, Marie Ponsot, Hillard Pouncey, Jim Sleeper and Alan Trachtenberg

Adjunct Faculty

Haitham Abdullah
Instructor in Art History
B.F.A., University of Baghdad; M.A., M.F.A., City College of New York
Albert Appleton
Associate Professor of Social Sciences
B.A., Gonzaga College; J.D., Yale Law School
Marek Bartelik
Associate Professor of Art History
M.S., Columbia University; Ph.D., CUNY Graduate Center
Benjamin Binstock
Assistant Professor of Art History
B.A., M.A., University of California, Berkeley; Ph.D., Columbia University
Gail Buckland
Distinguished Professor in the History of Photography
B.A., University of Rochester
Gerardo del Cerro Santamaria
Associate Professor of Social Sciences
M.A., Ph.D., New School for Social Research; B.A., Ph.D., Universidad Autónoma de Madrid; M.A., Royal Conservatory of Music, Madrid

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B.A., University of Toronto; M.A., M.Phil., Ph.D., Columbia University
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Instructor in Art History
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Jeff Madrick
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