HUMANITIES AND SOCIAL SCIENCES
THE COOPER UNION

COURSE DESCRIPTIONS
SPRING 2027

Core Curriculum

HSS-2 – Texts and Contexts: Old Worlds and New

A study of texts and topics from 1500 to 1800. Sections read common texts and some selections by individual instructors, with emphasis on literary expression and cultural context. Requirements include written analysis and class discussion.

3 credits. Instructor Varies.

HSS-4-A & B – Moby Dick

This section of HSS4 focuses on Melville's Moby Dick (1859), one of the great texts of American literature and American culture. The story of Captain Ahab, Ishmael, and the crew of the Pequod as they hunt for Moby Dick will be the lens for examining the history of whaling alongside questions of ecology and masculinity. It will also be the template for considering big philosophical questions: action, meaning, self, and our relation to the nonhuman. As the capstone of the HSS core sequence, this course provides opportunities to mull, research, and write about questions important to the student, who will choose a focus for the final, long paper. Approximately twenty-five pages of written work distributed across three writing assignments (two short, one long) and a final presentation to the class. This HSS4 section is intense and intensive: we begin with reading Melville's novel over several weeks and launch wider discussions from that point. It's an adventure as much as a course, so come prepared to do the work.

3 credits. Bill Germano.

HSS-4-C – Making by Hand: Theories of the Artisanal Commodity

This course explores the ethics and aesthetics of making by hand in an industrial age. We will examine writing--largely theoretical but also practical--about issues such as fair trade and cultural appropriation, by a range of figures including Donna Haraway, M.K. Gandhi, Karl Marx, Martin Heidegger, Arjun Appadurai and bell hooks.

3 credits. Tara Menon.

HSS-4-D & E – Gender Geographies

This course explores the modern category of gender and the ways that gendered systems of power shape everything from global geopolitics to the intimate spaces of our homes. We will focus on the spatial or geographical aspects of gender, thinking about how particular spaces—such as cities, workplaces, and borderlands—come to be gendered, and how these gendered places shape the people who inhabit them. Alongside geographical concepts, we will engage different theoretical approaches to discuss how gendered power structures have been co-produced with historical processes (including colonial encounters, scientific inquiries, and systems of labor) and how they continue to shape our daily lives. We will also explore how

gender intersects with other axes of difference-- including but not limited to race, religion, class, ethnicity, and nationality. Alongside our conceptual explorations, students will practice ethnographic methods—including fieldwork observations—and produce a 'mini-ethnography' that explores (gendered) power relations in a space or place in NYC.

3 credits. Nina Ebner.

HSS-4-H & I – The People's Institute: Cultural Infrastructures

"Sociology, then, is the Science that seeks the limits of Chance in human conduct."
- W.E.B. Du Bois

The People's Institute is a contemporary cultural studies course centered around mapping the cultural infrastructures and histories of the community in which Cooper Union is situated. It takes its name from The People's Institute at Cooper Union, originally founded in 1897. Work in the Cooper Union archives revealed that the original governance of the institute was directly informed by Cooper Union's charter and survives as the Faculty of Humanities and Social Sciences (HSS). This course codifies a relationship with Henry Street Settlement and is co-taught with Henry Street's Abrons Arts Center director, curator, and scholar Ali Rosa-Salas. The founder of Henry Street Settlement, Lillian Wald, being on the originating board of the People's Institute provides a unique opportunity for reviving a material connection between the Humanities and Social Sciences and creative research in the larger community. During the semester, students will select and work with community partners to help facilitate a discussion for the Lillian Wald Long Table in the Cooper Library and attend sessions at Abrons Arts Center in the Lower East Side. The goal of this course is to represent what is meant - in Cooper Union's charter - by an interdisciplinary, community-oriented education at the intersection of Art, Architecture, and Engineering.

3 credits. Victor Peterson II.

HSS-4-J – Neoliberalism

In the wake of the New Deal's redistribution of wealth, a group of economists returned to "liberal" political economic theories of the eighteenth and nineteenth centuries. The result, depending on who you consult, has been a wave of innovative and effective economic policy or a world in which every human concern has been reduced to a mere transaction, all while inequality has soared. In this section we will examine writing that, alternately, reflects and contests the social and cultural norms that have emerged within this economic paradigm. We will consider neoliberal economics in contexts of class, race, gender, and sexuality, in relationship to contemporary technology, in the arts, and more. And we will consider one of the truly pressing theoretical questions of our time: is the U.S. still predominantly neoliberal?

3 credits. Kit Nicholls.

HSS-4-K – What is a Body?

Each of us inhabits a body, but what is shared about this experience and how do we go about sharing it? Your body may feel like it is something singular, and yet it is entirely dependent upon other materials and other beings to survive. The body as a source of meaning also rests at this same intersection: its meanings are collectively generated and expressed, but what we feel with the body is how it mediates large formations like capitalism or colonialism as intimate, personal experiences. The body is the source of perception–of sensory knowledge, the locus of desire, of pleasure, of pain, and the platform of animation, of life. And of course it is a

site of vulnerability, a means of labor, and a unit of biopolitics. So what is a body? In this course, we will let this question lead us to consider the body as a complex site for negotiating and practicing shared experiences using a number of approaches, disciplines, and analytics.

3 credits. E Barnick.

HSS-4-L – The History of Economic Thought and Economic History

The aim of the course is to read the classics, the Great Economists of the 'modern era', or as economic historian Robert Heilbroner called them, the "Worldly Philosophers." We will begin in the middle of the 18th Century with Francois Quesnay and the Physiocrats, marking one of the earliest examples of using a model to analyze the economic system and recommend policy. Their approach will be compared to that of Adam Smith, David Ricardo, T.R. Malthus, J.S. Mill, and other 'Classical' thinkers. The entire Classical approach is criticized and taken in another direction by Karl Marx and others in the early Marxian tradition, such as Rosa Luxemburg. We will then study the rise of 'marginalism' and read Alfred Marshall and some of the key figures in the modern 'neo-classical' tradition that informs modern mainstream economic theory and neoliberal policy. We close with an assessment of the 'heresies' of John Maynard Keynes and key actors in the 'Keynesian Revolution', such as Joan Robinson, as well as recent advances such as the 'financial instability hypothesis' and 'modern monetary theory'.

3 credits. John Sarich.

HSS-4-M & N – Autobiography as History

This course examines autobiography as a way of understanding and writing history. How do individuals locate their personal experiences within broader historical events and transformations? What can autobiographical accounts reveal about the past that other historical sources cannot? And how do memory, perspective, and the passage of time shape the ways in which people narrate their own lives?

Focusing on the twentieth and twenty-first centuries, we will read autobiographies, memoirs, diaries, letters, oral histories, and other first-person accounts alongside historical scholarship. We will explore how individuals have experienced, interpreted, and participated in larger social, political, and cultural transformations, and how their personal narratives can complicate or challenge established historical accounts. Particular attention will be paid to the relationship between memory and history, the possibilities and limitations of personal narratives as historical evidence, and the ethical questions involved in documenting and representing individual lives.

Students will learn to approach autobiographical narratives as historical sources and conduct independent primary-source research through interviews, archives, and other personal records. Drawing on these methods, they will develop an independent research project using personal narratives to investigate a larger historical question.

3 credits. Ninad Pandit.

Humanities & Social Sciences Electives

HUM-307 – Theatre Collaborative

An examination of theatrical performance-making both theoretical and practical, students will work together to explore approaches to collaborative performance drawing on various modalities, including dance, theater, and performance art. Through in-class exercises and critical readings, the course will explore body-based and time-

based approaches to performance. Throughout the semester, students will collaborate with each other to create group performances that explores to material covered in the course. No previous experience in theater, performance, or dance necessary, but a willingness to engage in the practices will be required.

3 credits. Buck Wanner.

HUM-318 – Creative Nonfiction Writing

Creative nonfiction is a vast category that encompasses everything from the personal essay and memoir to literary journalism and travel writing. This course will provide students with an overview of its various forms while also encouraging more thorough examination of one area of their choosing. At the start of the semester, students will submit a proposal outlining the writing they intend to produce over the course of our 14 weeks together in addition to a list of model texts they will read to inform their own writing. (There will be dedicated time to research these texts and to incorporate feedback on the proposal and reading list.) Students will have many opportunities to share their findings and receive consistent feedback on their writing through workshops and 1-1 meetings. The class will provide students the necessary guidance and structure to help them realize their envisioned projects.

3 credits. Theresa Lin.

HUM-325 – Puppet, Automaton, Robot

They are us, and not us: puppets, automata, and robots are toys or machines that look like us (or parts of us). From antiquity to the present, we have imagined, and then invented, organic and inorganic versions of ourselves, sometimes for entertainment, sometimes to perform essential tasks. This course will draw upon an interdisciplinary range of materials –from philosophy, the history of science, anthropology, and psychoanalysis to literature, popular culture, and art. Instead of separating the "scientific" from the "poetic," this course will introduce and explore ways in which we can think about what we want from our "artificial life," and how the boundaries between the living and the non-living require constant rethinking.

3 credits. Bill Germano.

HUM-358 – Studies in Cinemas: Guest, Stranger, Agitator

This course sketches a history of strangers and infiltrators in cinema: a guest who has overstayed their welcome; a heart transplanted into the body of a new host; a cinephile impersonating his favorite filmmaker; even the Devil himself. Throughout the course, we will: (a) develop film-analytical tools with which to interpret cinematic language and form; (b) situate films in their social and political contexts, as well as attend to the ways in which they were received and discussed by critics, theorists, and historians of cinema; and (c) read and discuss texts in literature, theory, philosophy, sociology, anthropology, and legal and political theory that consider the interpersonal and institutional frameworks that shape and govern the figures of the guest, the stranger, and the agitator.

3 credits. Hicham Awad.

HUM-380 – On Black Revolutions to Reconstruction: 15th to 19th Century

We will consider four monumental events that not only formed our modern conception of North America, its outlying islands, and eventual territories but also shaped global socio-cultural and political infrastructures: Slavery and the underdevelopment of Africa for the overdevelopment of the so called "West"; the Haitian Revolution; the U.S. War for Independence; and the period of reconstruction after the U.S. Civil War. Groundbreaking analyses of the intra/inter-dependence of these events go on to formalize the ground for modern Black studies. These texts include How Europe Underdeveloped Africa by Walter Rodney; The Counter-Revolution of 1776 by Gerald Horne; The Black Jacobins by CLR James; and Black Reconstruction by W.E.B. Du Bois. Surveying these works--with critical analyses of their afterlives by Cherise Burden-Stelly, Ida

B. Wells-Barnet, M. NourbeSe Philip, and others--the stipulation and racialization of class distinctions based on genre/gender determinations of labor, and the formalization of land as property conjoin as a framework to understand the formation of our contemporary state of affairs.

3 credits. Victor Peterson II.

HUM-391 – Philosophy of Ecology

This course explores the development of ecology and its entanglement with philosophical questions about nature and society. How does this "subversive science," as it is sometimes called, challenge human-centered traditions of knowledge and ideas of nature? In our time of planetary crisis, ecology asks us to think about the world in complex and relational ways. We will trace such thinking from Linnaeus and Darwin to the foundational research that helped define ecology as a science, with the rise of plant succession studies, systems ecology, and energetics. Through a range of disciplines, we will consider how ecological concepts can inform critical perspectives on built and cultivated environments; class, race, and gender; and capitalist production, land use, and colonialism. Drawing on traditions of environmental justice, deep ecology, ecofeminism, anthropology of science, and political ecology, we will ask: How does foregrounding the interconnections between things modify our understanding of social and natural categories? What role does imagination play in the methods and representations of science? How might ecology help us rethink economics, design, and infrastructure? How does it shape our commitments to non-human others? What would it mean to live within the regenerative capacity of the Earth?

3 credits. Matthew Bower.

HUM-373D-1 – Culture and Critique: Happiness

TBD.

3 credits. Sohnya Sayres.

HUM-373N-1 – Virgil's Rome

In the opening line of her recent biography of the Roman poet, Virgil, Sarah Ruden speaks of "the tenderness and majesty" of Virgil's poetry (Vergil. The Poet's Life, Yale University Press, 2023). (Ruden is in a position to know, since she has translated the Aeneid herself, and is the first to render the epic in metrical English.) Ruden's formulation perfectly encapsulates the distinctive character and universal appeal of a poetic voice that has, as the cliché goes, been imitated and emulated but never equaled over the many centuries since the poet's death in 19 BCE. For nearly two millennia, Virgil reigned virtually unchallenged as the supreme poet not just of classical antiquity, but of all time, at least in the west. During the Christian era, this "pagan" poet was not just admitted into the fold, he was fervently embraced, on the basis of having predicted the birth of Christ in one of his early works, or so it was believed. He is Dante's guide through Hell and Purgatory in The Divine Comedy. For centuries (yes, centuries!) his works were consulted for advice or predictions of the future in a process called the sortes Vergilianae ("Virgilian lots") [google it]. This seminar explores the poetic output of Publius Vergilius Maro (to use his full Roman name), in the context of the Augustan era in which he lived and wrote.

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 singular era Augustus shaped still resonates in our modern global world. Virgil's poetry continually reflects and refracts the pressing issues of the day,

political, social, and cultural. In a close reading of all three of Virgil's extant works, the Eclogues, the Georgics, and the Aeneid, we shall focus on the historical content in particular, thereby allowing a picture of Augustan Rome to emerge, as seen through the eyes of its greatest poet.

3 credits. Mary Stieber.

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. Feruza Aripova.

SS-334 – Microeconomics

TBD.

3 credits. Loujaina Abdelwahed.

SS-356 – Life's Work

When, why, and where are certain kinds of work not considered real work? To answer this question we will engage with a breadth of conceptual perspectives on work and labor, introducing (feminist) political economy scholarship on social reproduction and texts from geography, sociology and anthropology on labor, place, and space. In this sense, this course is not an exhaustive labor studies survey, but rather a series of introductions to scholarly arguments about the geo-historical formations and socio-spatial relations that undergird what it means to work. This semester, we will also pay particular attention to whose labor 'counts,' focusing on forms of work and workers who are often invisibilized, devalued, and excluded. We will also consider the colonial, hetero-patriarchal, and capitalist continuities that shape the contours of contemporary forms of labor and workplaces, examining the historical separation of 'productive' work from the home and the colony from metropole, alongside the gendered and racialized divisions of labor that are connected to these mutating spatial relations. In addition to classroom discussion, this course will involve conversations with worker organizations and researchers (and potentially site visits) about ongoing fights to change what it means to work (and to revalue and make visible devalued and invisible labor) as well as the contradictions involved in these fights for recognition.

3 credits. Nina Ebner.

SS-382 – Game Theory

This course presents the study of strategic & interactive decision-making processes among rational parties to extract the maximum payoff. Using matrices and simple mathematical formulations, students will be introduced to various models, and in particular, to the prisoner's dilemma, sequential games, and Pareto optimal solutions.

3 credits. Edner Bataille.

SS-318A-1 – Magic, Witchcraft, and Ghosts

The figure of the witch has seen a dramatic resurgence in recent years. From TikTok tutorials on spell work to Etsy practitioners-for-hire, from American Horror Story: Coven to the boom in fantasy novels, pop culture has never been more fascinated with witches and magic. This revival coincides with a broader interest in spirituality, astrology, and mysticism. How did we get here? What are the origins of modern witchcraft beliefs, and why has the witch become such a powerful symbol of resistance and female empowerment?

This course explores the history of magic, witchcraft, and the supernatural from 1500 to 1800, focusing on both beliefs and lived experiences. We will examine the infamous witch trials, cultural anxieties about ghosts, demons, and magic, and the ways supernatural beliefs shaped daily life across Europe and its colonies. Our geographic scope includes France, England, Ireland, Scotland, the Holy Roman Empire, and the French Atlantic world.

Beyond content, the course emphasizes historical methods: how scholars interpret evidence, construct arguments, and recover voices from the past. Students will work closely with primary sources—trial records, pamphlets, treatises, and testimonies—and use them to craft original, argumentative essays that develop both historical knowledge and critical analysis.

3 credits. Chloé Roberts.

SS-318C-1 – 1947/48: Decolonization, Nation Building, and Displacement

This course offers a detailed look at the crucial period of 1947-48, a period marked by the end of World War II and its aftermath, escalating processes of decolonization and nation-building, and the redrawing of global political boundaries through partitions. Focusing on the British partitions of colonial India and the UN plan for the partition of Mandatory Palestine, the course examines how displacement, violence, and war, intersected with projects of sovereignty, national identity, and visions of national belonging. Through comparative historical analysis of interdisciplinary sources including oral history, cinema, and literature, students will critically assess how efforts at new regimes of international law, imperial withdrawal, and partitions shaped enduring geopolitical conflicts in the decolonizing Cold War world.

3 credits. Atina Grossmann & Ninad Pandit.

SS-318N-1 – Histories of Race in Latin(x) America

This course studies the histories, cultural genealogies, and possible connections in the trajectories of race and racialization in the vast geographies of Latin(x) America (Latin America and the US population of Latin American heritage.) Racial hierarchies helped shape asymmetrical power relations in colonial societies and postcolonial states in the Americas. However, racial and ethnic identities also informed forms of indigenous, Black, and anti-colonial resistance. Against a backdrop of discrimination and emancipatory hopes, depictions of race and racial mixing have been prominent in representations of the Latin American identity and in national ideologies of the region's modern states. This course traces continuities and changes in colonial and modern discourses about race from Mesoamerica, the Caribbean, South America, and the U.S. Latinx community. We will discuss such topics as the production of indigeneity, colonial taxonomies for racial mixing, race and gender in post-colonial Latin America, AfroLatinidad, and "Mestizaje" and the Latinx Identity.

3 credits. Emmanuel Velayos Larrabure.

SS-318O-1 – Babylon and the Origins of Knowledge

In 1946 the famed economist John Maynard Keynes declared that Isaac Newton "was the last of the magicians, the last of the Babylonians." We find throughout history, in the writings of Galileo, Jorge Luis Borges, Ibn Khaldun, Herodotus, and the Hebrew Bible, a city of Babylon full of contradiction. At once sinful and reverential, a site of magic and science, rational and irrational, Babylon seemed destined to resound in the historical imagination as the birthplace of knowledge itself. But how does the myth compare to history? How did the Babylonians themselves envisage their own knowledge? And is it reasonable to draw, as Keynes did, a

line that begins with Babylon and ends with Newton? Treating the very idea of "origins" as a question rather than a premise, we will read primary texts against teleological narratives that frame the Babylonian contribution to the history of knowledge as the first point on a straight line leading to the present. This course will take a cross-comparative approach, investigating the history of the ancient city and its continuity in the scientific and literary imagination.

3 credits. Eduardo Escobar.

History and Theory of Art | Core Curriculum

HTA-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.

3 credits. Lex Lancaster, Nathalie Miraval.

History and Theory of Art | Electives

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. Andrew Weinstein.

HTA-271 – The Hellenistic Age

Following the campaigns of Alexander, the Greeks spread across the Middle East as far as Egypt, Central Asia and India, where they encountered many cultures vastly different from their own. The result was the creation of a diverse, multicultural world, connected by shared elements such as the use of the Greek language, but in which every individual region and society was unique. This diversity is especially evident in the art produced in this period, where we see the Greek obsession with human form, preferably nude, mixing with older artistic traditions in Egypt and Mesopotamia that relied on hierarchy and repetition to perform their functions. In Italy the Romans adopted aspects of Greek art as a means of disrupting their rather stodgy political ideology, with mixed results, whereas in India Greek motifs, popular for reasons as yet unknown, were pressed into the service of Buddhism.

We will focus especially on themes of interaction (how do old and new artistic traditions combine?) and identity (what did these combinations mean to the people who made and used them?) as well as on the roles of power and resistance.

2 credits. Kate Minniti.

HTA-305 – Performativity

Performativity is the capacity of speech, utterance, gesture, and language to impact or create the world. In this course, students will explore the relevance of speech acts to social norms and identity, as well as creative forms of self- and collective fashioning and redress. This course moves from debates around the performative—the study of words which do things—to accounts of gender, race, and sexuality which emphasize their constructedness and thus, their alterability. This course also prioritizes performance art as one among many answers to the problem of embodiment and experiment. Together, we will explore key texts and performances within the field of performance studies to address the generative exchange between art and critical theory. Key words or sites include the relationship of speech to deed; discourse to materiality; inscription to violence; and embodiment to history. Students will have the possibility of exploring their own performance practice in a final project.

2 credits. Blanca Ulloa.

HTA-310 – Queer Art and Theory

This course stages conversations between queer theories and contemporary queer art practices. The term "queer" is mobilized to both rework the slur of shame and injury into a term of self-identification and non-normative political positioning, and also as a critical questioning of the norms and categories of sexual identity and practice ("queering"). Queer theory has direct import for the study of contemporary art, as many of its key concepts have been developed in and through the visual, and scholars have taken up issues of gender, sexuality, and sexed embodiment as central to the formation of art historical narratives and their exclusions. In turn, queer artists contribute to queer theory by appropriating and contesting conventional art practices, mediums, and histories in order to visualize and produce alternatives. Rather than presenting a genealogical history of queer art, this course explores key theoretical texts that have shaped contemporary queer art practices, and at the same time, how queer art practices operate as their own theoretical propositions and interventions. This course also focuses on how the political aims of queer art and theory are crucially shaped by intersections of critical race, postcolonial, transgender, class, and crip politics.

2 credits. Lex Lancaster.

HTA-264A-1 & B-1 – Contemporary Artists of the Black Atlantic (1960's-Present)

This course explores the contemporary work of artists of African descent based in Africa, Europe and the Americas from the Black Power Movement in the United States and the Independence era of Africa to the present day. This course will explore how "black Atlantic identities" have shaped and been shaped by visual and material culture, including photography, media, archives, and installation art.

Made possible by a generous gift from the Ting Tsung and Wei Fong Chao Foundation Social Justice Public Programming Fund.

2 credits. Jane'a Johnson.

HTA-313M-1 – Artist Writings

This course is an introduction to artists' writing from the postwar period to today, either as an integral or a

complementary part of their practice. In this course, artists' writings will be discussed in relationship to the visual works. The content is roughly organized chronologically and according to various literary genres: biography, autobiography, homage, interview, poetry, fiction, auto-fiction, as well as opinion or position pieces and theoretical essays. An alphabetic indicative selection of authors discussed in this course includes Vito Acconci, Louise Bourgeois, Theresa Hak Kyung Cha, Liam Gillick, Philip Guston, Lynn Hershman Leeson, Allan Kaprow, Robert Morris, Yoko Ono, Nan June Paik, Lorraine O'Grady, Faith Ringgold, Martha Rosler, Carolee Schneemann, Hito Steyerl, Lucia Vernarelli, as well as a number of artists' Manifesti authored collectively. This selection particularly focuses on representing the significant but often underrepresented field of writings by women artists. As the assigned texts are in English, issues of translation as well as writing in English as a second language will be addressed; students are also encouraged to discuss writings in other languages than English for their assignments. In addition to studying artists' texts, students will produce a significant amount of writing for this course (some of which will happen during class time) as well as be required to work closely with the Center for Writing and Learning.

2 credits. Stéphanie Jeanjean.

HTA-313N-1 – Global Iron Age in the Mediterranean

Following the collapse of the Bronze Age and its networks of international connections, various regions around the Mediterranean basin experienced a period of social, cultural, and political transformations that resulted in a truly globalized environment during the so-called Iron Age (ca. 1100 to 550 BCE). From the Iberian Peninsula to West Asia and Mesopotamia up to Egypt, the Aegean, and Italy, this was an era characterized by the rise and fall of new polities and empires, high connectivity, common trends, and a diversity of regional responses to them.

In this class we will look at material culture (buildings; objects; and written records) in its archaeological context around the whole Mediterranean basin to explore both the global and the local. We will investigate not only how art and architecture are a product of their social, political, and cultural environment, but also how people exercised their agency in an era of sweeping changes, travel, trade, and conflict.

2 credits. Kate Minniti.