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

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and in lectures students learn to study and to respond critically in written and spoken form to a variety of historical documents and secondary texts. 3 credits.

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

HUM 307 Theatre Collaborative. An examination of theater-making both theoretical and practical, students will work together to explore the act of play from the various perspectives of the actor, writer, director, designer, and producer. The class will explore ensemble driven devised theater-making as well as more traditional methodologies in a study of process that will culminate in group projects inspired by the myth of Icarus. Throughout the semester students will be expected to attend several performances and subsequent in-class talkback sessions with guest artists. 3 credits.
HUM 318 Creative Nonfiction Writing. This course will explore the creative possibilities of writing about reality. Students will read and produce many different genres, including the personal essay, cultural criticism, prose poetry, literary journalism, song lyrics, podcasts, even Twitter threads. By the end of this course, students should be able to write comfortably in a variety of forms, and to think critically about how each of those forms describes reality - what it includes and excludes, enables and disables. They should be able to find expressive possibilities in almost any subject, as well as to actively notice the world around them - natural, technological, social, intellectual - and then to articulate the things they notice.

3 credits

Sam Anderson

HUM 324 The Polar Imagination. This course will explore our fascination with the ends of the earth: the Arctic and the Antarctic. What is the history of our engagement with these regions long thought to be uninhabitable? What's important about the search for the Northwest Passage and the landless "North Pole," first in the age of big ice and now in the era of polar melt? At the other end of the globe, what does the vast and forbidding Antarctic continent have to tell us? What are the polar regions to us now, in times of re-escalating political tensions and rising temperatures? To give shape to these questions we will look at literary works inspired by the planet's extreme regions (for example, Mary Shelley, Coleridge, Edgar Allan Poe, Jules Verne and other nineteenth-century authors as well as contemporary writers), histories of famous explorations (for example, Shackleton's voyage to Antarctica), and recent scholarship on climate change and polar history. Along the way we will look at questions of conflict between the technologies of developed nations and indigenous peoples' habits of sustainability; the geopolitics of research stations; art activism; documentary filmmaking; polar tourism; and the fate of polar species in an environment whose climate is rapidly shifting. In short, the course is an advanced introduction -- no prerequisites other than the HSS core sequence -- to an interdisciplinary subject that touches upon history, science, technology, politics, literature, and art.

3 credits

William Germano

HUM 348 Greek Tragedy. An in-depth introduction to Greek tragedy, both as literature and performance. The methodology throughout will be close-reading, using comparative translations, with portions of the texts performed in class. The genre of tragedy will be presented against the background of its historical and cultural context, Athens of the fifth century, BCE. The most significant surviving ancient critical treatise on Greek tragedy, Aristotle's Poetics, will be measured against the authority of surviving works. Some important secondary readings will be assigned, but the emphasis throughout will be on primary source materials.

3 credits

Mary Stieber

HUM 358 Studies in Cinema. This course will provide a critical overview of experimental cinema in America, from the early stirrings of avant-garde activity in the 1920s and the film poets of the postwar period to the '60s underground and minor cinema, moving finally to the varied terrain of the present. Topics will include abstract animation, found footage practices, expanded cinema, the diary film, structural film, and feminist counter cinema, among others. In addition to viewing key works from these traditions, students will also consider the alternative forms of exhibition and distribution through which they have circulated, as well as their relationship to
other genres and modes of production (amateur cinema, ethnography, exploitation film, Hollywood, etc.). A special emphasis in the weekly readings will be placed on writings by filmmakers, illustrating the vital links between theory and practice which hold these histories of radical moviemaking together. 3 credits. Thomas Beard

HUM 374 Issues in Contemporary Culture: Artificial Intelligence and Ethics. All the texts and films that we will discussing in this course recognize both the exciting and troubling aspects that come as computers evolve into replacements for human judgement, and with robotics, human actions. Finding a guide to good judgement and right action has always been understood as the purview of a humane ethics. But, “what now?” when we have to consider ethics in the light of being subsumed by our own creation? We will be reading such works as Nick Bostrom’s Superintelligence; Max Tegmark’s Life 3.0 Being Human in an Age of Artificial Intelligence, and others. We will weave basic concepts from the history of ethics throughout our discussion. And since Cultural Studies invites us to explore topics through media representations, we will do so. 3 credits. Sohnya Sayres

SOCIAL SCIENCES (3 Credits)
SS 304 Economic Growth and Innovation. Economic growth is the oldest sub-discipline in economics. It is technically the core of economic policy because growth makes people better off in the long run. Economic growth is closely related to various other sub-disciplines, such as economic demography, human capital, productivity and technological advances, macroeconomic policy, and public policy. In addition, studying economic growth calls for a survey of both economic and general. This may, therefore, be one of the most interdisciplinary courses you will take, where you get to see how economics interacts with other social sciences. In this course, emphasis will be placed on theoretical development, issue discussion, and policy formulation. In the first half of the course, we will go over the development of growth theory starting from Adam Smith's capital accumulation to Romer's endogenous growth theory. We will explore how modern growth theory relates to human capital accumulation and innovation. We will hold comparisons between developed and developing countries and try to think why fast-growing economies might end up stagnating. In the second half of the course, we will look at case studies in an attempt to link the theoretical models to countries’ experiences. This part of the course will mostly be led by students, based on their research and in-class presentations. Those with existing knowledge of Macroeconomics will be especially suited to this course. Student self-study groups will be established for the review of algebraic equations and basic concepts of macroeconomics to make sure everyone is on the same page. 3 credits Loujainia Abdelwahed

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

John Sarich

SS 334 B Microeconomics. This course introduces students to the concepts and tools of microeconomics, which serve as the foundation for further economics courses. Microeconomics is a subfield of economics that studies how individuals and firms make decisions, and how these decisions determine the allocation of resources in a market. Topics that we will discuss in the course include how markets operate and the forces that affect the markets, welfare economics, theories of the firm behavior, and various market structures (competition, monopoly, monopolistic competition, and oligopoly). As we progress through the course, we will think about answers to policy-relevant questions, such as: should governments subsidize essential goods? does price change of cocoa affect the demand for coffee? When should a firm make the decision to quit the market? How should restaurants set their prices? 3 credits.

Loujaina Abdelwahed

SS 345 The Ray Brown Seminar: In Search of a “Real” New York: An ethnographic take on New York City and contemporary urbanism. How can we capture in writing and research the lived experience of many New Yorkers whose lives are often unrecorded by commercial and literary culture? This course will introduce students to the theoretical and applied framework of ethnographic research using New York City as its subject. In addition to reading texts that will model ethnographic approaches, students will critically engage the modern history of the city, alongside the contemporary nature of urban change that contextualizes daily life. The course will consider the cultural, political and economic landscape of New York City to understand broader themes or concepts. It will address topics like: gentrification; homelessness; transportation or the differences in living between the five boroughs. In each class student will identify and analyze specific elements of inquiry used to conduct an ethnographic study such as: interviews, participant observation, direct observation, key informants, culture, artifacts, fieldwork, reciprocity, function and systems thinking. Course activities and assignments are designed to give students first hand knowledge of carrying out a condensed ethnographic study and to develop collaborative work skills, field methods, critical analysis and writing. Students
will visit two locations for a field-based study: public spaces (ex. Bryant Park, Union Station or Columbus Circle) and a public institution (ex. Mid-Manhattan Library at 42nd Street, Schomburg Center for Research in Black Culture or El Museo del Barrio). 3 credits. Anthony Johnson

**SS 350 Colonial Cities of the Indian Ocean.** One tide of history—forgotten by us, living only in books by Europeans that I was yet to read—had brought us here. We had lived our lives in our way, done what we had to do, worshipped God and obeyed his commandments. Now—another tide of history was coming to wash us away. — V. S. Naipaul, *A Bend in the River* (1979)

This year, *Colonial Cities* will focus on coastal cities in the Indian Ocean region: cities in East Africa, South Asia and South East Asia. The course will examine three major “waves” of urbanization and historical change that swept the region and were characterized by the continuous movement—forced or voluntary—of people: The first wave was in the early-modern period, fueled by a long history of trade between these regions under the aegis of Arab imperialism and colonial rule that was funded by the Arab slave trade and led to the rise of cities like Zanzibar and Mombasa with their mix of African, Arab, European and South Asian cultures. The second wave was in the mid- and late-nineteenth century, led by European imperialism and colonial rule that introduced factories and industrial capitalism and led to the birth or transformation of cities like Bombay (Mumbai), Singapore and Batavia (Jakarta). Underlying this second colonization was an economy powered by indentured servitude that emerged in the wake of the limited abolition of slavery in Europe. The third wave was the transition of these colonial cities out of colonial rule and into some form of postcolonial existence in the 1950s and 1960s, as these cities became the trading and political capitals of new nations struggling to compete in the post-war world order. Focusing on colonial cities that engendered the birth of industrialization, urbanization and culture production as well as the political movements that ended colonial rule, we will learn about the people that colonial rule displaced, “modern” work practices, experiments in urban planning, new ideas of political resistance and the artistic expressions of discontent that originated in these cities. In doing so, we will highlight the prominent role of colonial cities in shaping modern cosmopolitan life as well as the lasting legacies of colonial rule. 3 credits Ninad Pandit

**SS 354 New York, 1820-1920: An Urban and Cultural History.** A presentation of two "maps" to the city. The first is a history of the built environment, focusing on the changing systems of transportation, the development of building forms and the way the city's population and functions have been distributed in that space. The second historical map is made up from people's imaginative responses to those changes, especially as seen in literature and visual iconography. Among the areas singled out for special examination are the Bowery and the Lower East Side, Central Park and the "downtown" of amusement and vice, wherever it happened to be at the time. 3 credits Peter Buckley

**SS361 Urban Archaeology.** New York City will serve as our model for exploring how the history of urban land use is illuminated through archaeology, and what archaeological excavation in an urban context entails. In class lectures and field trips, we will look at the geography and physical history of the city as preserved both in documents and in the archaeological remains of sites
and artifacts characteristic of its successive culture periods from the prehistoric era to the early 20th century. 3 credits  

**SS 369 Cognitive Psychology: Conversations on consciousness and attention.** Consciousness is often called the main mystery in cognitive science. At the same time conscious experience seems to be trivial, we don't see changes in our awareness until we make a mistake in a simple cognitive task or someone tells us that we missed something salient. Consciousness studies is a multidisciplinary field in science that includes approaches and methods from neuroscience and physics, philosophy and anthropology, artificial intelligence and linguistics. We will try to learn more about the contribution of all these sciences, all aimed at answering one question: "What does it mean to have consciousness?" Some representative questions we will be discussing are: What is the function of consciousness? How intelligent is the unconscious? What is the relationship between consciousness and attention? Can a machine ever be conscious? Is consciousness fundamental in the universe (as Eastern philosophies argue) or did it emerge as matter became ever more complex (as Western science insists)? Is there a stream of consciousness or is this just an illusion? What could happen if we didn't have consciousness? The course brings together modern and historical ideas to give a perspective on how the problem of consciousness could be addressed. Each topic presents a question that we will try to answer, each topic includes reading part, demonstration of effects and experiments and a small written review task. 3 credits.  

**Maria Kuvaldina**

**ART HISTORY (2 Credits)**

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

**Chamberlain, Jeanjean, Ojo-Ajayi**

**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  

**Michelle Hobart**
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 240 Asian Contemporary Art: Chinese Art. Over the past three decades, modern and contemporary art scenes have spanned the globe from the western world to China and thus had a great impact on Chinese art. A greater number of Chinese artists have emerged and addressed in their work the issues of modernity contemporaneity in China in terms of political tensions, cultural conflicts, globalization, changing social and family conditions, as well as gender issues within their own cultural context. Topics of the course will cover political Pop, installation art, New Literati Paintings, experimental ink paintings, conceptual art, performance art and feminist art. We will attempt to investigate the phenomena of social-political transition in contemporary China as the background of its contemporary art, the impact of western ideas on the Chinese contemporary art world and their various interpretations, as well as the struggle to maintain tradition and cultural identity. Meanwhile, we have to take into account the disparate historical development and political background of different locations in the contemporary Chinese world, namely Mainland China, Hong Kong, Taiwan and also touch upon areas of diaspora Chinese artists. Against this background we will reflect on the subtle variations in the representation of images concerning art and visual culture in different sites of Chineseness. This course will be composed of slide lectures, films, possible museum/gallery visits and talks by visiting artists. 2 credits.  Fu-Chia-Wen Lien

HTA 297 History of Printmaking: 20th Century Printmaking. This course will examine key moments and trends in American printmaking over the long twentieth century (roughly 1880s to the present). Students will develop an understanding of the major artists, workshops, stylistic changes, and technical innovations that have shaped modern and contemporary printmaking in the United States. Readings will include some primary sources as well as a selection of secondary materials. Throughout the semester, we will visit galleries and museum print rooms in the city to look at prints in person. The course culminates with students’ final projects which are based on a print chosen at the IFPDA Print Fair. 2 credits. Christina Weyl

HTA 299 Ceramics Within and Beyond Categories. Ceramics, or fired clay, in its intrinsically multifaceted and global nature, resists a straightforward categorization, such as “crafts.” It signifies a medium-defined genre of visual art, that of material culture as well as socio-political practices which have been prized around the world throughout human history. Due to the absence of a core mega-narrative and central theories, investigating ceramics across the globe can be flexible and exploratory, dealing with various identities and cross culturally-connected and disconnected diverse lineages within its world history. This course will experiment with one scenario of the world history of the medium by unpacking ceramics as thing (material, technologies and objects), value (symbols, identities, aesthetics and concepts) and ritual (display, performance, community and daily life) through time and space. The class will proceed
in two parts: reviewing selected historical episodes telling stories of contacts and exchanges; and introducing some major critical discourses and issues over the multivalent status of ceramics in relation to modern/contemporary art and society. As a point of entry to history, our global, chronological mapping will start with East Asia, one of the hubs of world ceramic cultures, examining its prehistoric and later enshrinement of the medium, and moving through the Ages of Exploration, Empires and colonial/postcolonial periods in Europe, Africa, Middle East. We will then return to a Asia in contact and conflict with 20th and 21st century Euro-America, where some artists/designers exploring ceramics’ new potential as a distinctive material/medium have emerged as cultural celebrities. 2 credits. Yasuko Tsuchikane

HTA 313 Q Seminar: Modernism, Colonialism, Internationalism. This course situates modernist painting within a global context. We will begin by considering how the major artistic tendencies of the first half of the twentieth century, among them cubism, abstraction, concretism, realism, and surrealism, developed amidst the circulation of peoples, objects, and concepts under colonialism. Then, we will trace how these tendencies developed differently in Europe, Latin America, Africa, Asia, and the United States, connecting the work of individual painters to the larger themes of the postwar era: the aftermaths of Auschwitz and Hiroshima; the decolonization of the global south; the formation of international institutions; the spread of commercial culture; and the ideological divisions of the Cold War. 2 credits. Colby Chamberlain

HTA 313 R Seminar: Pigment and the Imagination: Colonies and Color in Early Modern Art. This 2-credit art history seminar examines the bond between paint, power, and place from the Renaissance to the Rococo. Re-framing canonical and de-centered works from the Early Modern period, this art history seminar explores the connections between European capitals and their colonies as manifest in visual art. Lectures and discussions will be structured around close readings of works of art at the Metropolitan Museum of Art, the Frick Collection, and the Brooklyn Museum, while readings will explore different inquiries and methodologies in approaching this subject. Private tours, gallery and museum visits, and lively discussion will be offered and invited throughout the semester. 2 credits. Theodore Barrow

HTA 313 S Seminar: When North Is South: Latin American Art Today. This course will consider the history of modern and contemporary art in “Latin America.” Informed by postcolonial discourses, the course will examine the complex cultural specificities dissolved by the umbrella category of Latin American art. We will use a comparative framework to evaluate selected constellations in art from Mexico, Central America, and South America. The classes will be organized around 3 conceptual nodes. The first will focus on the often turbulent exchanges between Anglo America and Latin America, probing different artistic responses to the double legacy of colonialism and modernism in the 1920s and 1930s. The second will track distinctions between radical art practices in Latin America from the 1960s through the 1980s and neo-avant-garde centers in Europe and North America. The third will consider the global turn in contemporary art, connecting recent artistic responses to the crises ushered by globalization. 2 credits. Melanie Marino
HTA 313 T Seminar: Contemporary Photography in the African Diaspora since 1980. This course examines the work of artists of African descent based in the United States and Britain from the 1980s to the early 21st Century to explore similarities and differences in the assertion of UK and US based African Diasporic identities in the photographic work of these artists as well as to examine "Black Atlantic" photographic practices. Students will explore the assertion of contemporary Black British/ African American/ African diasporic identities referenced in the photographic work of Black British photographers that includes but are not limited to Joy Gregory, Yinka Shonibare, Rotimi Fani–Kayode, Faisal Abdu’ Allah, and African American photographers Carrie Mae Weems, Renee Cox, Albert Chong, and Latoya Ruby Frazier. The reference to Black British and African American identities in the photographic work of non-black photographers such as Robert Mapplethorpe will also be examined. 2 credits. Rose Oluronke Ojo-Ajayi

HTA 335 Art and Architecture of the Ancient Near East. Though often called “the Cradle of Western Civilization,” ancient Mesopotamia is nevertheless often strange to the uninitiated. Nestled between the Tigris and Euphrates rivers in modern-day Iraq, cultural traditions were born there that affected the Middle East—from Turkey in the north to Arabia in the south; from Egypt in the west to Iran in the east—and echoed across 10,000 years of human history. This course will introduce students to those traditions—writing, kingship, agriculture, trade, religion, and urbanism, from the earliest villages through the empires of the First Millennium—and explore, in Mesopotamian art and architecture, their significance and persistence into the modern day. 2 credits. Paul Zimmerman