

**FACULTY OF HUMANITIES AND SOCIAL SCIENCES  
SPRING 2022– COURSE DESCRIPTIONS**

**HSS2 (A-N) Texts and Contexts: Old Worlds and New (Core course, 3 credits).**

**This course is offered in multiple sections.** A study of texts and topics from 1500 to 1800, with emphasis on literary expression and cultural contexts. Contextual topics include the formation of modern states, exploration, encounter with the new world, the crisis 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.

**HSS4 (A-N) The Modern Context: Figures and Topics (Core course, 3 credits).** A study of important figures or topics from the modern period whose influence extends into contemporary culture. Requirements include individual research and writing projects, offered in multiple sections:

**HSS4 A The Arab Spring.** The series of violent and non-violent protests unfolding in the Arab World – in Tunisia, Egypt, Libya, Yemen, Syria and Bahrain -- starting in December, 2010 and continuing to this day were a catalyst for rich and varied cultural productions from the region. Through explorations of memoirs, documentaries, protest songs, graffiti art, vlogs, Tweets, and with a theoretical grounding, together, in this course, we will analyze what happened. We will consider the terms “revolution”, “disorder”, and “resistance” as verbs, rather than nouns. That is, what is revolving in a revolution? What is being put into order? What and who is being resisted and through what linguistic, cultural and aesthetic modes? *3 credits. Nada Ayad*

**HSS4 B Radicals and Liberals in Political Economy.** This course will consist of a careful reading of Marx’s *Capital, Volume I: A Critical Analysis of Capitalist Production*. Marx’s economic theory emerged out of the industrial revolution and built upon the profound systemic social analyses of Hegel, the French Physiocratic School, Adam Smith, David Ricardo, and the Classical school. It also expresses itself in much of modern day thinking on the dynamics of capitalist systems. The primary purpose of the course will be to assess Marx’s claim that “...it is the ultimate aim of this work, to lay bare the economic law of motion of modern society...” (*Volume 1, Preface to the First German Edition*). Issues addressed include: the nature of markets, exchange, and money; the source of profit; the process of industrialization and nature of the labor process; business cycles and economic crises; the process of employment generation and persistent unemployment; and the continuing tension between non-capitalist and capitalist spheres of social life. *3 credits. John Sarich*

**HSS4 C The Unconscious.** Modernity is a world-historical mode of life that encompasses such structures as capitalism, (post-)colonialism, individualism, and urbanization. From within this confluence of social structures, Freud “discovered” the unconscious in his major work *The Interpretation of Dreams* (1899), positing that there is a realm of the human mind that is elusive and unknowable to our conscious selves, and that much of our desires, feelings, and actions derive from this realm of the mind. In this course, we will begin with Freud but move far

beyond him to explore how the idea of the unconscious comes to be essential to a specifically modern understanding of the human, structuring our conceptions of the self and of society. Over the course of the semester, we will track how the unconscious became part of our basic understandings and assumptions about memory, time, action, creative production, and the self. Finally, we will consider how the unconscious itself contains an immanent critique of modernity, a critique of its own conditions of possibility. *3 credits. Ricardo Rivera*

**HSS4 D Frantz Fanon.** This section of HSS4 focuses on one of the most significant philosophers of revolution of the 20th century, Frantz Fanon. Born in the Caribbean, educated in France, and a freedom fighter in Algeria, he became a seminal theorist of revolution for people across the world. Fanon brought his medical training as a psychiatrist to his descriptions of colonialism's effects on individuals and on societies. As he decried the violence and destruction of colonialism, he saw the challenge of both fighting it and building new societies of the future. This semester we will situate our readings of Fanon's revolutionary visions in the histories of decolonization, the Cold War, and think about the legacies of his work and his moment for the possibilities of revolution today. *3 credits. Elisabeth Fink*

**HSS4 E Obscenity Trials and Narrative Transgressions.** In the British court case *Regina v. Hicklin* (1868), 'obscenity' was defined as "the tendency...to deprave and corrupt those whose minds are open to such immoral influences." The US Comstock Act (1873) declared obscene any "publication by advocates for feminism, free love, and birth control." *Miller v. California* (1973) established that any work that possesses "serious literary, artistic, political or scientific value" cannot be charged as obscene. Historically, obscenity laws were frequently in contention with modernist writers who transgressed those limits to explore new forms of subjectivity, different states of mind, and wage social or governmental critique. While obscenity laws domestically worked to stop the distribution of particular titles, governments turned internationally to disseminate 'obscene' literature as a way to destabilize social mores and disrupt daily life. In this section of HSS4, we will consider the ways narrative transgressions and/or narrative experiments might push against institutional structures. We will explore how language, form and content may register as a threat to power, as well as the shifting criteria for registering something as 'obscene.' We will read 'obscene' and experimental literature from writers such as James Joyce, Allen Ginsberg, Amiri Baraka, Layla Balabakki, Georges Perec, Clarice Lispector, M. NourbeSe Philip, Renee Gladman and Don Mee Choi, among others, as well as examine court documents from cases in which literature is on trial. Students will be encouraged to pursue research projects that develop interpretations of texts, explore the political possibility of experimental form(s), analyze court cases and censorship laws, among other possibilities. *3 credits. Avra Spector*

**HSS4 F Julia Kristeva.** Julia Kristeva (1941-) is known as a semiotician, philosopher, psychoanalyst, and novelist. Her work on subjectivity, the self, the body, and language has greatly influenced contemporary critical thought. Born in Bulgaria, Kristeva moved to Paris in 1966 where she quickly enmeshed herself in Paris' intellectual circles. She worked closely with Roland Barthes, Lucien Goldmann, and Émile Benveniste, and was an active member of the avant-garde literary journal *Tel Quel* (1960-1982). Among Kristeva's major contributions to

thought are the distinction between two elements of signification--the semiotic and the symbolic--the production of desire and language, and her sense of the subject as "in process" and "on trial." In this course, we will read excerpts from her theoretical work including *Revolution in Poetic Language* (1974), *Powers of Horror: An Essay on Abjection* (1980), and *The Sense and Non-Sense of Revolt* (1996), among others, as well as explore the ways in which Kristeva presents her theoretical ideas in novels such as *The Samurai: A Novel* (1990) and *Murder at Byzantium* (2004). Students will be encouraged to pursue research projects that examine a contemporary issue through the lens of Kristeva's work; critically engage one of her arguments; explore her influence on contemporary thinkers; or pursue other applications of her thought.

*3 credits. Avra Spector*

**HSS4 G The Archive and the City.** This section offers students the opportunity to engage with the resources of The Cooper Union Archives in an exploration of the history of the institution and the city in which it lies. From its beginnings, The Cooper Union has been a civic institution as well as a college and has attracted archival material that documents the history of many social groups and institutions: from the records of The People's Institute to those of the New York Electrical Society, the speech of Chief Red Cloud to that of Ai Wei-Wei. Students will handle documents dating back to the 1860s, materials richly intertwined with individuals and events in the wider world, and conduct in-depth investigations into their choice of topics and archival material. This section of HSS4 follows on from an initiative of Professor Craig Steven Wilder and archivist Nora Murphy of MIT which formed the basis of the 2021 Cooper Union symposium "Slavery and Abolition: Formative Moments of the American University in the Northeast."

*3 credits. Peter Buckley, Mary Mann*

**HSS4 H Modern Political Terrorism.** The word "terrorism" tends to carry with it normative assumptions about what terror looks like, who its targets are, how terror networks are organized, and who, exactly, The Terrorist is. These assumptions, moreover, work to the benefit of terror cells, which depend on sensational and reductive media coverage for the dissemination of fear and paranoia as part of their overall tactical approach. The misnomer of the "lone wolf" gunman, for example, has for decades distracted counterterrorism experts from the reality of a vast and transnational white supremacist terror network which has increasingly relied on internet communications for the dissemination of its ideology and tactical manuals. Moreover, the events of September 11th, 2001, and the subsequent "war on terror" has skewed public perception towards a racialized understanding of terror. Far-left terror is rarely thought of (except in Germany, where "terror" often exclusively evokes memories of post-1968 left-wing radicalism), meanwhile the role of women in terror groups is poorly understood and often sensationalized. This course aims to explore modern political terrorism in its many forms, identifying a range of domestic and international terror groups from the 20th and 21st centuries while troubling the popular discourses that have occurred in response to terror. We will look at numerous acts of organized political violence perpetrated by terrorist networks, cells, and "lone" actors, covering a transnational range of terror movements from across the political spectrum including the KKK and the white power movement (in the US and globally); the Irish Republican Army; far-left terror groups such as the Red Army Faction (West Germany) and the Weather Underground (the US); European neo-Nazi networks like the National Socialist

Underground (Germany); US-based survivalist and separatist groups; and Islamic extremism/Jihad. Students will give group presentations and produce research papers of considerable length on a relevant topic of their choosing. *3 credits. Esther Adaire*

**HSS4 I Sigmund Freud.** This section of HSS4 will introduce the significant figure of Sigmund Freud, founder of psychoanalysis and—in a well-worn but problematic phrase—the “discoverer” of the unconscious. Reading theoretical and technical texts alongside case studies, we will trace a path from the heart of the everyday (dreams, jokes, slips of the tongue) through a vast maze of intermediate phenomena (trauma, neurosis, infantile sexuality) to the far edge of experience (psychosis, the prehistory of humankind, the origin and end of religions). As we become fluent in the language of psychoanalysis, we will also start to interrogate its complicities (with, for example, the discourse of colonialism) and to situate it historically (questions of science and secularization; the position of the Jewish intellectual in fin-de-siècle Vienna) *3 credits. Alexander Verdolini*

**HSS4 J Modern Islamic Thought.** This course explores developments in Islamic thought from the late nineteenth century to the present day. Through a close study of key texts in this tradition, we will investigate how Islam has remained a vital source of principles and praxis for a diverse array of thinkers and movements in the modern era. Readings have been selected with the aim of offering not a comprehensive survey but a suggestive overview of the geographical and ideological breadth of modern and contemporary Islamic thought. Among the thinkers we will engage with together are Ali Suavi, Muhammad Abduh, Sayyid Qutb, Malcolm X, Ali Shariati, and Amina Wadud. As a research seminar, the course aims to equip students to explore the world of modern Islamic thought on their own, and to produce an in-depth study of a thinker of their own choosing, combining the close reading of a text with research on the historical context of its production, immediate reception, and broader impact. Students will receive regular guidance on research methods in the humanities, including techniques for generating informed and illuminating readings of political, theological, and philosophical texts and for synthesizing scholarly perspectives to offer original insights into their subjects. Throughout the course, students will benefit from opportunities to present work in progress and exchange feedback and ideas with peers, and in the final weeks of the course will share their research in a symposium. *3 credits. Madeleine Elfenbein*

**HSS4 K Modern Drama.** This section of HSS4 aims to show the vitality and types of modern drama, chronologically, from its roots in Ibsen, “the father of modern drama”, who expanded its possibilities (“Ghosts”), to Chekhov, whose Moscow Arts Theater created a new “realism” (“The Cherry Orchard”), onto Strindberg’s expressionist chamber plays (“The Ghost Sonata”), Jarry’s dadaist “Ubu Roi”, Beckett’s Theater of the Absurd “Waiting for Godot” and Synge’s miniature “Riders to the Sea”. If time permits we could include other important playwrights such as Pirandello, Brecht, Tennessee Williams and Eugene O’Neill. While the emphasis will be on a careful study of the play itself, which we will read at home and in class before oral reports and discussion, we will also address such topics as the meaning of Modernism, and deal with Symbolism, Realism, Expressionism and Surrealism, for example. Attempting to see the plays in

their time, we will also look at the Moscow Arts Theater and Dublin's Abbey Theater.

*3 credits. Brian Swann*

**HSS4 L The Refugee: *Transnational History, Global Present*.** Our topic is the historical experience of flight, displacement, and forced migration in the twentieth and twenty first century. Starting with the global population "transfers" and refugee crises produced by the first World War and its aftermath, we trace the development of a "refugee problem" and "refugee nation" during World War II, the Holocaust and the postwar "DP" (displaced persons) era in Europe. We will then focus on the continuing refugee crises resulting from partition decisions in South Asia and the Middle East and the genocides of the post-1945 period, and, finally, we will pay particular attention to the present mass displacements, often described as "the greatest refugee crisis since World War II" which now so powerfully affects local, national, and global politics. Our "figure" is the "Refugee," women, men, and children, embedded in a web of transnational family, ethnic and religious, and institutional contexts whom we seek to understand via multiple sources. Your task is to gain perspective on the general topic in historical terms and to delve deeply into the particular case you choose to examine in a research project.

*3 credits. Atina Grossmann*

**HSS4 M Keywords of Modernity.** In his landmark study *Keywords: A Vocabulary of Culture and Society*, first published 46 years ago, Raymond Williams demonstrated how "important social and historical processes occur *within* language." In other words, language doesn't merely reflect our reality; it is a space where we debate and shape that reality. In this course, we will explore several approaches to studying how words relate to things before studying several clusters of keywords in areas like the arts, economics, gender and sexuality, race, identity and belonging, ecology, and technology. In doing so, we will track crucial movements and changes in the vocabulary that has brought us to this moment and that will have a part in determining our futures.

*3 credits. Kit Nicholls*

**HSS4 N Metamorphosis.** This HSS4 writing-intensive course will explore the universe of Franz Kafka's "Metamorphosis." In the first part of the course, we will closely read the novella, drawing parallels with Kafka's multilayered identity. We will inquire into the physical, psychological, philosophical, biological, and aesthetic aspects of a metamorphosis. By situating the text within the history of German-Czech-Jewish Prague, we will delve into the crisscrossing cultural narratives and linguistic contexts that inspired the novella. We will analyze Kafka's relationship with Modernism, German Expressionism, existentialism, capitalism, Judaism, as well as the unsettling political landscape in Europe at the time. In the second part of the course, we will focus on the enduring legacy of the "Metamorphosis." In particular, we will take a look at various literary, visual, musical, legal, and philosophical interpretations of the novella. Throughout the course, we will investigate the concept of "the Kafkaesque," as well as a broad sweep of topics ranging from trauma to social isolation, from family to religion, from intersectional identity to minority literature, from capitalism to genocide. I will ask you to produce a research paper and give an oral presentation on a relevant topic of your choosing.

*3 credits. Dina Odnopozova*

## **HUMANITIES (3 credits)**

**HUM 308 Creative Writing.** Starting with exercises and word games, e.g. “Exquisite Corpse”, then moving to e.g. “Ekphrasis” (writing about art), Collage, Metrics, Sudden/Flash Fiction, short plays, and so on. Students develop their own interests, talents, and voice. As well as writing, students are expected to read widely and attend a reading. Grade is based on class performance and portfolio of work. *3 credits. Brian Swann*

**HUM 323 The Poem Itself.** The emphasis will be on close reading. From this detailed reading, questions will naturally arise about the nature of poetry itself: What distinguishes it from other verbal forms, how does it “work”, what and how does a poem “mean” (“a poem should not mean but be”), what is “difficulty,” what is “ambiguity”, what is structure, and, vitally, what is metaphor? And what do we think of Philip Larkin’s famous phrase, “One doesn’t study poets! You read them, and think: ‘That’s marvelous, how is it done, could I do it? And that’s how you learn’.” The common text is THE NORTON ANTHOLOGY OF MODERN POETRY, 2nd. edition, ed. Ellmann and O’Clair. I much prefer this, but if it is not available, then obtain the much larger and more expensive, THE NORTON ANTHOLOGY OF MODERN AND CONTEMPORARY POETRY, vol. 1, “Modern Poetry”, and vol. 2, “Contemporary Poetry”, both ed. Ramazani, Ellmann and O’Clair. *3 credits. Brian Swann*

**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 356 Issues in Contemporary Literature.** Study of literary topics including genres, themes, sensibilities and critical approaches. The focus of this course will change in individual semesters. *3 credits. Sohnya Sayres*

**HUM 363 Caribbean Literatures and Societies.** The Caribbean region is known for lush landscapes, pristine beaches, and iconic bits of culture such as reggae, Rastafarianism, salsa, calypso, and carnival. The beauty of these islands belies serious political and social issues of which visitors are generally unaware. However, the history and cultural practices of the region paint a different picture. In this course, we will examine how the earliest institutionalized and intertwined forms of violence and economics—including genocide of the indigenous population, slavery, the rise of the plantocracy, and the impact of globalization on the economies of the region—and their attendant/resultant forms of cultural production continue to shape present Caribbean life. We will examine the various systems of colonial and imperial power, past and ongoing, and their lasting impact in

various ways across the region. Finally, we will consider the idea of the Caribbean as a haven for tourists that depends upon a sanitized representation of the region's history of institutionalized violence and exploitation. We shall conduct our investigations through film, literature, history, sociology, and theory.

*3 credits. Tara Menon*

**HUM 373 Seminar: Philosophy of Infrastructure.** Buried underground, concealed behind walls, there and not there: infrastructure is overlooked, made invisible, and yet everywhere it continuously defines both the material basis and cultural scripting of modern life. This course explores infrastructure as a way of seeing and framing philosophical questions about the city, climate, and ecology. Looking at texts and media across disciplines, our approach will investigate the theory, aesthetics, and ontology of various networked, infrastructural processes and their metabolic flows and feedstocks across the globe, including water, fossil fuels and petrochemicals, transit, waste, and digital communications and data. We will ask: What is infrastructure and what is its place in our cultural imagination? What kinds of values and norms are embodied in infrastructural design and technologies? Can infrastructure be just or unjust? How does infrastructure both constrain and open possibilities for decarbonization and alternative ways of living together? What happens when it breaks down?

*3 credits. Matthew Bower*

**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. William Germano*

### **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, macro-economic policy, and public policy. In addition, studying economic growth calls for a survey of both economic and general.

Emphasis will be placed on theoretical development, issue discussion, and policy formulation. 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. Loujaina Abdelwahed*

**SS 308 Public Policy in Contemporary America.** This course covers 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. Loujaina Abdelwahed/Anne Griffin*

**SS 334 Microeconomics.** This course introduces students to fundamental economic theories and explains how Microeconomics impacts various aspects of our career and personal life. In particular, this course focuses on supply and demand theory to present the causes and consequences of, scarcity, externalities, inequality, taxes, production costs, perfect competition, monopolies, and globalization which affect our domestic and world economy. We will use critical thinking, ethics, and social responsibility to broaden our understanding of the impact of businesses' and policymakers' decisions. We will also integrate technology to increase our understanding and analysis of economic events.  
*3 credits. Edner (Billy) Bataille*

**SS 347 A Macroeconomics.** Macroeconomics is the study of fluctuations in aggregate output, employment and inflation. We begin by examining the nature and meaning of economic development, the theory of national income accounting and measures of human development. We then proceed to study the history of U.S. macroeconomic performance, with emphasis on the current crisis and its international dimensions. We then turn to competing theories on what drives macroeconomic activity in a capitalist economy. Topics covered include: Theories of economic growth, business cycle models, labor market dynamics, financial markets, foreign exchange rates and the impacts of monetary and fiscal policy on the trajectory of the system.  
*3 credits. John Sarich*

**SS 351 20th Century History: "What we are talking about when we talk about Fascism".** This is a transnational history course that seeks to sharpen our thinking about definitions and resonances of fascism; it examines the past and asks how such investigation might help us to act in the present when we confront situations that seem to be, or are quickly termed, "fascist." Using theoretical and historical sources, we will study the European origins of fascism beginning with the dramatic upheavals of World War I and the interwar years through World War II, the Holocaust, and its aftermath, and then turn our attention to the development of a new global authoritarian populism and right-wing nationalist xenophobic leaders and regimes in the 21st century. We will examine historical roots and current appeal as well as efforts at resistance, in a variety of contexts from Britain, Western and Eastern Europe to Russia, India, the Middle East, and East Asia. All of our work will require close analysis of entangled categories and experiences of race, class, nation, and gender and reference to "current events" in the United States as well as globally.  
*3 credits. Atina Grossmann*

**SS 361 Urban Archeology.** New York City will serve as our model for exploring how the history of urban land use is illuminated through archaeology, and what archaeological excavation in an urban context entails. In class lectures and field trips, we will look at the geography and physical history of the city as preserved both in documents and in the

archaeological remains of sites and artifacts characteristic of its successive culture periods from the prehistoric era to the early 20th century. *3 credits. Mitra Panahipour*

**SS 362 The History of Poverty.** In 1948, the newly-formed World Bank declared anyone with a per capita annual income below \$100 as “poor,” and as if by fiat, over three-quarters of humanity became “impoverished” in an instant. But poverty has existed for centuries. The reason this declaration was remarkable was because this was the first time a global “minimum standard” for wealth had been established, which inevitably ranked nations on a scale ranging from less to more developed. This global problem of poverty called for new and innovative global solutions and was the moment of the birth of “International Development”—the idea that “developed” nations ought to have a vested interest in the reduction of global poverty and in the economic development of other nations. The reality of this global project, however, has been markedly different from this promise. International Development, supercharged by the Cold War, became a weapon for toppling regimes, making covert war, and cornering new markets. It propped up military dictatorships in Asia, Africa and Latin America, armed religious extremists in Central Asia and the Middle East, created oligarchies, and compelled poor, often newly independent nations, to exploit their natural resources in order to benefit private global firms. Using readings drawn from history, economics, political science and development studies, this elective course looks at the history of the modern period when humanity has tried to fix the problem of poverty, to understand what has worked and what hasn’t, and why. *3 credits. Ninad Pandit*

**SS 374 Contemporary Social Psychology.** 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. Gail Satler*

## **ART HISTORY (2 credits)**

**HTA 102 A-D: Modern to Contemporary: An Introduction to Art History** This is the second of a two-semester sequence intended to introduce students to the history and development of modern art. As students’ progress through HTA101 and 102 they will be able to identify and critically evaluate significant works, figures, and movements in the history of art in the modern period; describe the main social and political contexts for the changes in art over the last two hundred years; and engage with relevant theoretical issues in the history of art and visual culture. HTA102, the second half of the sequence, offers a thematic overview of various figures and movements within 20<sup>th</sup> and 21<sup>st</sup> Century Art. It explores topics related to Cubism, Dada, Surrealism, Abstract Expressionism, Pop, Fluxus, Minimalism, Conceptual Art, Institutional Critique, Post-Modernism, and associated theoretical ideas. The course will involve museum visits. Grading will be based on classroom discussion and participation, museum reports, essays, and exams. *2 credits. Raffaele Bedarida, James Colby Chamberlain, Stephanie Jeanjean*

**HTA 213 Oral Art History.** The spoken word has always been a crucial component of both artistic practice and transmission of memory about artists and art objects. Because of its nature, however, orality tends to be overlooked in art historical accounts. During the second half of the twentieth century and the beginning of the new millennium, artists have explored speech more and more systematically by turning to artists talks, pedagogy, participatory art as a major component of their work. Concurrently, art critics and historians have focused their attention to the non-written communication not only methodologically by utilizing interviews and other forms of conversations, but also historically by reconsidering the importance of orality and its erasure for our understanding of the past. *2 credits. Raffaele Bedarida*

**HTA 217 Episodes in American Documentary Photography.** This course highlights twenty major documentary photography projects—many of which were published contemporaneously as photo books—produced over the course of sixty years (1932-1992) in the United States. All of the projects address—to a greater or lesser degree—what it means to be American, a question that has become increasingly embattled in recent years. By examining the development and evolution of documentary photography in twentieth century America, we will consider why the genre has been so appealing and productive for photographers, how documenting the American experience has shaped said experience, and whom the documentary mode has favored and/or maligned. We will look at important historical moments and movements (the rise of progressive politics in the thirties, feminism, the Civil Rights movement, and counterculture movements) as well as important stylistic/methodological trends like New Journalism, New Documentary, and New Topographics. Students will be encouraged to understand the documentary mode historically, aesthetically, technically, and theoretically through a combination of in-class discussion and outside projects. *2 credits. Melanie Marino*

**HTA 264 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 probe the assertion of “Black Atlantic identities” and will include photography, installation art, as well as internet-based work.

*2 credits. Rose Oluronke Ojo-Ajayi*

**HTA 265 Money in Antiquity.** In this course we shall investigate the ancient world through one of its most fundamental institutions: money. We will learn about different types of ancient money, including coinage, bullion, grain and credit, the various coins used by the Greeks and Romans (as well as other groups, such as ancient Mesopotamians, Persians, Indians and Jews), and about the different methods used to study them. The seminar takes an interdisciplinary approach to major topics in the history of money, including the origins of coinage, monetization, imitations and forgeries, debasement, trade, and the politics of issuing coins. We shall think about economics and social history, as well as the role played by coins in archaeology, and the complex ethical (and legal) issues surrounding the modern practice of coin collecting. *2 credits. Henry Colburn*

**HTA 275 Twentieth-Century Art History: American Art.** This course investigates the art historical category of “American art” in its iterations throughout the 20<sup>th</sup> century. We consider how that category has interacted with modernism, as the reigning “-ism” of 20<sup>th</sup> century art history, and we also examine how “American art” deploys the notion of the American in relation to global cross-cultural currents and the presence of immigrants within the United States. Both of these explorations require unpacking how different approaches to studying, exhibiting, and promoting American art have tangled with the fact of a nation founded on racial slavery; thus, tracing how the discipline of art history has helped articulate antiblackness in the U.S. is central to the course. In the later part of the course, we consider how the emergence of identarian monikers such as African American and Asian American impacted art history and the broader arts field from the 1950s onward. Students will gain knowledge about the major historical events of the 20<sup>th</sup> century, the varied artistic practices that have been gathered under the name of American art, and a range of critical approaches to studying those histories and art practices. In-class discussion will focus on connecting close looking and visual analysis to historical contextualization. Writing and research assignments will enable students to explore their own interests within the topic area. *2 credits. Mia Kang*

**HTA 298 History of Graphic Design.** A study of important avant-garde and graphic design movements starting with the Industrial Revolution through the 20th century including: Futurism, Dada, Constructivism, De Stijl, the influence of the Bauhaus and the New Typography, the rise of the modern movement in America, pre and post-war design in Switzerland and Italy, the International Typographic Style, the New York School, corporate identity, postmodernism and more. We’ll examine the evolving design styles and the role of the pioneer designer in society, with an emphasis on notable works, subjects and themes; and their cultural, political and social connections. Course includes slide lectures, readings, discussions, looking at original materials (posters, advertisements, booklets, etc.), individual research assignments and written essays. *2 credits. Greg D’Onofrio*

**HTA 300 Single-Artist Seminar: Felix Gonzalez-Torres.** The Cuban-born American artist, Felix Gonzalez-Torres (1957-1996) is a foundational figure of the global contemporary art world. His variable format works, participatory collections, texts-based installations, and public projects prompted the rise of relational esthetics and alternative economics, and redefined rituals of spectatorship and the practice of political art. This course provides a close reading of Gonzalez-Torres’s multifaceted practice and its cultural and socio-political contexts, and examines the work’s critical reception and exhibition history to address the question he asked in 1996— “how is one supposed to keep any hope alive, the romantic impetus of wishing for a better place for as many people as possible, the desire for justice, the desire for meaning, and history?” *2 credits. Agnes Berecz*

**HTA 313 U Seminar: Color, Race, and Art.** Why do we use color to talk about race, and what role has art played in the construction of the racialized subject? This seminar explores color and

race in art, from the Renaissance to the present, focusing primarily on Europe and the Americas. This course has two central aims. The first is to understand why color has operated as the primary vehicle for categorizing racial difference, without an engagement with color's complex, dynamic, and ambiguous history in the field of art. The second and equally important aim is to place the issue of race at the center of art historical discourses on color. Key theoretical texts we will consider include W.E.B. Du Bois's notion of "double consciousness," the negritude movement and the opposition voiced by Frantz Fanon in *Black Skin, White Masks*. We will read about the Renaissance debates on *colore* vs. *disegno*. How did these European art theories take on different meanings in colonial Latin America, particularly in the context of *mestizaje* and acculturation? How did Newton's *Opticks* (1704), a treatise that argued that color was not a material property, change the way artists used hues, especially pigments used to paint flesh? Beyond painting, we will look at the ways in which marble and porcelain, artistic materials fetishized for their whiteness, mobilized the slave trade in the eighteenth century. We will study Anne Chen's notion of a "melancholy of race" alongside the use of black and white photography in the nineteenth century by abolitionists documenting the truths of slavery, as well as the ambiguous reception of color photography in the 20<sup>th</sup> century. 2 credits. Iris Moon

**HTA 328 Dada and Surrealism.** Since their appearance early in the 20th century, Dada and Surrealism have had a profound and lasting influence on the arts. This course explores the art and ideas of these two movements within the social, political, intellectual and art historical context of the years 1914–1947. *2 credits. Andrew Weinstein*

**HTA 335 Art and Architecture of the Ancient Near East: Persia from Prehistory to the Sasanian Empire.** This class is an introduction to the art and archaeology of ancient Persia. The Iranian plateau produced a series of powerful kingdoms and empires that dominated the Near East and surrounding areas and created a cultural legacy that persists to the present day. Yet it is best known from accounts and texts written by its enemies, including the Assyrians, Greeks, Romans and Arabs. In this class we shall explore ancient Persia on its own terms through direct engagement with the material culture produced by the people living there over a period of several millennia, from prehistory to the fall of the Sasanian Empire. In doing so we shall address such topics as identity, migration and imperialism through the study of reliefs, seals, coins, architecture, pottery and statuary. We shall also consider how ancient Greek and modern European views of Persia have affected our understanding of its art and history. This course is designed for students without prior experience in ancient art or archaeology.

*2 credits. Henry Colburn*