

INTERDISCIPLINARY SEMINARS (IDSEM-UG)

IDSEM-UG 800 The Politics of Cult & the Culture of Politics: Interdisciplinary Perspectives (4 Credits)

Typically offered occasionally

One of the hallmarks of our contemporary commonsense is that everything we do in our everyday life is political—the food we eat, the music we listen to, the clothes we wear, the poetry we read. Yet, we also continue to view certain people (i.e. elected officials, street protestors) and certain practices (ie voting and throwing rocks at police) as properly the domain of politics. Further still, dominant western conceptions of politics assert that only certain kinds of cultures can produce democracy, for example one that is “modern,” “westernized” and “secular.” Each of these assertions assume a relationship between something called “culture” and something called “politics”—fundamental concepts within a range of disciplines and theories that seek to understand how societies reproduce and are transformed. This interdisciplinary seminar will examine the following questions: What is culture and how has it been defined in different texts and disciplines? What is politics and how has it been defined in a range of texts and disciplines? How and why have scholars and activists sought to put the cultural and the political in some dynamic relationship to each other? The seminar will not only include a range of texts across disciplines but will enact an interdisciplinary perspective by having three instructors from a range of disciplines (anthropology, political theory, and literary studies).

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1042 Digital Revolution: History of Media III (4 Credits)

Typically offered occasionally

We are in the midst of a revolution. Computers permeate nearly every aspect of our life, yet we understand relatively little about how they work, their historical development, and their impact on our thought and actions. As with previous technological and communications revolutions like the rise of print and the ascendancy of the image, computing is transforming our economic and political landscape, bringing with it new possibilities as well as new problems. In this course, we explore this ever-changing and rapidly expanding terrain, paying special attention to how computers and the Internet are transforming how we experience and understand identity and community, control and liberation, simulation and authenticity, creation and collaboration, and the practice of politics. Authors whose works we read may include Donna Haraway, Jean Baudrillard, Jorge Luis Borges, Yochai Benkler, Nicholas Carr, the Critical Art Ensemble, Galileo, Lawrence Lessig, Sherry Turkle, Lewis Mumford, Plato, the RAND Corporation, and Ellen Ullman.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1043 The Image: History of Mass Media II (4 Credits)

Typically offered occasionally

In 1859 Oliver Wendell Holmes wrote of the new science and art of photography: “Every conceivable object of Nature and Art will soon scale off its surface for us. Men will hunt all curious, beautiful, grand objects, as they hunt the cattle in South America, for their skins and leave the carcasses as of little worth.” We now live in the world that Holmes could then only glimpse. In this course we will study the relationship between skin and carcass, surface and reality, through the history of oil painting, light, photography, films, and television. We will pay special attention to issues of representation, presentation, spectacle and celebrity. Texts may include works by Susan Sontag, John Berger, Sally Stein, Jacques Rancière, Daniel Boorstin, Wolfgang Schivelbush, Joshua Gamson, Oliver Wendell Holmes, Liz Ewen, Charles Baudelaire, Elizabeth Cohen, Lewis Hine, and Guy Debord as well as period films and television programs.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1055 Struggle for The Word: History of Media I (4 Credits)

Typically offered occasionally

The history of the media is the history of struggle, a battle waged over words and images: who produces them, who has access to them, whose interests are served by them, and how they are interpreted. Media power has traditionally been the province of elites, from Church and State to multinational communication conglomerates. But this is only one side of the story, for everyday people have also fought for their right to speak and be spoken to. Media has moved from the elite to the masses, in the process becoming “democratized”...but also often commodified. Beginning with the printed word, and moving from the Bible through political pamphlet and popular song, the commercial penny press and immigrant newspapers, and ending with the web, this course will use the history of the printed word to explore enduring questions of power and culture. Texts will range from the Korean Sutra of the Great Incantations to the forced confessions of a barely literate sixteenth-century European miller; from Thomas Paine and Thomas Jefferson to Frederick Douglass; and from the literature and essays of James Joyce, Virginia Woolf, and Ursula Le Guin to the historical and contemporary appeals of marketers and advertisers.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1059 Disease and Civilization (4 Credits)*Typically offered occasionally*

This course explores the cultural, social, scientific, and political dimensions of epidemic disease through an examination of selected episodes from plagues in antiquity to AIDS, Ebola, influenza, malaria, and, of course, Covid-19 in our time. We approach the problem of understanding the role of disease in human history from two different, but interrelated, perspectives: an ecological/evolutionary perspective, making use of a combination of environmental, biological, and cultural factors to help explain the origin and spread of epidemics, and a cultural/social history perspective, emphasizing the interaction of cultural values, religious beliefs, scientific knowledge, medical practice, economics, and politics in shaping perceptions of the nature, causes, cures, and significance of various diseases. Topics include disease and health in the ancient world, the origins and consequences of the Black Death, cholera in 19th century New York, influenza 1918, disease and imperialism, the origins of AIDS, and a global history of malaria. Readings range from Thucydides and the Hippocratic writings to Boccaccio, Defoe, and Orwell, including, where possible, nonwestern sources, along with a wide variety of recent works that discuss the historical, social, and biological aspects of epidemic disease in different cultural and geographical settings.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1061 Literary Forms and The Craft of Criticism (4 Credits)***Typically offered occasionally*

This seminar focuses on the study of literature and literary criticism. Through close reading of a range of literary forms, including short stories, novels, plays, and narrative essays, we identify the conventions, continuities, and innovations that characterize genres (including blurred genres and hybrid texts) and that invite various strategies of reading. In addition to the formal analysis of each work, we will consider theoretical approaches to literature—for example, new historicism, postcolonial studies, feminist and gender analysis, and psychoanalytic criticism—that draw on questions and concepts from other disciplines. Attention will be given to the transaction between the reader and the text. The aims of the course are to encourage students to make meaning of literary works in varied contexts and to hone their skills in written interpretation. Authors may include Poe, Melville, Chekhov, Hawthorne, Bellow, Beckett, Baldwin, Woolf, Morrison, Conrad, Gordimer, Achebe, Kincaid, Borges, and Erdrich.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1067 The Self and the Political: Plato to the Present (4 Credits)***Typically offered occasionally*

What defines the “self”? Is it possible to “know thyself”? Or is the self something opaque, unknowable, secret, or in the parlance of psychoanalysis, the effect of unconscious drives? Is selfhood an internal experience or does that very experience come from outside, from others? Is the self primarily autonomous, or the consequence of social and political forces? How do definitions of gender and/or race come into play when we define ourselves or others? What, then, are the possibilities and limitations of “self-fashioning” – in what ways are we free to (re)invent ourselves? – in what ways are we limited? These questions are important not only in terms of self-understanding, but also because the answers have political implications. In this course, we will thus consider how different authors imagine both the self and its relation to the political. We will begin by reading classic definitions of the self: Plato, Seneca, Montaigne. We will then turn to modern theorists of the self: Rousseau, Nietzsche, Freud, Foucault, and contemporary theorists.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1071 Sound and Sense (4 Credits)**

In this course we study the correspondence between the world of sound and the world of words. While the analogy between poetry and music reaches back to the origins of poetry, in the late nineteenth and twentieth centuries poets, philosophers, writers of fiction, and composers breathed new life into the relationship between these arts. We look back to some early philosophical writings on the relations between poetry and music, and then examine how symbolist and modernist thinkers considered these arts. Our inquiry will concentrate on why there was such a rebirth of interest on the part of philosophers, poets, writers, and musicians in the expressive possibilities born of the intermingling of these art forms. Readings may include Plato’s Phaedrus, Aristotle’s On the Art of Poetry and On Music, poems of Mallarmé, Valéry, Langston Hughes, Stevens, as well as Forster’s A Room with a View and Stravinsky’s The Poetics of Music.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1072 Poets in Protest: Footsteps to Hip Hop (4 Credits)***Typically offered occasionally*

This seminar examines the tradition of poetic protest in the African Diaspora. From the Harlem Renaissance and Négritude to the Black Liberation Movement of the ‘60s and today’s Hip-Hop/Rap explosion, poets, lyricists and rap/hip-hop artists have sought to reclaim and reshape images of themselves and their communal experiences. Through comparative and critical analysis of historical works, songs, and poetry, we come to a deeper understanding of the common thematic and aesthetic approaches of these movements as they continue to alter the discourse on race and liberation. Texts may include Michael Richardson, ed., Refusal of the Shadow: Surrealism and the Caribbean; David L. Lewis, ed., The Portable Harlem Renaissance Reader; films such as Euzhan Palcy’s Sugar Cane Alley and Tony Silver and Henry Chalfant’s Style Wars; and samples from Langston Hughes, Amiri Baraka, KRS-One, Nas, and Tupac Shakur, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1093 The Enlightenment and Its Legacy (4 Credits)***Typically offered occasionally*

The Enlightenment, the 18-century cultural and intellectual movement in the West, has had a lasting influence on our present values and political thought. Reason, freedom, skepticism, critical thought, progress – and even democracy – are values and commitments we have inherited from this era. In order to specify the thought of this period (as well as debates and disagreements), we will first read various authors of the Enlightenment, including Montesquieu, Rousseau, Kant, and Wollstonecraft. In the second part of the course we will turn to the legacy of the Enlightenment. We will consider the doubts and critiques that have arisen. For example, Nietzsche and Freud (and psychoanalysis) have questioned the primacy of reason in both individual and collective action; Adorno and Foucault have questioned the ethics of political rationalism; and recent feminists have noted the paradoxes of the Enlightenment’s rather narrow and implicitly gendered view of equality and citizenship. Do such criticisms alter our view of the basic tenets of Enlightenment thought? Or, on the contrary, might we read them as continuing the “spirit of critique” inaugurated by the thought of the 18th century?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1097 Inventing Modernity I: The Struggle for Selfhood and the Rise of the Novel (4 Credits)

This class will survey canonical European novels and ask why prose fiction became, arguably, the characteristic literary form of Western modernity. That period in Europe was marked by a steady stream of cultural innovations, scientific discoveries, and political revolutions. What work did the novel do, and how did it change to keep up with those ever-changing times? With its emphasis on the particular over the universal, the real over the ideal, the novel must surely have been useful to Europeans trying to understand and improve their time, their communities, their historical moment, their relationship to nature and religion. But if the novel was therefore a kind of modern epic, its protagonist was usually an individual, not a representative hero, and its most compelling action scenes often took place, not on battlefields or in courts, but within the mind of the protagonist. Accordingly, while this class will consider each novel in relation to its immediate social and political context, connection to contemporary philosophy, and particular contribution to the aesthetics of the form, we will consider the tendency within the most highly-praised novels to provide highly charged narratives of internal thought processes rather than action based on resolved ideas. When and why did how we think and feel become more exciting, more aesthetically satisfying, than what we think and feel? Readings will probably include: Daniel Defoe, *Moll Flanders*; Goethe, *The Sorrows of Young Werther*; Jane Austen, *Pride and Prejudice*; Gustave Flaubert, *Madame Bovary*; Fyodor Dostoyevsky, *Notes from Underground*; Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1103 Pride and Power: Renaissance Revolutions (4 Credits)

Typically offered occasionally

The Renaissance in Europe remains one of the most creative, prolific, and dramatic eras in human history. It was a period in which tumultuous events—such as the bubonic plague, the Protestant Reformation, revolutions in science, political transformation and intrigue—were accompanied by an unprecedented explosion in the arts, with the work of Dante, Michelangelo, Shakespeare, and many female writers such as Christine de Pizan, Gaspara Stampa and Veronica Franca. This course examines the politics, literature, philosophy, visual arts, and music of this period, as well as the social behavior of manners, morality, and the role of the Other, such as women and Jews. We will explore the new ideas about existence, the self, and humankind fostered by humanism, philosophy, and the arts. Readings may include Christine de Pizan's *The Treasure of the City of Ladies*, Machiavelli's *The Prince*, Castiglione's *The Courtier*, Shakespeare's plays, and the work of the Italian female poet, Gaspara Stampa.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1113 The Spirit of The Comic & The Spirit of The Age (4 Credits)

Comedy, no less than tragedy, yields insights into the great questions of an age. This course examines the ways the comic, from the ancient world to modern times, reflects attitudes about love, marriage, religion, power, and war. In addition to the philosophical writings of Meredith, Freud, and Hegel, readings may include Aristophanes' *Clouds* and *Lysistrata*, Plautus's *Pot of Gold*, Petronius' *Satyricon*, Boccaccio's *Decameron*, Shakespeare's *Much Ado About Nothing*, Congreve's *The Way of the World*, and Beckett's *Endgame*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1116 Fate + Free Will in The Epic Tradition (4 Credits)

Typically offered occasionally

The role of the gods in human affairs inevitably raises the question of fate and free will. The epics, from the ancient world to the Renaissance, frequently reflect and define this debate. This course examines how the epics of Homer, Vergil, Dante and Milton not only mirror the philosophical and theological perceptions of the period, but sometimes forecast future debates on the issue. Readings may include the Epic of Gilgamesh, *Iliad* or *Odyssey*, *Aeneid*, and *Divine Comedy*, as well as selections from Plato's Protagoras or Aristotle's *Ethics*, Cicero's *De Fato*, Boethius's *Consolation of Philosophy*, and Fromm's *Escape From Freedom*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1119 Democracy and Authority in Modern Political Thought (4 Credits)

Typically offered occasionally

A specifically "modern" politics seems to mean overthrowing the authority of god, church, and tradition—in the name of establishing freedom. In turn, "self-determination" in its personal and political senses seems to mean an ongoing "democratic experiment" that questions the authority of all cultural codes and social practices. Canonical political theorists from Rousseau to Marx gave modernity this democratic meaning against traditional forms of authority, deference, ascribed identity, and exclusion. But significant figures in "modern political thought" have also questioned this romance of emancipation in profound ways. Some theorists explored how democratic forms in Europe were entwined with slavery and colonization as specifically modern forms of authority. Some theorists showed how self-determination among the enfranchised actually produced mass conformity and political docility, while other theorists focused on the difficulties of anti-colonial revolution. If modern politics was animated by a narrative promising movement from domination to emancipation, a significant chorus of modern political theorists questioned it. In political, cultural, and psychological terms, in metropolitan and colonial scenes, and through a variety of genres, they disclosed new forms of subjection, while re-imagining the meaning and conditions of human freedom. Readings include: Tocqueville, *Democracy in America*; Nietzsche, *The Birth of Tragedy, Beyond Good & Evil*, and *The Genealogy of Morals*; Kafka, "The Penal Colony;" Dostoevsky, "The Grand Inquisitor;" Fanon, *Wretched of the Earth*; Arendt, *The Human Condition*; Freud, *Moses & Monotheism*; Jessica Benjamin, *The Bonds of Love*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1122 Discourses of Love: Antiquity to the Renaissance (4 Credits)

Typically offered occasionally

This course explores the impulse to define, understand, contain, praise, analyze, lament, restrain, and express love. Through a study of philosophy, poetry, drama, religion, art, and music we will endeavor to discourse on the meaning of this profound emotion. However, in order to understand the place of love within the lives of humans in the west, we need to look at love in its historic, cultural, social, and political contexts from Sappho and Plato to Shakespeare, while also considering non-Western influences. We want to consider Love's multiple roles with regard to desire, seduction, betrothal, marriage, manners, morals, political power, and the pursuit of wisdom, as well as its role in class, gender, and race. Possible readings could include Plato's *Symposium*, the poetry of Sappho, the stories of Marie de France, selections from Dante, the Italian comic play, *The Deceived*, as well as plays of Shakespeare.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1124 Travel Narratives (2 Credits)*Typically offered occasionally*

This course examines several nineteenth- and twentieth-century travel narratives in an exploration of the experience of travel and the many questions it raises about social identity and cultural difference, the traveler's search for adventure and "authenticity," the relationship between tourism and colonialism, and the pervasive use of travel metaphors in the discourse of postmodernism. Readings will include a variety of nonfiction travel books, such as Flaubert in Egypt, Orwell's *Down and Out in Paris and London*, Chatwin's *Songlines*, Theroux's *The Old Patagonian Express*, Phillips' *The European Tribe*, and Jamaica Kincaid's *A Small Place*, as well as scholarly articles about the genre of travel narrative and the sociology of travel.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1128 Bodily Fictions (4 Credits)***Typically offered occasionally*

Freud once famously announced that femininity is a riddle and the female body is a problem. Some years later, feminist philosopher Simone de Beauvoir insisted that the problem is not the female body as such but rather the fictions we produce about the body. In this course, we will focus simultaneously upon two kinds of bodily fictions: Works of literary fiction with the body as their subject; and the various social fictions and cultural representations of the body that are to be found in a wide range of scientific, sociological, and critical texts. Some of the key questions that will structure our work include: How has our understanding of male and female bodies been shaped over time? What does it mean to explore the body as a historical rather than a biological object? How do we define deviant bodies and which bodies get to count as normal? How does our understanding of the opposition between Nature and Culture structure our beliefs about gender and the body? Authors may include: Sigmund Freud, Franz Kafka, Susan Bordo, Luce Irigaray, Michel Foucault, Margaret Atwood, Audre Lorde, and Joan Brumberg.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1135 The Medieval Mind (4 Credits)***Typically offered occasionally*

The cultural legacy of the Middle Ages continues to challenge and enchant us: its soaring architecture, its large philosophical and theological questions, its magnificent art, literature, and music. This course explores the genius of the medieval mind and its transcendent vision of life. A major focus of the course will be a study of the Realist-Nominalist controversy spurred by Aquinas and Ockham and its effect on writers such as Chaucer and Dante, as well as on the painting, music, and architecture of the period. Readings may include selections from Dante's *Inferno*, Aquinas' *Summa Theologica*, Chaucer's *Canterbury Tales*, and the writings of the Pearl Poet. The course may include field trips to the Cloisters, the Metropolitan Museum of Art and a performance of medieval music.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1144 Free Speech and Democracy (4 Credits)***Typically offered occasionally*

The tension between free expression and social control has shadowed the Great American Conversation since the birth of this country. The constitutional ideal that our government "shall make no law" abridging free speech has given way, in fact, to laws that limit discussion, ostensibly for the public good. Likewise, new media technologies, while advancing our ability to access and exchange ideas and information, raise serious questions as to the boundaries of speech that is seen to challenge current political and social mores. This course, then, addresses the delicate balance between free speech and democracy, guided by seminal readings from Milton, Locke, and Hobbes as well as modern free speech rights' scholars Geoffrey Stone and Lawrence Tribe. We will also be revisiting Orwell's 1984 while also examining important Supreme Court decisions that have critically shaped First Amendment rights in regard to hate speech, pornography, corporate control of mass media, the student press and the rights of journalists. With this foundation, we ask: Are there any forms of free speech that should be restricted? If so, which? And, who should decide?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1156 The Darwinian Revolution (4 Credits)***Typically offered occasionally*

Darwin's theory of evolution by natural selection may be the single most influential, and controversial, scientific theory ever proposed. This course will examine the origin, nature, and consequences of Darwin's theory, with an emphasis on interrelationships among the intellectual, social, and cultural dimensions of the scientific enterprise. Topics include the connections between Darwinian theory and social, political, and moral discourse in Victorian Britain; initial and more recent scientific and public controversies; past and present religious resistance to the theory; applications and perceived misapplications, such as Social Darwinism, eugenics, and sociobiology; and the influence of Darwinian thought on modern science, literature and the arts. In addition to Darwin's *Origin of Species*, *Voyage of the Beagle*, and *Descent of Man*, readings may include selections from Malthus, Spencer, and Huxley, and recent works by Richard Dawkins, E.O. Wilson, Stephen Gould, Marlene Zuk, Sarah Hrdy, and Mark Pagel, among others. A background in the sciences is not assumed, but a willingness to engage with the scientific concepts and explanations is expected.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1157 Speech, Silence and The Struggle for Identity (4 Credits)**

We know a great deal about speech and its role in the formation and transformation of identity for both individuals and groups. We know less about silence in such matters: whether silence complements or subverts speech, hence how it ultimately affects our identity and access to power. Speech and silence can be seen as conflicting strategies used selectively by women and men, blacks and whites, immigrants and indigenous people, rich and poor for the maintenance of self and the silencing of others. Why? What are the psychic and social costs of these strategies? What myths do they help perpetuate? Finally, what are the ideologies that affect our understandings of both? Our readings will include Trudgill's *Sociolinguistics*, Achino-Loeb's *Silence: The Currency of Power*, Woolf's *A Room of One's Own*, Beckett's *Waiting for Godot*, Hoffman's *Lost in Translation*, Dangarembga's *Nervous Conditions*, and excerpts from other sources.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1181 A Sense of Place (4 Credits)*Typically offered occasionally*

This course examines the places in which we work and play, travel and dwell - the office tower and the suburban house, the city street and the superhighway, the small town and the megalopolis, the shopping mall and the theme park, the American road and foreign places. Synthesizing insights from literary works and fields like cultural geography, landscape studies, and architectural history, we explore such questions as: What gives a place its particular feel or character? How do our values and worldview affect the way we experience places, and what constitutes that experience? How do places—and the way they are represented in literature and other media—shape our attitudes and behavior? What gives a place "quality," and how can we design and build better places? Readings may include J. B. Jackson's *Landscape in Sight*, Yi-Fu Tuan's *Space and Place*, James Kunstler's *The Geography of Nowhere*, D. J. Waldie's *Holy Land*, Italo Calvino's *Invisible Cities*, and Michael Sorkin's *Twenty Minutes in Manhattan*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1183 Rituals for Living and Dying (4 Credits)***Typically offered occasionally*

Long before Socrates discovered that the philosopher's life is a rehearsal for death, before priests and doctors in Medieval and Renaissance Europe practiced *ars moriendi* (the art of dying), before the German Romantics penned lyrics of lamentation at the loss of love, and before Sigmund Freud proclaimed that the goal of life is death, the pagan world honored death as a god and created rituals to honor the god's presence in life. In this course we enter into rituals of death and renewal, both ancient and modern, to guide us through our own death experiences in the midst of life. The experience of death-in-life is met only by taking the threatened discontinuity into a higher continuity that tradition calls the "culture of soul." Pagan mysteries of initiation, Greek tragedy and myth, the transformative operations of alchemy, and the modern psychoanalytic rituals of Freud, Jung and Winnicott give voice to the culture which soul has crafted out of its own deep and timeless wounds. Texts may include: Burkert's *Ancient Mystery Cults*, Sophocles' *Oedipus at Colonus*, Freud's *Beyond The Pleasure Principle*, Von Franz's *On Dreams and Death*, readings from Buddha's teaching on "Impermanence" and Marlan's *Black Sun*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1188 The Emergence of The Unconscious: From Ancient Healing to Psychoanalysis (4 Credits)***Typically offered occasionally*

Recognized in the modern world as Freud's id and Jung's collective unconscious, what we call the unconscious has a long and dignified ancestry in the ancient healing art of shamanism and in the histories of both Eastern and Western religion, philosophy and medicine. Our focus will be to trace the development of the idea of the unconscious as it evolves in the Upanishads, Greek Mystery Religion, Plato and Augustine through the Enlightenment, Freud, Jung and beyond, to the postmodern condition. This academic course will challenge your preconceived notions about the human psyche.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1193 Culture as Communication (4 Credits)***Typically offered occasionally*

This course examines the concept of culture through its forms of communication. The shift from orality to literacy to electronic media and now to digital media has important consequences for the social, political, and economic structures within a culture. If we take as axiomatic that every culture wishes to preserve itself through its forms of communication, we then need to ask ourselves which forms of communication are best suited for this purpose. What happens to cultures when traditional forms of communication are forced to compete with the newer technologies? What do we mean by "knowledge" in the age of information? We will examine the development of electronic media, including the newer digital technologies, and analyze their effects on both the individual and cultural level. The course will conclude with an examination of the biases in search engines and how we might be able to resist the attention economy. Readings may include Plato's *Phaedrus*, Ong's *Orality and Literacy*, the *Bhagavad-Gita*, McLuhan's *Understanding Media*, Safiya Umoja Noble's *Algorithms of Oppression* and Jenny Odell's *How to Do Nothing*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1197 Narratives of African Civilizations (4 Credits)***Typically offered occasionally*

African civilizations speak to us as much through monumental edifices, visual artifacts, sign systems, oral tradition, and films as they do through alphabetic texts. In their varied expressions, these societies, ancient and contemporary, present us with new ways of knowing. When we encounter these social imaginations through their multiple texts, the experience is reflexive, double-imaged, because of the complex interaction of the perceptions of Africa with the West's own image of itself. Texts may include hieroglyphics, architectural symbolism, music, visual art, epics, folktales and proverbs, cosmologies and rituals (such as the ancient Egyptian *Book of the Dead*), *The Epic of Sundiata* (which explores medieval Ghana and Mali), and the society of the Dogon and its extraordinary cosmology. African modernist art and writing will also be represented, through novels like Conde's *Segu* and Dangarembga's *Nervous Conditions*, and films like *Keita*, *Finzan* and *Ceddo*. Using ideas both ancient (*African Cosmology of the Bantu-Kongo* by Fu-Kiau) and contemporary (*In Search of Africa* by Manthia Diawara), African civilizations will speak through their own words.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1202 Tragic Visions (4 Credits)***Typically offered occasionally*

This course studies the nature of the tragic form in dramatic literature and performance, as well as its role in human existence. Focusing on two of the great periods of tragedy in Western literature and culture—ancient Greece and Renaissance England—we read selected tragedies by Aeschylus, Sophocles, Euripides, and Shakespeare as well as philosophical considerations of the tragic such as Aristotle's *Poetics*. We examine these works in their social, political, and cultural contexts, while considering questions of the role of the Other, Patriarchal power, gender, class, fate, free will, and the origins and evolution of tragedy as a literary and political genre. Readings might include, for example, Aeschylus' *Agamemnon*; Sophocles' *Antigone* or *Oedipus*; Euripides' *Medea*, as well as Shakespearean tragedies such as *Julius Caesar*, *Hamlet*, *Othello*, *Macbeth*, or *King Lear*. Special attention is paid to the Greek and Shakespearean theater and practice, as well as performance. If we can, we will also attend a live performance.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1207 Origins of The Atomic Age (4 Credits)*Typically offered occasionally*

The atomic bombs dropped on Hiroshima and Nagasaki in 1945 permanently altered the world we live in. Fear of nuclear annihilation became a fact of life. Although the end of the Cold War relaxed the tensions somewhat, the combined arsenals of existing nuclear powers are still sufficient to destroy most of life on this planet many times over, and controversies continue over nuclear weapons programs in Iran and North Korea. How did this extraordinary state of affairs come about? Why were the bombs made when and where they were made? Why were they used? Did the individuals involved understand the destructive potential of these new weapons and ponder moral questions involving their manufacture and use? Did they anticipate the nuclear arms race that has resulted? How does this episode fit into the longer history of the relationship between science and warfare? How were both hopes and fears transferred to the debates over nuclear power? Readings will likely include Rhodes, *The Making of the Atomic Bomb*, Hachiya, *Hiroshima Diary*, Gordin, *Red Cloud at Dawn*, and a variety of selections concerning nuclear proliferation, the disarmament movement, and nuclear power.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1211 Buddhist and Western Psychology: A Comparative and Historical Approach (4 Credits)***Typically offered occasionally*

The course introduces and contrasts basic concepts of Buddha's psychology of liberation with the modern depth psychologies of Freud and Jung. Buddhist psychology was born from Buddha's personal awakening experience and had the effect of bridging the social divide between the privileged and working classes of 5th century BCE Northern India transforming the political milieu of the time. Buddha's psychology of liberation offers the possibility of easing similar class tension in our time. Special attention will be given to theories of the self in Buddhist and Western texts, for it is the idea and belief in an unchanging ego that has emerged a debate between Buddhist and Western forms of psychology. While Western psychology attributes the deficiency of the ego/ self to the failure of upbringing, Buddhist psychology takes the impermanent, changing and unsatisfactory conditions of life as its starting point. Our goal in this class is to bring the Buddhist notion of healing into conversation with the models and strategies for healing in Western psychology. Texts may include: Andrew Olendski, *The Radical Experiential Psychology of Buddhism*; Peter Gay (ed.), *The Freud Reader*; David Tacey (ed.), *The Jung Reader*; David Gethin, *The Foundations of Buddhism*; Bhikkhu Bodi, *In the Words of the Buddha* (translation of suttas from the Pali Cannon); Thanissaro Bhikkhu, *The Mind Like Fire Unbound*; and Mark Epstein, *Thoughts without a Thinker*; John Strong, *The Buddha a Short Biography*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1215 Narrative Investigations I (4 Credits)***Typically offered occasionally*

How does narrative create a sense of identity and give value to our lives? What are the ethical implications of looking at knowledge as a construction of narrative? The concept of narrative is currently used across disciplines to describe how people, texts, and institutions create meaning. This course will explore the idea that stories organize our thinking and our lives. We will begin with Plato's ideas on tragedy and Aristotle's *Poetics*, which later narrative explorations emulate and challenge. Our reading of Cervantes's *Don Quixote*, Diderot's *Jacques the Fatalist*, and modern fictions will investigate the ways fictional texts radically reinvent literary forms and question social conventions. Students will carry out projects that explore narrative trends within their particular areas of interest.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1216 Doing Things With Words: Arts and Politics Across Cultures (4 Credits)***Typically offered occasionally*

The course will focus on an eclectic group of mostly contemporary, politically-directed writers and other artists primarily from various ethnic or racial minority backgrounds. We begin with performance proper, and then narrow our focus to discuss what elements of performance are incorporated into narrative text to produce "performative writing." Does minority positioning affect the content, structure, and manner in which these artists perform or write, and in turn, how they are received? How might sexual/gender politics nuance that positioning? Rather than seeking division under the rubric of "national literature," or the multicultural versions such as "African-American" or "Asian-American" writers/artists, the course will look for structural and contextual models that cross these categories - concern with oral histories and family-community genealogies, for example. We will also analyze how specific power politics inform these artists' activities across their broadly diverse sociocultural, ethnic, and geopolitical contexts. Texts may include: fiction by William Faulkner, Nakagami Kenji, Ruth Ozeki and Toni Morrison, and theoretical selections from Jacques Derrida, Antonin Artaud, Judith Butler.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1222 Art Now: Tradition and Change (4 Credits)***Typically offered occasionally*

Art Now focuses on the contemporary art world, the forces producing continuous change and the ubiquitous presence of origins and tradition. We engage new media, technologies and performance while tracing their origins in ancient communities, Shamanism and Ritual. We explore the relationships between new media/performance forms and traditional artistic practice. We ask such questions such as: Why is New York still the capital of the art world? Why has everything in our culture and art become dominated by the money and power of the finance world, by the one-tenth of the one percent? Has money alone become the standard by which art and culture in general are valued? We pursue these questions by learning with guest artists, visiting museums, through imaginative writing, making art and through individual and group projects. Readings may include Meyer Schapiro's *Modern Art*, Irving Sandler's *New York School*, Harold Rosenberg's *Tradition of the New*, John Berger's *Ways of Seeing*, Toni Morrison's *Playing in the Dark*, Linda Nochlin's and Lucy Lippard's work on Women and art and Linda Weintraub's *To Life! Eco Art in the Pursuit of a Sustainable Planet*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1229 Chinatown and The American Imagination (4 Credits)*Typically offered occasionally*

What is a "Chinatown"? The word alone evokes many images, sounds, smells, tastes from many different sensibilities. For recent immigrants it can be a home away from home, for "outsiders" an exotic place for cheap eats, for male action film fans Chow Yun Fat (or Mark Wahlberg) in "The Corruptor," and for you ??? (fill in the blank). We're going to explore the nooks and crannies of Chinatown in the American imagination and in its New York real-time, non-virtual existence. How do we know what we know and do not know? What does Chinatown have to do with the formation of normative "American" identities? What are the possibilities (and limits) of crossing cultural divides? Class members will individually and/or in groups research, experience, and document a chain of persons, places, and/or events creating their own narrative "tour" of this place? s meanings. Novels, history books, tourist guides, films, and pop culture will supplement the primary "text" of New York Chinatown. This will be a collaborative, discussion-intensive, field research-driven class.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1238 Anatomy of Love (4 Credits)**

Recently the feminist author Vivian Gornick announced "the end of the novel of love," though romance has in fact a powerful place in the history of Western literature. Romantic love is a ubiquitous phenomenon in Western culture; we are saturated with images from the popular media about its value and inevitability, but historians and anthropologists cast doubt on its universality, sociologists point out its unreliability as an index to happy marriages, and contemporary literary treatments tend to run from skeptical to scathing. In this course students will analyze major shifts in definitions and treatments of romantic love, attending especially to issues of gender and power. We will read a selection of representative poetry and fiction, excerpts from research in the psychology of love, cross-cultural and historical views of romantic love, and feminist appraisals of women's relationship to romance as a cultural institution. Course work may also include texts by Plato, Dante, Goethe and Lawrence, and a selection of love poetry from Sappho to the contemporary era.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1239 Classic Texts and Contemporary Life (4 Credits)***Typically offered occasionally*

This course examines several 'classic' texts to understand both their own intrinsic merit and their influence on society from their inception until our own time. Our emphasis, indeed, is on using these texts to understand our lives and world now. We explore classic texts in relation to contemporary life's dilemmas of consumerism and spiritualism, individual rights and community rights, vocation and career, God and the afterlife, rebellion and escape from freedom. Readings may include Aeschylus' The Oresteia, Sappho's Poems, Plato's Republic, Lucretius' On the Nature of the Universe, Ovid's Metamorphoses or Cicero's On the Laws, Chaucer's The Canterbury Tales or Cervantes's Don Quixote.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1248 Thinking Politically (4 Credits)**

Open to sophomores only. Two purposes shape this course. One is to explore our ambivalence towards and alienation from "politics." What does our apathy and cynicism say about politics as it is practiced in our society, and what does it say about ourselves? To pursue these questions means setting a second goal: to analyze what politics—as a concept and a practice—has meant in history, means to us now, and could mean. We begin by closely reading several canonical texts in political theory. We proceed by using more modern texts to explore different "dimensions" of political life: the ways we conceive and pursue interests; the ways we are motivated by often unconscious drives, anxieties, and fantasies; the role of culture in the form of narrative and identity; the place of rhetoric, persuasion and performance, since politics happens through speech on public stages; and lastly, different ways of understanding and practicing democracy. Our basic goal is to learn how to "think politically" about the world, by learning to understand politics in conventional and unconventional senses. Readings include: More, Utopia; Machiavelli, The Prince and The Discourses; Marx, selected writings; Dinnerstein, The Mermaid and the Minotaur; Baldwin, The Fire Next Time; Foucault, The History of Sexuality; and Arendt, "What is Freedom."

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1249 Colonies, Nations, Empires, Globalization (4 Credits)***Typically offered occasionally*

Colonialism, imperialism, and globalization all involve the domination of one part of the world by another. How do these forms of control differ? How are they related to each other? What are their dimensions in different places and times? What kinds of changes—economic, political, social, sexual, biological—are produced among the dominated and the dominators? What definitions and feelings of "nationhood" develop during these processes? How are peoples drawn into or able to resist these relations? What are the liberatory or the oppressive aspects of different kinds of nationalisms? What do the changing links among countries and peoples signify? How is today's "globalization" connected to older forms of control, while creating new forms of domination? Texts may include several films (Life and Debt, The Triumph of the Will, The Battle of Algiers) with selections from, among others: AIDS and Accusation: Haiti and the Geography of Blame; Imperial Leather: Race, Gender, Sexuality, in the Colonial Context; Carnal Knowledge and Imperial Power; The Wretched of the Earth; Imagined Communities: Reflections on the Origin and Spread of Nationalism.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1253 Shakespeare On The Uses of This World (4 Credits)***Typically offered occasionally*

Shakespeare, looking back to the Middle Ages and forward to the Renaissance, asks: "Is it possible to be at home in this world?" Falstaff warns Prince Hal that if Hal banishes him, he banishes "all the world," implying what a tragedy that would be. Yet Hamlet says the uses of the world seem to him to be "weary, stale, flat, and unprofitable." This course examines the dynamic tension that lies between these two world views, and the complex and challenging ways in which Shakespeare deals with the question. Readings may include Henry IV, Part I; Hamlet; King Lear; Much Ado About Nothing; and Twelfth Night.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1256 The Novel & Society: Victorian Britain (4 Credits)*Typically offered occasionally*

The realist novel is often considered to have reached its peak in England in the Victorian era. How and why did that happen? To what extent did the society shape the novel? To what extent did the novel reflect or represent the society? For that matter, what is realism, really? Is the realist novel entertainment or art? Does it play a moral role? Can it change society? How does material production influence the novel? We ask these questions through the lenses of four inter-related issues of the period: the conflict between a "mechanical" and a "romantic" philosophy; the increasing wealth of the middle class and the pauperization of the new working class; the "Woman Question," involving the first large-scale agitation for equal rights for women; and the "imperial adventure" that brought a fourth of the world's territory under British rule. We read four novels: Dickens's *Hard Times*, Elizabeth Gaskell's *Mary Barton*, George Eliot's *Adam Bede*, and Rudyard Kipling's *Kim*; essays by "sages" John Stuart Mill, Thomas Carlyle, John Ruskin, Matthew Arnold, and George Eliot; postcolonial criticism by Edward Said; and theories of the novel by Mikhail Bakhtin, F.R. Leavis, Raymond Williams, and Virginia Woolf.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1258 The Ancient Theatre and Its Influences (4 Credits)***Typically offered occasionally*

What role did the theater play in the civic life of ancient Greece? How did Greek drama address vital social and political issues? Does Greek drama serve as a useful paradigm for exploring contemporary theater? Through our readings, we will explore Greek theater as a live space of social action, representing conflicts between the claims of family and state, between male and female, between traditional values and emergent democratic concerns. We will examine Greek drama's relation to religion (e.g. sacrifice, lament, festival), to law (e.g. courtroom proceedings, punishment), and to civic debate. We will discuss both how plays were produced and the theories of drama they inspired. Building on our investigation of the Greek 'case', we will turn our attention to Roman drama and to selected works of the modern theater. Readings may include Aeschylus, Sophocles, Euripides, Aristophanes, Menander; Seneca; Racine, Sartre, Fugard, Al-Bassam, McLaughlin.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1261 The Politics of Style (4 Credits)**

In this course we will ask: How do clothes make the man? How has style in its broadest sense come to function as an expression of a person's political positioning, sexual/gender politics, and allegiance to groups and subcultures? Conversely, how has style been used to limit the individual's mobility and freedom, that is, to keep people in their place? What is the relationship of capitalism to the marketing of sex, the appropriation of subcultural style, and the system of fashion? We will discuss these issues and others in relation to the politics of style, past and present, in America, France, Britain, Japan and Imperial China, looking at fashion, hair, manners, foot binding, and body arts like tattoo and piercing. Texts may include narrative films, documentaries, fashion magazines, commercials, and writings by Karl Marx, Wolfgang Haug, Dick Hebdige, Judith Butler, Roland Barthes, Dorinne Kondo, Pierre Bourdieu, Richard Sennett, Liz and Stuart Ewen, Charles Baudelaire and George Bernard Shaw.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1263 American Road Trip (2 Credits)***Typically offered occasionally*

Going on the road is an archetypal American experience, the subject of countless poems, songs, movies, novels, and travel books. Throughout the country's history, native-born writers and visitors from abroad have hit the road in the hope that through direct experience they could come to a better understanding of the American character and what the country is all about. In this course we travel across the country with these writers, exploring such questions as: What is the "American way of life," and can some values, myths, and obsessions be seen as distinctly American? What does it mean to speak of a national identity, when there's so much social and cultural diversity? How do the road trip narratives map the regional and literary geography of the country? Why this love of movement and speed, this romance with the road? Readings may include Twain's *Roughing It*, Miller's *The Air-conditioned Nightmare*, Beauvoir's *America Day by Day*, Steinbeck's *Travels with Charlie*, Kerouac's *On the Road*, Wolfe's *The Electric Kool-Aid Acid Test*, Least Heat-Moon's *Blue Highways*, and Baudrillard's *America*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1264 Before Philosophy: Wisdom, Authority, and Instruction in the Ancient Mediterranean World (4 Credits)**

What constituted 'wisdom' for the societies of the ancient Mediterranean world? On what authority was its cultural status based? Long before the ancients formalized wisdom into what we now call "philosophy," they cast it in various literary forms, including parable, proverb, precept, and a range of poetic models. How did this wisdom (or "instruction") literature address questions about mortality, divinity, the natural world, structures of power, erotic relations, and more? Focusing on ancient Mesopotamia (the ancient designation of modern Iraq, Kuwait, Iran, Syria, Turkey) as well as on Egypt, Israel, and Greece, we will examine the forms, themes, and cultural construction of wisdom in these ancient societies. Among the questions we will pose and explore: What were and are the cultural limits of wisdom? How did the wisdom traditions of the Near East and Greece interact? What is the relation of 'wisdom' to ideology?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1268 The Cultural Politics of Childhood (4 Credits)*Typically offered occasionally*

This interdisciplinary seminar explores children and childhood in the United States from two vantage points—those of public policy makers and of parents. In what ways does public policy shape children's lives? What historical trends influence the ways that people parent? What happens when parents disagree with laws or conventions regarding how to parent? The first half of the course examines common conceptualizations of the child figure historically and today. While all children possess some universal characteristics that transcend time, place and personal circumstance, we can also understand the contemporary child figure to be a social construction, with "childhood" as we know it emerging as a coherent life stage only in the past few centuries. Public policy—laws about healthcare, education and labor, in particular—have both shaped and responded to these conceptualizations of childhood. The second half of the course examines children as members of families. Just as we can understand the symbolic child figure as a social construction, so we will see that race, class, gender and sexual orientation are key factors influencing the lived experiences of actual children and their parents. Additionally, we will examine how the proscribed "best methods" of child-rearing seem to change continuously—parents who consult various "experts" often receive contradictory advice. Works we may engage include Guggenheim's *What's Wrong with Children's Rights?*, Lareau's *Unequal Childhoods*, Postman's *Disappearance of Childhood*, and the photography of Sally Mann. By the end of the course, we should have deeper understandings of childhood as a social construction, of the debates surrounding some of the issues that society currently deems relevant to children, and of differing child-rearing practices that parents employ.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1272 Theorizing Politics (4 Credits)***Typically offered occasionally*

This course analyzes what politics—as a practice and as a concept—has meant, means now, and could mean. In what ways has "politics" (as a noun) been used to name a distinctive practice (call it citizenship) located in a specific space in the social world, and in what senses has "political" been used as an adjective to depict certain dimensions of every human practice? How is practice and conceptualization related in different places and moments? Are there distinctive challenges (and gifts) entwined with politics and with the political dimensions of our lives? Are new dilemmas (and possibilities) emerging now, as globalization unsettles the nation-state form? We explore these questions by closely reading several canonical texts in political theory and using them to think about contrasting ways that human beings have practiced politics and invested it with meaning. In turn, working through several profound - and profoundly different- visions of politics will help us learn to "think politically" about collective circumstances, choices, and actions. Key theorists include Machiavelli, Marx, Arendt, Wittgenstein, and Foucault, paired with critical race, feminist, and queer theorists.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1277 Alchemy and the Transformation of Self (4 Credits)***Typically offered occasionally*

The focus of this course is the history of the human being's need to turn what is painful about the human condition into something beautiful. We explore the etymology of the word 'transformation' and ask ourselves why humans have invoked the ecstasies and agonies of the process to explore the breadth and depth of the human psyche as it moves toward greater degrees of consciousness of self and world. We answer these questions by tracing the ancient science of alchemical transformation from its roots in the Stone Age, through the Eastern spiritual practices of China and India, into the embalming practices of ancient Egypt and the astrological symbol system of the Greeks, culminating in the work of C.G. Jung who discovered the ancient art of alchemy as the philosophical antecedent and language to his own transformational psychology, and so introducing the ancient art into the post modern world. The course culminates in The Alchemy Project where students will have the opportunity to experience transformation in their own lives. Readings include: Eliade's *The Forge and the Crucible*; Edward Edinger's *Anatomy of the Psyche*; Stan Marlan's *Black Sun*; Edinger's *Mystery of the Coniunctio* and selections from *The Alchemy Reader* and *Splendor Solis*, together with readings from the Buddha, Freud, Jung and Hillman.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1280 Revisioning The Classics (4 Credits)***Typically offered occasionally*

Re-visioning the classics, often in a subversive mode, has evolved into its own genre in recent years, and many of these literary and performance texts have been shaped by modernist and postmodern narrative innovations and avant-garde theatrical strategies. Several of these works are also informed by ideological criticism that reads "against the grain" of the "master-works" to produce new meanings. However, the revisionist genre also develops a tradition of literary and dramatic renderings of canonical works that look for continuity even in the context of stylistic invention and contemporary themes. This course examines assumptions and conventions surrounding intertextuality—the multiple ways in which texts and productions echo or are linked to earlier renditions. Readings (and viewings) include imaginative reinterpretations of myth, classical and modern drama, the novel, narrative poetry, dance performance as well as theoretical readings on revision and adaptation. Authors and artists may include: Aeschylus, Shakespeare, Henry James, Ola Rotimi, Joyce Carol Oates, Paula Vogel, W.B. Yeats, Adrienne Rich, Martha Graham.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1289 Narrative Investigations II: Realism to Postmodernism (4 Credits)***Typically offered occasionally*

In this class we will continue to explore the concept of narrative and the way writers interrogate literary and social conventions. As we consider how stories shape our notions of history, love, social class, and sexual identity, we will examine how the thinking of readers, and stories, changed from the nineteenth century to the twentieth. We will follow the emergence of a new form of narration, whose protagonists include not only characters, but also time, place, the city, the reader, and language itself. We will read Flaubert's *Madame Bovary*, James Joyce's *Ulysses*, as well as essays on film and narrative theory.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1294 Health, Humanities, and Culture (4 Credits)*Typically offered occasionally*

Most medical inquiry focuses on narrow issues of disease from within a biomedical framework. It rarely steps back from the particulars to ask larger philosophic questions regarding the goals of medicine and healthcare. In this class we take the opposite strategy to focus on the larger theoretical and philosophical issues in U.S. healthcare. We unpack the underlying concepts and principles that organize contemporary medical research, practice, and education. We look at the strengths and weaknesses of today's dominant models of medicine and we consider the possibilities of alternative conceptual frames. Plus, we consider how much of the administrative and financial problems of today's healthcare crisis can be explained by conceptual and philosophical issues. Our inquiry will be an interdisciplinary approach that draws from medicine, philosophy, history, anthropology, sociology, gender studies, disability studies, cultural studies, poetry, drama, and documentary.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1298 Ecology and Environmental Thought (4 Credits)***Typically offered occasionally*

This course explores the historical and current relationship between the science of ecology and environmental philosophy and policy. The focus will be on case studies, past and present, that shed light on interactions between ecological science and environmental thinking, the connections of both to broader intellectual, cultural, social and political trends, their sometimes tenuous relationship to one another over the past century, and their continuing interactions in the discourse over the fate of nature. Considerable attention will be given to the science of ecology—its concepts, explanations, and methods—as well as to the broad cultural background in which it has developed. Topics include changing views of equilibrium and the balance of nature, myths of the primitive, the transfer of metaphors between social theory and ecology, cross-cultural transfers and exchanges of ecological knowledge, and recent debates over biodiversity, population, “invasive” species, global warming, and environmental justice. Readings will include historical works by authors from Linnaeus and Darwin to Thoreau, George Perkins Marsh, and Rachel Carson, and a variety of works by recent and contemporary ecologists and environmental thinkers, such as Paul Colinvaux, *Why Big Fierce Animals Are Rare*, Chris Thomas, *Inheritors of the Earth*, and Ken Thomson, *Where Do Camels Belong?*

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1299 Objectivity and the Politics of the Journalism Revolution (4 Credits)***Typically offered occasionally*

At the birth of this nation, it was assumed by journalists and their readers that journalists were partisans, telling stories from particular points of view. But the growth of the modern newspaper combined with the ideals of science transformed the image, self-image, and practice of journalism, which now claims to worship at the altar of objectivity, to present information or “news” without bias. This ethic has carried over to the contemporary media, despite challenges from critics that include political power brokers that outspokenly seek to marginalize the press. In this course we examine this ideal or promise: is it possible? desirable? To pursue this inquiry we consider challenges to objectivity by figures such as Truman Capote, who linked a “new journalism” to a personal point of view, Robert McChesney, whose corporate media perspective provides a powerful macro analysis of modern journalism, and Jay Rosen, who articulates the postmodern shifts brought on by the Internet that have redefined and realigned the relationship between the journalist and audience. Readings include Walter Lippmann, Tom Wolfe, Kathleen Hall Jamieson, and Ben Bagdikian.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1300 Militaries and Militarization (4 Credits)***Typically offered occasionally*

What are the effects of a large, permanent military upon the political economy and society of the United States? What are the effects on other countries of their militaries? What are the effects on local societies of US military bases? What is the role of the various militaries in the history of colonial/neo-colonial control, and in contemporary empire? How are military establishments and violence linked to ethno-national, class and other social movements—and to the repression and domination of such movements? What does a military do to/for the people who staff it? What are the implications of militarization in such areas as gender, human rights, the environment, sports, knowledge and learning? What is the role of militias, “para-militaries”, and guerrillas? What methods can social or popular movements use in their attempts to subvert, paralyze, eliminate or otherwise struggle against militaries, military bases, and weapons? Texts may include, among others: A. Bacevich, *Washington Rules: America's Path to Permanent War*; C. Johnson, *The Sorrows of Empire*; C. Enloe, *Nimo's War, Emma's War*; K. Lutz, *Homefront: A Military City and the American Twentieth Century*; K. McCaffrey, *Military Power and Popular Protest: The U.S. Navy in Vieques, Puerto Rico*; J. Horgan *The End of War*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1306 Critical Social Theory (4 Credits)*Typically offered occasionally*

The central theme of this course is modernity as a social and intellectual project. We will read a number of critical social theory texts which deal with modernity as their central theoretical subjects. The goal of this class is to introduce various theoretical perspectives about modernity and to examine different aspects of the current debate on modernity and its fate in our time. In the first few weeks of the class we will study original works by "classical" social theorists (Karl Marx, Emile Durkheim, and Max Weber). We will then read two modernist texts (Habermas' Transformation of Public Sphere and Berman's All That Is Solid Melts Into Air), a text critical of modernity (Foucault's Knowledge and Power), and a text which deals with modernity and the non-western world (Amartya Sen, Development as Freedom). This is a relatively advanced social theory course and student participation in the course requires some knowledge of classical or contemporary social theory.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1307 Race, Nation, and Narrative (4 Credits)**

This course uses social analysis, political speeches, and fiction to explore the relation of race-making, nation-building, and story-telling in the case of the United States. Our broadest premise is that collective subjects (nations, peoples, classes, religions, races) are formed and reformed through narratives joined to collective action. Our specific premise is that "American" nationhood has been formed by racial domination and opposition to it, as represented in and through contesting narratives. Our goal is two-fold: to assess racialized nationalism in its historic and recent iterations, but also to assess how it is contested differently by scholarly treatises, political speeches, and works of literary or cinematic invention. Part One uses social analysis to explore the intersections entwining settler colonialism, chattel slavery, and immigration restriction in forming American society and imagined ("American") national community. The practice and meaning of "democracy," has been set by white supremacy, but also enlarged and contested by social movements and counter-narratives that re-conceive the meaning of race and nation. Part Two thus uses speeches by activists to clarify the debates in the civil rights era about the goals, means, and stories that define effective social change. Part Three compares how fictions in literature and film represent the relation of race, nation, and democratic possibility. Authors include James Baldwin, Toni Morrison, Colson Whitehead, Claudia Rankine; theorists include Michael Rogin, Glenn Coulthard, Mae Ngai, Hortense Spillers, Saidiyah Hartman, Frank Wilderson, Fred Moten. Films include Bamboozled, Get Out, and Black Panther.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1311 Mad Science/Mad Pride (4 Credits)***Typically offered occasionally*

Despite extensive numbers of people diagnosed with mental illness, there remains considerable debate and controversy surrounding these diagnoses. This class uses narrative theory and emergent work in mad studies to explore competing approaches to madness. We start with an overview of narrative theory as relevant to issues of mental difference and suffering. Key narrative topics we discuss include plot, metaphor, character, and point of view. With narrative theory as our guide, we consider multiple approaches to mental difference from mad science pathology to mad-positive art, activism, and spirituality. Throughout our exploration, we will be inspired by the mad pride idea that mental difference is often best seen as a "dangerous gift." Mad gifts provide a way of knowing and being outside the norm but at the same time they can be challenging to navigate and negotiate.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1313 Ethics for Dissenters (4 Credits)***Typically offered occasionally*

This course is about dissent in a double sense: criticizing accepted ethical values, and criticizing old ways of philosophical thought about ethics. It is about affirmative ethics, not just criticism. Over the years the course has grown into a survey of classic writings in ethical philosophy from Socrates to Sartre. One half of the class is devoted to the classical Greek thought of Socrates, Plato, Aristotle, and the Stoics. There is a brief critical look at Hobbes, Locke, and Rousseau. The modern period covers the ethics of Romanticism, Marxism, Pragmatism, Existentialism, and Feminism—as dissenting alternatives to mainstream Kantian and utilitarian ethics. Authors include Dewey, Emerson, Hegel, Gilligan, James, Marx, Nietzsche, Sartre, and Schiller. From these texts perspectives emerge on: (1) criticizing unjust (e.g. sexist) ethical standards, and inventing fair ones; (2) choosing ethical careers and life paths; (3) recognizing responsibilities to the larger community; (4) resolving ethical dilemmas; (5) forming and justifying visions of a better world; (6) dialoguing productively with adversaries by respecting different ethical positions without the cop-out of "anything goes;" and (7) getting beyond dead-end debate on idealism/realism, egotism/altruism, objectivism/relativism.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1314 Literary and Cultural Theory: An Interdisciplinary Introduction (4 Credits)***Typically offered occasionally*

In this course, we will examine several questions that arise for students interested in the relation of theory to interdisciplinary study. What is theory essentially? How does it help us to develop approaches and shape questions for study? What are some influential theoretical schools and theoreticians? What do they say and how might they be related to one another? We will proceed through readings from Structuralism to Post-structuralism, focusing on language, feminism, psychoanalysis, deconstruction and interpretations of power and discourse. Authors considered may include Levi-Strauss, Roland Barthes, Michel Foucault, Jacques Derrida, Jacques Lacan, and Luce Irigaray.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1316 Rethinking the Biological Sciences (4 Credits)*Typically offered occasionally*

Rethinking the Biological Sciences: Haraway, Theory and Culture Today's biology has moved out of the lab and into our biofutures. Genetically modified foods, in vitro fertilization, cloning, the biomedical enhancement debates, neurochemical psychic manipulation, and even the possibility of a posthuman culture all loom on the immediate horizon. These biological developments challenge our familiar ways of thinking, and they upset many of our most cherished categories and priorities. As a result, new ways of thinking must emerge to understand and cope with today's biological sciences. One of the most important scholars to respond to this challenge is feminist historian of science, Donna Haraway. Haraway is unique because of her extensive use of recent theoretical work from humanities and cultural studies to think again about biology. We devote this class to a close study of her work, and we consider the intellectual context of Haraway's writing in feminist theory, science fiction, and the biosciences.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1318 Shakespeare and The London Theatre (4 Credits)***Typically offered occasionally*

In this class we take a visit to London in the years 1590 to 1616, in search of Shakespeare and the London in which he lived and wrote. During this period, London, a major political and economic power, was also a center of dramatic arts unparalleled in the rest of Europe. Volumes of plays were written, theaters were built all over London, and each day, during the season, those theaters were filled with audiences from every social and economic class and gender, including foreigners from the rest of Europe, the Mediterranean basin and beyond. Theater was a craze. It was one of the key centers of cultural life in London. And in the center of this remarkably, vibrant creative world, Shakespeare was a superstar. We examine the city of London, Shakespeare, and theater from literary, historical, social, political and cultural perspectives, including questions of gender and race. Our consideration of the theater is in relation to other forms of popular entertainment, such as singing, dancing and mountebank performances, and how they might have influenced Shakespeare. We read a selection of plays written by Shakespeare, that might include *As You Like It*, *Much Ado About Nothing*, *Richard III*, *Othello* and *Measure for Measure*. We also see film versions of some of the plays and go to the New York theater, when we are able. We pay special attention to performance.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1322 The Ancient Greeks and Their Influence (4 Credits)***Typically offered occasionally*

The astounding power of the ancient Greek philosophers and poets has been felt from their times to ours. Scholars in every age have pondered the questions they raised: What is the nature of man? What is the relationship of God or gods to humans? What is a good life? How do we live it? What is our relationship to nature? This course examines the way the Greeks examined these questions and the Greek influence on subsequent cultures. Works to be studied may include: *The Odyssey*, *Oedipus Rex*, *The Symposium*, *The Consolation of Philosophy*, *Midsummer Night's Dream*, and selected poetry from Wordsworth, W.B. Yeats, and Wendell Berry.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1324 Baseball as a Road to God (4 Credits)***Typically offered occasionally*

"Baseball As a Road to God" aims to link literature about our national pastime with the study of philosophy and theology. This seminar aims to blend ideas contained in classic baseball novels such as Coover's *Universal Baseball Association*, Kinsella's *Iowa Baseball Confederation*, and Malamud's *The Natural* with those found in such philosophical/theological works as Eliade's *Sacred and Profane*, Heschel's *God in Search of Man*, and James' *Varieties of Religious Experience*. It discusses such themes as the metaphysics of sports, the notions of sacred time and space, and the idea of baseball as a civil religion. Not for the faint-hearted, this course requires students to read over two dozen works of varying lengths in addition to supplemental readings as they might arise. Weekly papers are also required. As with any serious commitment of one's time, the rewards of taking a seminar such as this can be great.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1328 Jung and The Postmodern Religious Experience (4 Credits)***Typically offered occasionally*

C.G Jung wrote: "I am not addressing myself to the happy possessors of faith, but to those many people people for whom the light has gone out, the mystery faded, and God is dead." The course unfolds around the question: How does a person locate meaning in the postmodern age when traditional belief systems have been emptied of symbolic authority? In his discovery of the symbol making function within the human psyche, Jung offers a possible answer. Various described as the religious, imaginative or creative instinct, this psychological function offers the possibility of losing and finding multiple meanings throughout the cycles of life. We begin by defining pre modern, post modern and post secular within their historical context with special attention to the role of language. We identify the influences that shaped Jung's discovery, focusing on the classical elements that characterize a religious experience. Finally, we look to figures in the history of culture that have lost and found meaning, Jung himself in his *Red Book* and the Buddha. Readings may include selections from the *Collected Works of C.G. Jung*; Julia Kristiva, *This Incredible Need to Believe*; Nietzsche, *The Gay Science*; William James, *The Varieties of Religious Experience*; Gaston Bachelard, *Poetics of Reverie*; Ernst Cassirer, *Language and Myth*; Caputo's *The Prayers and Tears of Jacques Derrida* and *On Religion*; Richard Kearney, *Anatheism*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1330 Euripedes' Medea and Morrison'S Beloved (4 Credits)**

In this course we will focus intensively on Euripedes' *Medea* and Toni Morrison's *Beloved*, which acknowledges *Medea* as an important source. In exploring the cross-cultural and trans-historical enrichings each work may cast on the other, we will address questions of the political economy of the family and of sex, the nature of exile, the politics of the body, and the status of maternity. We will consider how these two distinctive genres?drama and novel?confront issues of agency and decision, and more broadly how literature displays and exposes the tensions and contradictions of the social. Readings will include essays by Gayle Rubin, Hortense Spillers, Nicole Loraux and others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1337 Beyond The Invisible Hand The Hist of Econ Thought (4 Credits)*Typically offered occasionally*

What is the economy, and how did it come to be understood as a separate, discrete realm of society, so unique that it demands its own academic discipline? How have philosophers understood the basic problems of economics—production, labor, coercion, risk, leisure, desire, self-realization, and the constraints of the material world—over time? Contemporary economics is modeled to a great extent on the hard sciences, and claims to reveal the universal laws that underlie the immense complexity of economic life. The economy, however, is itself a historical and political realm, shaped in fundamental ways by human choices, and the very way that people think about and try to make sense of the economy is influenced by historical circumstance. In this course, we will read and analyze works of economic philosophy and literature in order to understand the variety of ways that people have looked at economic life. Readings may include Adam Smith, Karl Marx, Charlotte Perkins Gilman, and Friedrich Hayek.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1339 Foucault: Biopolitics and the Care of the Self (4 Credits)***Typically offered occasionally*

French philosopher and cultural historian Michel Foucault's radical approach to the power, knowledge, and subjectivity destabilized rigid distinctions between the individual and discursive structures, and it anticipated a new form of "bio-politics." These approaches have been broadly influential across the humanities, cultural studies, and social theory. Foucault's later work on care of the self was devoted to understanding philosophy as a way of life, a spiritual exercise, and a practice of freedom. This work opens up new ways of thinking about ancient philosophy and religious life. Authors we discuss beyond Foucault include Stuart Hall, John Caputo, Pierre Hadot, Epictetus, Marcus Aurelius, Thomas Merton, and Thich Nhat Hahn.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1340 Hiroshima (4 Credits)***Typically offered occasionally*

On August 6 1945 the city of Hiroshima in Japan was leveled by the first atomic bomb. On August 9, the city of Nagasaki was leveled by the second bomb. It is estimated that between 210,000 and 270,000 people were killed, some immediately, some from the radiation days or months later. These estimates do not include more long-term impacts of the radiation, such as birth defects, or various cancers. How can we, as human beings, make sense of these events? How can we cope with, and represent unthinkable trauma? What are the politics of such representation? What processes of healing are possible through remembering? Is it important to represent such traumas, and if so, why? This course will explore a selection of historical, literary, cinematic, and other venues in which this unrepresentable trauma was, and continues to be, indeed, represented. We will aim at exploring the processes of mourning, remembering, and representing collective cultural trauma. Readings will include: Hein and Selden, *Living With the Bomb*, Sontag, *Regarding the Pain of Others*, LaCapra, *Writing History, Writing Trauma*, Sigmund Freud, "Mourning and Melancholia," and selected short fiction, poetry and photographs. We will also view documentary footage and the narrative film *Black Rain*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1341 Metaphor and Meaning (4 Credits)***Typically offered occasionally*

Aristotle described metaphor in *The Poetics* as "the mark of genius, for to make good metaphors implies an eye for resemblances" (XXII). Since ancient times, poets and philosophers have written about metaphor and its power, while visual artists have transposed the techniques of figurative language from the verbal to the visual. Metaphor has been employed in texts as ornamentation, as a means of introducing new ideas and concepts, and as a way of imitating the working of the mind itself. In this class, we investigate how metaphor, verbal and visual, influences our processes of thinking, creating, and innovating, both intellectually and artistically. And we experiment with making our own metaphors, in words and pictures. Readings will range over poetry, philosophy, theory of art, and linguistics, including essays by Plato, Paul Ricoeur, I.A. Richards, Max Black, Wayne Booth, George Lakoff, and Rudolf Arnheim; poetry by Shakespeare, Campion, Rossetti, Rilke, Stevens, Wordsworth, and Bishop, concrete poetry, and Virginia Woolf's novel *To the Lighthouse*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1342 Language, Globalization and the Self (4 Credits)***Typically offered occasionally*

This course is intended as an exploration of language as vehicle for processes of globalization and as framework for our understanding of them. What role did language play in the changes wrought by early capitalist transformations and the colonial expansion and what role does language continue to play in them? Conversely, how have these global changes affected localized communities and the languages that identify them? Finally, how do we come to grips with the multiplicity of frames provided by the advent of new technologies, and has such multiplicity altered our trust in the possibility of global communication? To answer these questions we will examine how the colonial experience has given rise to value laden linguistic practices that mirror and sustain the racializing of privilege; and how the experience of language loss encountered by voluntary and involuntary migrants can attack the integrity of the self. During our discussions we will keep an eye on the shifting line between information and disinformation and ask ourselves how we identify "truth" in all of this. While ultimately concerned with language, our discussions will have a wide scope ranging from issues of political economy to collective consciousness and individual psychology.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1351 Passion and Poetics in Early Japan (4 Credits)***Typically offered occasionally*

It can be argued that until the 1880s one thing was almost entirely absent in Japanese literary and performing arts: the notion of an interiorized subject. In fact, the ancient Japanese arts are examples of extreme "exteriority" that privilege form, word play and intertextuality and enfold the human being and human erotic passions within rituals for purity and harmony with a cosmology of the heavens. This course will explore ancient and premodern Japanese poetics and prose, performing and visual arts, from the very first writings through the nineteenth century, in relation to sociocultural history and belief systems such as Buddhism and Shintoism. Texts will include: selections of poetry, emaki (picture scrolls), noh and puppet plays, selections from *The Tale of Genji*, *The Pillow Book*, and the earliest forms of manga.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1357 The Qur'an (4 Credits)*Typically offered occasionally*

The political upheavals and events of recent years have focused much attention on "Islam" and its cultures and texts, especially the Qur'an. Most of the attention and interest in the Qur'an, however, has been reductive and superficial, amounting to no more than de-contextualized misreadings of certain verses in most cases. This seminar will serve as an introduction to the Qur'an as scripture, but also as a generative and polyphonic cultural text. We will start with a brief look at the legacy of Qur'anic studies within the larger paradigm of Orientalist scholarship and "Western" approaches to all things Islamic. We will, then, address the historical and cultural background and context of the Qur'an's genesis as an oral revelation, its intimate affinities with Biblical and Near Eastern narratives, and its transformation into a written and canonized text after the death of Muhammad. We will then examine the Qur'an's structure as a "book" and read selections from its most famous chapters and explore how they were deployed in various discourses as Islam became the official religion of a civilization and an empire. Readings and discussions will focus on the themes of prophecy, gender and sexuality, violence and peace. The seminar neither assumes nor requires any prior knowledge of Islamic studies or Arabic.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1358 Rethinking Science: Latour, Laboratories (4 Credits)**

Same as V18.0721001. With the rise of science, modern people believe they irrevocably separated themselves from their primitive, premodern ancestors. But are scientific practices really superior to other forms of inquiry? Does science provide the objective impartial knowledge that many moderns believe, or do social, cultural and traditional influences actually determine its course? And, in the face of increasing ecological crisis, will moderns eventually look back on science as not our greatest gift but our worst curse? For those interested in these kinds of questions, Bruno Latour has been one of the liveliest, most controversial, and most engaged scholars of the field. His work combines poststructuralist theory with robust empirical studies, and he consistently unpacks dense "actor-networks" of subjectivities, technologies, organizations, and social power. In this course, we follow Latour from his early ethnographies of laboratory life, through his more philosophical works on Modernism and Truth, to his later works on the environmental and the politics of "nature." Along the way, Latour's deliciously iconoclastic ideas will challenge us to rethink science, modernity, nature, and ourselves.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1359 American Capitalism in the Twentieth Century (4 Credits)***Typically offered occasionally*

This course examines the development of capitalism in the United States over the course of the twentieth century, paying special attention to the relationship between the economy and political, cultural and intellectual transformations. It will cover the rise of the modern corporation, the labor movement, the Great Depression and the New Deal, the economic impact of war in the twentieth century, racism and economics, the changing economic position of women, deindustrialization and the stock market boom of the 1990s. The class will focus in particular on the problem of how Americans have confronted and sought to understand hard economic times. In a country whose culture privileges the "American dream" of economic success, how have people dealt with struggle, difficulty and failure? How have financial panics, depressions and recessions, and economic decline affected American political economy and culture? Readings will incorporate both primary and secondary sources. Possible authors include Betty Friedan, John Kenneth Galbraith, Malcolm X and Ronald Reagan.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1360 Intellectuals and Power: Foucault, Lenin, Gramsci (4 Credits)***Typically offered occasionally*

This course uses Lenin, Gramsci, and Foucault to pursue two questions: first, how does power operate in society? Second, what is the role of intellectuals in relation to power and politics? On the one hand, we ask: what is power? (Is it located in the state? corporations? media? in discourse? In what ways is power a problem and in what ways a resource?) On the other hand, we ask: what is "the intellectual?" What sort of social category and institution is thereby denoted? What do intellectuals claim to know and what is the political impact of their authority? Our goal is to explore how intellectuals give us a language to "see" power, but also how they have been implicated in the very forms of power they teach us to analyze. Readings include texts by Lenin, Gramsci, and Foucault, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1366 Inventing Modernity II: Realism and Resistance (4 Credits)*Typically offered occasionally*

The pessimistic turn of Western art and philosophy in the second half of the 19th Century stands in sharp contrast to the progressive rhetoric of that era. European and American newspapers, serving the interests of nationalism, imperialism, and capitalism, trumpeted modernity as an Age of Progress. Mechanical marvels (cameras, electricity, railroads, telephones) and political emancipations (the end of monarchies and abolition of slavery and serfdom) were seen as signs of new and better ways of life for all. The novelists, playwrights, and theorists we will read in this class, on the other hand, tended to see things differently (although not always unanimously among themselves). Committed to a kind of whistle-blowing that was either a mode of representation ("realism"), an intellectual disposition, a moral commitment, or all the above, many of our authors conveyed some version of an idea expressed by the defense at Baudelaire's obscenity trial in the late 1850's: the point of art in the modern world is "to expose frank, unidealized, and unpleasant realities." The most conspicuous "unpleasant realities" revealed in our readings cast doubt on philosophical and religious certainty, the sanctity of marriage and family, and the stability of identity and personality. While the general direction of our readings is toward what Weber called "disenchantment" and Freud called "discontent," it should be noted that most of our readings include a surprising and comforting amount of comedy and wit. Readings will include: Dickens's *Great Expectations*, Tolstoy's *Anna Karenina*, James's *The Bostonians*, Ibsen's *Hedda Gabler*, Nietzsche's *Genealogy of Morals*, Wilde's *The Importance of Being Earnest* and *The Decay of Lying*, and selections from Baudelaire on modernity and Mill on feminism.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1367 The Body in The Arabic Tradition (4 Credits)***Typically offered occasionally*

The body has always been a productive site for the construction of meanings, boundaries, and hierarchies. Taking the trope of the body in pre-modern Arabo-Islamic tradition(s) as its starting point, the course will examine the modes in which various discourses have inscribed themselves unto the body and competed for it. Readings and discussions will revolve around a number of interrelated questions: How was the body gendered and constructed in the early texts of the tradition? How were these representations appropriated and altered in later periods? How were desire and pleasure regulated, contained and/or celebrated? How were religious representations of the body as a reflection of the divine appropriated by profane poetry and mystical writings? What boundaries and laws existed for the body's movement in space (particularly female), and what were the implications and punishments for violating them? How did rituals of purity deal with blood and bodily fluids? How did religious and legalistic discourses deal with otherized and marked bodies of religious and sexual minorities? Readings (in translation) will range from excerpts from the Qur'an, hadith, (Prophetic tradition) poetry, Islamic law, philosophy, and erotica.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1369 Japan and the Discovery of Interiority (4 Credits)***Typically offered occasionally*

The process of modernization in Western Europe spanned hundreds of years, from its nascent origins in the Renaissance, through the Enlightenment, into the twentieth century. In Japan this same process was collapsed into a few short decades around the turn of the nineteenth century. We will examine the shift from a premodern to a modern system of subjectivity and perspective in language, literature, and the performing arts. We will ask: What was the impact of Western imperialism, science, art, gender and sexual politics on Japanese language, literature and film? What were the internal conditions that made Japan ready for modernization? How did premodern conventions create a modernity in Japan different from Western models? What resisted modernization, and why? Our texts will include literature *The Miner* (Sōseki), *In Praise of Shadows* (Tanizaki), *Ankoku butō* dance, and secondary sources on history, language, and society, including Karatani, *Origins of Modern Japanese Literature*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1370 Popular Cult. & Struggle for Black Civil Rights (4 Credits)***Typically offered occasionally*

How has popular culture served as a path (or obstacle) to social, political and economic equality for African Americans? Can black popular culture align itself with political movements without compromising its artistic integrity and authenticity? What is "authentic" black popular culture anyway? For over a century black artists, intellectuals, political leaders and audiences have engaged with these questions, as part of a larger debate on the relationship between African American participation in popular culture and their status in American society. Because popular culture has historically been one of the few avenues of success open to African Americans, some have credited it with offering black artists and entertainers the possibility of economic success, social mobility and cultural visibility. Others, however, have charged popular culture with perpetuating negative stereotypes and limiting blacks in their quest for equality. Far from being settled, this debate continues today. This course will trace the development of this debate from a variety of historical, cultural and disciplinary perspectives. Students will analyze some of the key historical and contemporary works on the subject, as well as some of the movies, television shows, literature, music and comedy routines that were at the center of this debate.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1372 African Diasporic Art & Spirituality in Americas: Honey is my Knife (4 Credits)*Typically offered occasionally*

This seminar will investigate the cultural contributions of Africans in the formation of the contemporary Americas. There will be a particular focus on the African religious traditions that have continued and developed in spite of hostile social and political pressures. Because of their important roles in the continuations of African aesthetics, the areas of visual art, music and dance will be emphasized in the exploration of the topic.

This seminar will also discuss two important African ethnic groups: the Yoruba of southwestern Nigeria, and the Bakongo of Central Africa. It will highlight the American religious traditions of these cultures, e.g., Candomble Nago/Ketu, Santeria/Lucumi, Shango, Xango, etc., for the Yoruba, and Palo Mayombe, Umbanda, Macumba, Kumina, African-American Christianity, etc., for the Bakongo and other Central Africans. In the course discussions, the Americas are to include Brazil, Cuba, the Dominican Republic, Haiti, Jamaica, the United States and numerous other appropriate locations. There will also be a focus on visual artists like Charles Abramson, Jose Bedia, Juan Boza, Lourdes Lopez, Manuel Mendive, etc., whose works are grounded in African based religions. In addition, we will explore how African religious philosophy has impacted on every-day life in the Americas, for example in the areas of international athletics, procedures of greeting and degreeting, culinary practices, etc.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1374 The Birth of The World: The Cosmological Tradition (4 Credits)***Typically offered occasionally*

"How did the world begin?" and "why is there anything rather than nothing?" and "Who made the starts?" These are primary questions: the kind children like to ask, and philosophers, and theologians, and scientists. In this course we'll read and discuss the various classic accounts of Creation. We will anchor the course in the Hebrew tradition (Genesis) and the Greek tradition (both mythic and philosophical: Hesiod, and the Presocratics), and from there examine sources and analogs in Babylon, Sumer, Egypt; their counterparts in Japanese, African, and other global mythologies and religions; the story of their interpretation (especially in the Talmudic and Patristic traditions); and, finally, their relation to the paradigms of modern astronomy and philosophy. Texts will include Genesis; the Theogony; the fragments of the Presocratics; selections from Plato's Timaeus and other dialogues; Midrash on Genesis; Commentaries by Church Fathers such as Augustine and Gregory on the Creation story; and selections from ancient Middle Eastern, Hindu, Buddhist, Taoist, and Muslim scriptures and myths.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1375 Romantics and Revolutionaries (4 Credits)***Typically offered occasionally*

In the period of the American and French Revolutions, theater and theatricality took on powerful political significance. This course explores the convergence between theatre and politics during the Age of Revolution, while seeking parallels to the theatricality of our own political culture. Partly, we examine the historical conditions and cultural innovations that fueled writers and artists during this volatile and dynamic period between 1770 and 1850. Partly, we examine dramaturgy and theatre aesthetics exploring the links between history, and theories of drama, playwriting and stage practice, performance styles and critical reception. In addition to class discussions, students will be responsible for an extensive research project (paper and presentation). Course materials may include works by such figures as Voltaire, Rousseau, Sheridan, Blake, Schiller, Byron, Goethe, Stendhal, Robespierre, Washington, Pitt, and Paine; the music of Mozart and Beethoven; and the art of Piranesi, David, Ingres, and Delacroix.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1380 Three Revolutions: Haiti, Mexico, Cuba (4 Credits)***Typically offered occasionally*

We compare and contrast the revolutionary events, processes and outcomes in Haiti, Mexico, and Cuba. Each had significant anti-colonial or anti-imperial components, as well as social and political conflicts and alliances within the immediate societies of the revolutionary countries which involved both "internal" and "external" groups and ideas. None of the three cases were simple reflexes of European or North American ideas and politics, although such external factors were among the revolution's causes and effects. We consider the roles of investors, landowners, mineowners, merchants, bankers, politicians, state administrators, peasants, laborers, intellectuals, migrants, and other social groups in-country or in the relevant imperial centers. We analyze interrelations among kinds of capitalism, and anti-capitalist ideologies or social forms and types of rationality; changing revolutionary processes and demands; the changing role and organization of the state; the supporters or antagonists of the revolution among differing social groups at differing times; the revolution's relation to earlier and later movements. Where necessary, we invoke examples from other countries. Readings might include selections from Wolf, Peasant Wars of the Twentieth Century; DuBois, Avengers of the New World; Trouillot, Haiti: State Against Nation; Sheller, various papers on gender and power in 19th century Haiti; Gonzales, The Mexican Revolution, 1910-1940; Pérez Cuba, Between Reform and Revolution; Kapcia, Cuba in Revolution: A History Since the Fifties; A. Chomsky, A History of the Cuban Revolution; Meeks, Caribbean Revolutions and Revolutionary Theory; Foran, Theories of Revolution and later works.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1381 Creative Democracy: The Pragmatist Tradition (4 Credits)*Typically offered occasionally*

From Emerson, through William James, to John Dewey, and beyond, Pragmatism has been a uniquely American contribution to political theory and philosophy. The pragmatists are concerned with action in the world, to address “the problems of men and women.” They construct a philosophy for understanding and guiding that action. That philosophy values imaginative vision and exploratory experimentation. It looks forward to the new rather than dwelling on explaining, justifying, or condemning what exists. Pragmatism, like classical political theory, is concerned with politics as a way of achieving a good society, in which people can lead good lives. It does not view politics narrowly in terms only of elections and governments. Reading pragmatism as philosophy, in the first half of the course we will consider ethics, theory of knowledge, theory of science and social science, and put these in the service of democratic theory. Through the lens of the “Dewey-Lippmann controversy” we will consider the capacity of citizens for informed responsible participation. In the second half of the course we will consider democratic experiments: economic democracy, civic journalism, progressive education, participatory action research, and conflict resolution. Possible readings include Emerson’s “The American Scholar;” James’s “Moral Equivalent of War;” Dewey’s *The Public and Its Problems*, “Creative Democracy;” and “The Economic Basis of the New Society;” Walter Lippmann’s *Public Opinion*, Jay Rosen’s *What Are Journalists For*, William & Katherine Whyte’s, *Making Mondragon*, and so on.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1385 Black Cultural Studies (4 Credits)***Typically offered occasionally*

How do we understand racial identity? How is race represented in popular culture and how has that representation changed over time? In this interdisciplinary seminar, we will answer such questions by focusing intensively on the black cultural studies approach to understanding race. Paying particular attention to the writings of Stuart Hall and those who have been influenced by him, we will introduce to or deepen students’ knowledge of this important school of thought that has arisen out of an Afro-British context? a context that has been deeply influenced by African American experiences and political discourses. We will historicize this work, exploring antecedents to black cultural studies and the contexts in which it arises. In the process, we will be asking questions about black identities and their relationships to gender, class, and sexuality and about the African diaspora. Taking this opportunity to study the way that non-Americans look at race will help us break from commonsense and misleading notions of ethnic identity in our own country. At the end of the course, we turn our attention to the United States. Throughout, we will pay particular attention to how race plays out in popular culture. Writers to be studied will include, W.E.B. DuBois, Frantz Fanon, Stuart Hall, Hazel Carby, Kobena Mercer, Paul Gilroy, Isaac Julien, and Zadie Smith.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1387 The Photographic Imaginary (4 Credits)***Typically offered occasionally*

In this seminar we will examine some of the most provocative ways in which photography has been imagined and practiced over the past century and a half, from early accounts of the daguerreotype to recent work on the digital image. Through close examination of photographic practices and works, as well as the critical discourses that have grown up around them, we will endeavor to understand not just what André Bazin calls the “ontology” of the photographic image, but also how the photograph gets thought about, talked about, utilized and, in turn, produced fantasmatically as a particular kind of object and a special way of picturing. In other words: what, precisely, is a photograph? Do we draw upon its material, chemical, visible, invisible, affective, or discursive properties to describe the essential aspects of this amazing and ubiquitous medium? Readings may include Azoulay, Barthes, Batchen, Bazin, Benjamin, Fox Talbot, Kracauer, Mann, Metz, Silverman, Sontag, Tagg, Wall.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1388 Thinking About Seeing (4 Credits)***Typically offered occasionally*

Through an art historical lens, this course explores visual communication in a media-saturated society. We will analyze how people “speak” through images and symbols as well as words and how we “read” what we see. This class will attempt to understand the tools used to reach an audience. Images and texts from the past and present will help us assess the character of various media and their personal as well as political implications. Texts will include works by Barthes, Baudrillard, Benjamin, Lev-Strauss, McLuhan, Sontag and other seminal essays on the media.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1389 Sappho & David: Greek & Hebrew Poetic Traditions (4 Credits)***Typically offered occasionally*

From Sappho’s love songs to the Psalms of David, poetry in the ancient Greek and Hebrew traditions expressed the gamut of human thought, feeling, and experience. We will explore the Book of Psalms and Sappho, along with the Song of the Sea, the Songs of Songs, and the oracles of the Prophets in the Hebrew Bible (Old Testament), and the odes of Pindar, the poetry of Anacreon, and Archolochus, and lyrical portions of the Iliad and Odyssey. We will consider historical setting (from war-tribes to kingship and city-state); culture (from the heroic to the democratic and the theocratic); theme (love, God, honor, sexuality, justice, forgiveness); function (the who, what, where, when, and why of any poem). Art and architecture, philosophy, and religious literature will also be examined to provide an in-depth, three-dimensional sense of the context. And finally, we will, throughout the semester, ask the question why these poems, some of them 3000 years old, speak to us with such startling immediacy, power, and urgency in the twenty-first century.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1394 Latinos and The Politics of Race (4 Credits)*Typically offered occasionally*

This course takes a look at the history of racial and ethnic relations in the U.S. from the standpoint of Latinos. We will explore how recent changes in Latino demographics, now the largest minority group in the U.S., are challenging our notions of whiteness, blackness, and the dominant White-Black race paradigm. Are Latinos the 'new whites'? Or are they becoming instead the 'new blacks'? What does this mean for politics and public policy debates? Through memoirs, fiction, videos, and social science theory, we will trace the history of racialization in the U.S. (from slavery to our latest Latino immigration cycle) in order to interrogate both the fluidity and the challenges confronting race relations in U.S. society. Readings will include Michael Omi, David Roediger, Leo Chavez, James Baldwin, Toni Morrison, Lisa Lowe, Clara Rodriguez, Piri Thomas, and Samuel Huntington.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1396 Nature and The Polis (4 Credits)**

Historically nature has been a fundamental philosophic concept for analyzing the origin and structure of the polis. It has been used not only as a means for explaining the political and its limits, but also as a regulative device for shaping preferred political outcomes. Determining certain actions or institutions as natural can provide a sanction to political decisions so they seem necessary. This is the case whether the natural is determined according to honest scientific analysis, or as the manipulation of belief, with Plato's hierarchy of souls in the Republic being the most overt. Nature appears in various forms in regard to the political, easily identifying the polis as the end of natural processes or as a protection against a hostile nature that obscures the more important questions of how and why such an answer is arrived at. In this course we will examine the use of the concept of nature throughout the history of political philosophy, with a particular emphasis on the effect the concept has had on the analysis of human activity and on understandings of preferred societal outcomes. Our main, but not exclusive, texts will be Plato's Republic and Hobbes' Leviathan.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1398 Birth Control: Population Politics, and Power (4 Credits)***Typically offered occasionally*

What is the political and economic value of people? Who has the right to control human reproduction and why? How do individuals express reproductive autonomy, and how do states exercise population control? This course will focus on birth control (broadly defined as the management of human reproduction) as a lens through which to see how the evaluation and cultivation of national populations has shaped government in the modern world. In discussing and writing about topics such as race and eugenics, overpopulation and sustainability, sterilization and abortion, human rights and demographic nationalism, students will draw on a variety of primary and secondary sources to develop their own ideas about government and self-government in the age of birth control. Readings will include works by Angela Davis, Thomas Malthus, Emma Goldman, Michel Foucault and Margaret Sanger.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1403 The Global Neighborhoods of Lower Manhattan (4 Credits)***Typically offered occasionally*

This course explores the 'global city' of New York from the standpoint of three downtown Manhattan neighborhoods: the Lower East Side, Chinatown, and SoHo (South of Houston.) What are the historical and political roots of these communities? What are the social and global economic forces shaping their identity, from architecture and public space to labor markets and community organizing? How is gentrification—and the subprime housing crisis—transforming them? Through lectures, films, theory, literature, and walking-tours of each of these three neighborhoods, students will gain a firsthand understanding of the idiosyncrasies and struggles that make New York City such an unique place.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1408 Leviathans, Lovers and Libertines (4 Credits)***Typically offered occasionally*

Louis XIV used theater, music and the visual arts to solidify and articulate his supremacy and in so doing created for himself the role of the magnificent and mighty "Sun King." But in his time Louis was not alone in understanding an idea that we now think so modern that image is all and that the manipulation of that image is the way to power and influence. This course examines performance and its expressions, both theatrical and political, during the Baroque period and the Age of Enlightenment. Readings may include: John E. Wills, 1688; Aphra Behn, The Rover; Jean Racine, Phaedra; Pierre Corneille, The Theatrical Illusion; Pedro Caldern de la Barca, La Vida es Sueo (Life is a Dream); Moliere, La Tartuffe and Le Bourgeois Gentilhomme; Susanna Centlivre, A Bold Stroke for a Wife; John Dryden, All for Love; Marivaux, The Game of Love and Chance; Oliver Goldsmith, She Stoops to Conquer; the music of Monteverdi, Lully, Bach, Hndel and Glck; as well as the art of Rubens, Le Brun, Watteau and more.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1410 Satan and The Angels: Good & Evil Personified (4 Credits)**

The popular imagination finds them irresistible; so did the great artists of the Renaissance. The major religious traditions all have versions of them; so do various cults and makeshift religions. They appear on television, and in Dante's Commedia. Angels and demons seem to interest everyone, yet very few people have a clear notion of exactly what they are supposed to be and where they come from. Our course will explore the tradition of the angels and the devil in the great global faiths; their origins in the myths and religions of the ancient world; their history in art and literature, from the Greek daimons to modern movies, novels, and cartoon art. Readings will be excerpts from the classic religious texts such as the Bible and the dialogues of Plato, from poems such as the Commedia and Paradise Lost, novels such as The Screwtape Letters and The Exorcist; museum visits for visual art and film viewings will round out the course.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1411 What Was Conceptualism & Why Won'T it Go Away? (4 Credits)*Typically offered occasionally*

This course examines the conceptual art movement, the hopes that shaped its political and aesthetic stratagems, and its legacy. We will begin by revisiting some of the major assumptions and conditions that catalyzed conceptualism, including the cultural climate of the 1960s, the critique of the object-status of art, concerns about the broader social function of the artist, as well as commodity culture. We will then take up our topic from various thematic vantages: the historical and philosophical question of language; the notions of “dematerialization” and documentation, particularly as aesthetic strategies aimed at “suppressing the beholder”; the practice of institutional critique and the broader idea of the world as system; the relationship between art, “information,” and the technological imaginary of the times. A few seminar meetings will be dedicated to focusing on a single artist or artwork. As we proceed we will also keep an eye on the question of why and in what ways conceptualism has persisted beyond its founding moment in the late 1960s, and what its more recent iterations in artistic production—as ‘global-’, ‘neo-’, and ‘post-conceptualisms’—have to offer.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1412 Yellow Peril (4 Credits)***Typically offered occasionally*

Fears of “yellow peril” (and brown “Turban tides”) run deep in the present and past of U.S. political and commercial culture. Its imagery and stories are just beneath the surface of everyday discourse and always latent—readily triggered by an incident, real or fabricated. SARS fears, charges of Chinese “pirating” U.S. cultural properties, the racial profiling of “Arab-looking” peoples, and Asians “taking over” U.S. higher education all illustrate contemporary forms of Asian “peril.” Americans are woefully unaware of this scapegoating tradition and its history, and consequently remain particularly vulnerable to its ideological and affective power. Seminar students will learn historical research skills and collaboratively document historical and contemporary case studies. We’ll explore what can and must be done to counter these fallacies and practices.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1413 Moral Behavior: Sentiment & Psychology (4 Credits)***Typically offered occasionally*

Emotions and sentiment have always been a problem for moral philosophy. Aristotle found emotions useful for the development of character but not as the Good in itself. Kant went even farther and considered all emotions as unnecessary and even dangerous for moral actions. But other thinkers, such as the British Moralists, have tried to understand the importance of emotions in moral motivations and they actually developed systems of morals based on emotions. In this course we will first develop a philosophic conception of moral action. Next we will consider how evolution has shaped the debate over the cause, significance, and status of actions and sentiments commonly considered as moral. Finally, we will read contemporary social psychology on the acquisition of moral sense and the causes of destructive behavior. Our main, but not exclusive, texts will be Kant’s Groundwork for a Metaphysics of Morals, Hume’s An Enquiry Concerning The Principles Of Morals, and Frans de Waa l’s Primates and Philosophers.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1417 Politics and The Gods (4 Credits)***Typically offered occasionally*

What is the relationship between political life and the divine? What role do the gods play in the course of history? How has religion influenced the organization of human communities and the conduct of war between them? How have political events shaped peoples’ understanding of the divine? This course will explore such questions through the study of texts from ancient Israel and Greece. We will read the works of poets, prophets, and historians, and consider the different ways that they grapple with the human-divine relationship. Readings may include selections from the Hebrew Bible, Greek poetical works, and the historical writings of Herodotus, Thucydides, and Josephus. Though occasional secondary sources may be assigned, emphasis throughout will be on close and careful reading of primary texts.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1420 Reading Poetry (2 Credits)***Typically offered occasionally*

Poetry is an art which can express our deepest feelings and thoughts about our human experience. Too many of us, however, encounter poetry timidly. We wonder how we can make meaning of poetic words and rhythms so distinct from those we use in our daily lives. In this course, we will work at developing poetic sensibilities, not by digging to find clues to the mysterious meanings of poems, but by gaining an understanding of how to read poetry as a language within a language. We will study how the concentrated language and sounds of poetry help us to grapple with the shades and subtleties of our own experience. The course will begin with a study of various verse forms, and then focus on the art of close reading. We will read many poems ranging from early English lyrics, popular ballads, and Shakespeare’s sonnets, to modern and contemporary poems, as well as poems originally written in other languages.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1421 Wallace Stevens & The 20th Century (2 Credits)***Typically offered occasionally*

Course meets October 21?December 11. Wallace Stevens holds an important place among modern American poets, yet his readers continue to puzzle over Stevens’ work, especially as it relates to the most pervasive concerns of the twentieth century. In his poetry, he writes very little about specific cataclysmic events of his time, yet Stevens ponders questions of faith in a secular world, considers heroism and loss in a century marked by two world wars, and probes our human relationship to nature in an increasingly industrialized and technological world. In this course, we will take a close look at Stevens’ relationship to the twentieth century. While his poetry will be at the center of the class, we will focus our attention on how Stevens gives voice to the contradictions and complexities of the modern world. Stevens’ own work will be the main text of this course, yet readings will include contextual material drawn from literary criticism, intellectual history, philosophy, and politics.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1425 The Philosophic Dialogue (4 Credits)*Typically offered occasionally*

In this course, we will read philosophical dialogues and their modern successors—a novel and a play—about art and rhetoric. Ancient to modern writers have been fascinated with the power of art, and for each, ideas about art are connected to those about language and society. Our reading of Ion and Gorgias will look at Plato's ideas on art, rhetoric (oratory), and power before his Republic. Phaedrus, written later, develops Plato's ideas about the relation of the intellect, the emotions, and the appetites. Diderot's Rameau's Nephew revisits some of Plato's themes from the perspective of the eighteenth century and the changing world of the Enlightenment. Finally, we will explore dialogue form in the twentieth century through Virginia Woolf's novel *Between the Acts* and Tom Stoppard's play *Arcadia*. Among the questions we will consider together are the following: How are ideas born from conversation (and from our conversations)? What is the importance of human relationship in intellectual inquiry? Readings may include works by Plato, Diderot, Stoppard, and Woolf.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1426 Boundary Crossings (4 Credits)***Typically offered occasionally*

The words we use to categorize people are proliferating, signaling the increasing instability of our cultural categories for describing race, gender, and sexuality. But is this instability and border crossing a new phenomenon or are we simply more aware of the tenuousness of identity? How are we to understand this explosion of identities and conscious border crossings? We will explore such questions from a historical perspective, beginning with the eighteenth century and ending in the mid-twentieth century. To further focus our discussions, we pay particular attention to racial and gender boundary crossing. Where possible, we will look for circumstances where these racial and gender boundaries intersect. Throughout the course, we hope to give students a historical context for understanding the various ways people cross-cultural boundaries and to alert students to the ways race, gender, and sexuality can be intertwined. Writers we will most likely read include: Nella Larsen, Lisa Duggan, Judith Butler, James Weldon Johnson, and Ross Chambers. Films we may study include *Imitation of Life* and *Looking for Langston*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1432 The Meaning of Home (2 Credits)***Typically offered occasionally*

Home, Spengler wrote in *The Decline of the West*, is a profound word. This course examines the concept of home as it has been studied in literature, philosophy, psychology, and art. It examines the issues of home as a place in which we dwell, a place where we find our center. It examines the idea of home in relation to the physical world, cultural ties, and a changing world, a world where homelessness and exile are common. Readings may include: *The Odyssey*, *King Lear*, E.M. Forster's *Howards End*, and selections from the works of Frost, Freud, and Jung.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1433 The Simple Life (2 Credits)***Typically offered occasionally*

This course examines a theme common to Eastern and Western philosophical traditions—the call to a simple life. Great thinkers in both traditions warn of mindlessly accumulating possessions and entering into a dangerous, frenetic competitiveness. This course examines the value of a simple life and asks such questions as: Is it possible to lead a simple life in an urban setting or does it imply living close to nature? Does such a life lead to a dangerous passivity or does it, as Plato suggests, provide reflective leaders for the society? Does it improve our relationships with others or does it affect them adversely? Texts may include selections from Plato's Republic, Aristotle's Ethics, Shakespeare's *The Tempest*, Thoreau's *Walden*, and the poetry and essays of Wendell Berry.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1439 James Reese Europe and American Music (2 Credits)***Typically offered occasionally*

This course will examine the impact of James Reese Europe (1880-1919) on the development of American music in the early twentieth century. An innovative musician and conductor, Europe organized and conducted the first jazz concerts at Carnegie Hall (1912-1914), founded an African American music school, and served as a collaborator with Irene and Vernon Castle, who made social dancing a world-wide rage. During World War I, James Reese Europe led the all-black "Hellfighters" 15th Infantry Band, which performed throughout France and offered Europeans their first exposure to 'le jazz hot.' Readings may include *A Life in Ragtime: A Biography of James Reese Europe* by Reid Badger; excerpts from *Music and War in the United States*, edited by Sarah Mahler Kraaz; *From Harlem to the Rhine* by Arthur W. Little; *Black Manhattan* by James Weldon Johnson; and *Lost Sounds: Blacks and the Birth of the Recording Industry 1890-1919* by Tim Brooks. Sound and film recordings will also be utilized.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1440 Sissle, Blake and the Minstrel Tradition (2 Credits)***Typically offered occasionally*

This course will explore the conflicting ideologies apparent in the works of Noble Sissle and James Hubert "Eubie" Blake. Famed for such hit musicals as "Shuffle Along" and "Chocolate Dandies," Sissle and Blake formed one of the most successful musical theatre collaborations of the 1920's. Their work draws strongly on the minstrel tradition in African American theatre, and attempts to subvert many of its conventions. It may be argued that their commercial success had the opposite effect, and served to update and modernize the very conventions that they sought to destroy. We will examine the effect of Sissle and Blake's oeuvre on musical theatre in general and African American musicals in particular. Readings may include excerpts from *Black Musical Theatre: From Coontown to Dreamgirls* by Allen Woll, *Black Drama* by Lofton Mitchell; *Terrible Honesty* by Mary Douglas, *Blacks in Blackface* by Henry T. Sampson, *Reminiscing with Sissle and Blake* by Robert Kimball, and *Lost Sounds: Blacks and the Birth of the Recording Industry 1890-1919* by Tim Brooks. Archival sound and film footage will be utilized along with such works as Spike Lee's film *Bamboozled*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1443 Theorizing Popular Culture (2 Credits)*Typically offered occasionally*

This class surveys popular culture studies from their origin in 19th century debates about the relation of culture to society, politics, and aesthetics. The phrase “popular culture” was once used to describe the everyday life and pastimes “of the people”, but today its often used interchangeably with “mass culture” to refer to entertainments and objects manufactured for profit and distributed as widely as possible. How did this shift in meaning come about? Do mass and popular culture effect our social-political life, or reflect it, or neither? Have technological developments such as the invention of cameras and computers harmed or helped? What has happened to art in the age of mass culture? Why, for instance, do discussions of a popular song or TV show so often focus on its political and economic meanings rather than the aesthetic and emotional pleasures it may yield? Is it desirable or possible to restore “the people” as the makers, rather than the consumers, of culture? Readings may include critics such as Marx, Arnold, Leavis, Adorno, Benjamin, Greenburg, Macdonald, Barthes, Radway, Fiske, and Frith.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1444 Looking at Popular Culture: The Poetics of Television (2 Credits)***Typically offered occasionally*

Some critics refer to television as a “story machine.” Whether that label is fair or not (can a machine produce real art?), it seems clear that television providers can barely keep up with the audience’s insatiable demand for more and more stories. Most television narrative comes to us in the form of a “series,” a dramatic structure that is our basic focus in this class. How has that format assisted or limited TV storytelling? Are the storytelling structures we associate with TV unique to that medium or simple modifications of novelistic and cinematic conventions? In this class we will consider some of the basic Aristotelian components of “good” drama in relation to American television history—genre, character, plotting, and spectacle—and also in relation to questions about how a given program represents life and provides pleasure. We will also examine TV in the light of theories about the cultural and political consequences of its dominance of the American cultural scene in the latter half of the twentieth century and (it might be said) current decline. Readings will be chosen to accompany the close study of several television shows including a season or two of *Mad Men* and *The Wire*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1448 Herodotus & The Idea of History (2 Credits)***Typically offered occasionally*

Referred to both as “the father of lies” and as the founder of the discipline of history, Herodotus (5th cent. B.C.E.) stands at the threshold of historical and ethnographic discourse in the West. Through its primary topic, the wars between Greece and Persia, Herodotus’ *Histories* examines the distinctive social, political, and religious characters of the major cultures of the ancient mediterranean world. In this class, our reading of the *Histories* will include a consideration of the following questions: how does the perspective of the *Histories* contribute to, and complicate, contemporary notions of exoticism and “otherness”; what is the relation of the *Histories* (with its recognition of cultural pluralism) to the themes and structure of Athenian tragedy? How does Herodotus construct a history out of travel, hearsay, participant-observation? What can we learn from Herodotus about historical method? Our readings will include (in addition to the primary text) selections from: Michel De Certeau, *The Writing of History*; Carlo Ginzburg, *Clues, Myths and Historical Method*; Leslie Kurke, *Coins, Bodies, Games, and Gold: The Politics of Meaning in Archaic Greece*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1449 Plato: Tragedy, Philosophy, and Politics (2 Credits)***Typically offered occasionally*

This two-credit course focuses on Plato’s *Republic*. Our goal is two-fold: we practice the art of close reading to reveal the complex and contradictory layers of meaning in a text, and, we explore the enterprise of political theory by lingering over the central questions Plato raises. Those questions concern philosophy and its relationship to politics, the relationship between knowledge and power, the nature of justice, the role of art, poetry, and myth -of culture in its many senses- in politics, questions that remain urgent in contemporary debates about theory and politics. We begin with Sophocles’ *Oedipus Tyrannos* to explore the relationship between tragedy and philosophy, and we end with reflections on Plato by contemporary political theorists.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1450 Machiavelli: Popular Power and the Space of Appearances (2 Credits)***Typically offered occasionally*

This two-credit course focuses on Machiavelli’s political theory. Our goal is two-fold: we learn the art of close reading, to reveal the complex and contradictory layers of meaning in our texts, and we explore the enterprise of political theory by lingering over the central questions Machiavelli raises. What is the nature of power? What is the character of “good” leadership? What is the relationship between morality and politics? How can human beings sustain forms of self-government, given their short-sightedness and fear, the predatory and narrow interests of ruling classes, and the tendency of institutions to become reified forms of power? We focus on his two greatest texts, but also read several of his greatest interpreters.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1451 Ancient Reflections in a Time of Modern War (2 Credits)*Typically offered occasionally*

In this class we will explore ancient Greek attitudes toward war, as represented in epic, drama, and historiography. Among the topics we will consider are: rhetoric and rationales for and against war; war and social cohesion; war and empire; the stakes of civil war; war and gender; the social costs of war; the implications for our contemporary situation. Readings may include, Homer, *Iliad*; Sophocles, *Ajax*; Aeschylus *Seven Against Thebes*; Euripides, *Iphigeneia in Aulis* and *Trojan Women*; Aristophanes, *Peace*; Thucydides, *History of the Peloponnesian War*; and twentieth century mediations on the problematic of war, such as Elaine Scarry, *The Body in Pain*; Jonathan Shay, *Achilles in Vietnam*; Simone Weil, *The Iliad*, or the poem of force.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1454 The Iliad and Its Legacies in Drama (4 Credits)***Typically offered occasionally*

"The poem of force," according to Simone Weil, the *Iliad* is also a poem of forceful influence. In this course we will read the *Iliad* intensively, followed by an examination of its heritage on the dramatic stage. In the first half of the semester we will primarily explore the *Iliad* in terms of the poetics of traditionality; the political economy of epic; the ideologies of the *Männerbund* (the "band of fighting brothers"); the *Iliad*'s uses of reciprocity; its construction of gender; its intimations of tragedy. In the second half of the course, informed by a reading of Aristotle's *Poetics*, we will focus on responses to the *Iliad* in dramatic form; possible readings will include Sophocles' *Ajax*; Euripides' *Iphigeneia in Aulis*; Shakespeare's *Troilus and Cressida*; Racine's *Andromaque*; Giraudoux's *Tiger at the Gates*; Ellen McLaughlin's *Iphigenia and Other Daughters*. Students will give presentations on an *Iliadic* intertext of their own choosing.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1457 The Odyssey: Estrangement and Homecoming (2 Credits)***Typically offered occasionally*

One of the two foundational epics of so-called Western Culture, the *Odyssey* features a wily hero whose journeys are extraordinary and whose longing for home is unbounded. The *Odyssey* offers a complex meditation on brotherhood, bestiality, sexuality, kinship, and power; it is the great epic of cross-cultural encounter, in all its seductive and violent aspects, as well as the great poem of marriage. An adventure in *nostos* (homecoming), the *Odyssey* shows us the pleasures and dangers of voyaging among strangers. Constantly exploring the boundaries between the civilized and the savage, the poem offers as well a political critique of many ancient institutions, not least the family, patriarchy, hospitality customs, and the band-of-brothers so central to epic ideology. And as a masterwork of narrative art, the *Odyssey* asks us to consider the relation of fiction to "truth." We will explore these and other matters in the *Odyssey*, and may make some concluding forays into contemporary re-workings of *Odyssean* themes and characters.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1462 Consuming the Caribbean (2 Credits)**

Paradise or plantation? Spring break, honeymoon, or narcotics way station? First World host or IMF delinquent? Where do we locate the Caribbean? From Columbus' journals to Pirates of the Caribbean, the Caribbean has been buried beneath the sedimentation of imagery by and large cultivated by non-Caribbeans, including colonial governments, settlers, international tradesmen, tourist agents and their clients. Caribbean peoples have had to re-member the islands that they eventually called home—haunted by a history of slavery and still a site of consumption and exploitation. A unifying trope, Caribbean landscapes function as metaphor, emblem, or even character. This course takes an interdisciplinary and transnational approach by examining the material relations of consumption, which links places, bodies, capital, text, plants and landscapes, within the Caribbean, the U.S. and its former colonial powers. Thus, the study of the Caribbean emphasizes that the region is central to the understanding of modernity and globalization as a modern construct. Some of the theorists/writers we will engage are Edouard Glissant, Jamaica Kincaid, Maryse Condé, Frantz Fanon, Aimé Césaire and Mimi Sheller.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1464 In Full Effect: Hip-Hop Culture (4 Credits)**

Nearly a generation after Chuck D of Public Enemy called hip hop music "the Black CNN," Nas's latest CD declares that "Hip hop is dead," and proceeds to investigate who killed it. We'll put off the autopsy to ask a more basic question: is there a hip hop aesthetic or common themes/tropes that can be traced through the various hip hop-infused cultural forms? To find an answer, we'll take an interdisciplinary approach to examining hip-hop's influence on poetry, fiction, film, art, style, and visual culture to see how it operates as a definitive cultural form and (in Raymond Williams' words) "a particular way of life." A key subtheme will be the relationship to American mass culture. Equally important to the discussion will be questions of race, class, and gender. Readings will include cultural critics Todd Boyd, Michael Eric Dyson, Mark Anthony Neal, and bell hooks, among others. Also on the list are Krush Groove and Juice (film); Black Artemis? Picture Me Rollin? (fiction); Danny Hoch's *Jails, Hospitals, and Hip Hop* (drama); Willie Perdomo, Kahlil Almustafa, and Russell Simmons' *Def Poetry Jam* (poetry); and Jean-Michel Basquiat and Lady Pink (art/graffiti).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1466 The Philosophy and Welfare Politics of Distributional Justice (4 Credits)*Typically offered occasionally*

Are the outcomes of capitalist exchanges fair or unfair? Is capitalism supportive or detrimental to democratic virtues? Does the welfare state rectify the problems of capitalism or exacerbate them? John Rawls' work *A Theory of Justice* has greatly shaped these considerations of the welfare state. His theory refined many of the debates concerning the fairness of capitalist economic outcomes and the effects capital accumulation has on democratic virtues. According to Rawls, the welfare state in some form was necessary for capitalism to have morally acceptable outcomes. But, critics of Rawls have called into question welfare state interventions, many finding them economically inefficient and detrimental to democratic virtues. Other critics have found Rawls' theory to be too limited in its impact, thereby supporting more extensive interventions into capital accumulation. In this course we will try to answer questions about the morality of capitalist accumulation by studying theoretical conceptions of Rawls' work and the responses of his critics. The main texts of Rawls' critics we will consider are Nozick's *Distributive Justice* and Cohen's *Rescuing Justice and Equality*. We will also discuss current welfare state policies such as basic income grants.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1468 Psychoanalysis and The Visual (4 Credits)***Typically offered occasionally*

At least since Freud's "Dream Book," psychoanalysis has taught us that psychic life is thoroughly steeped in images. This course will pursue the implications of Jacques Lacan's theory of the subject, which elaborates and complicates Freud's thinking with respect to the ways in which psychic experience and visuality are intertwined. By examining a range of psychoanalytic texts alongside several films and photographs, we will begin with Lacan's proposition that the "I" comes into being through the subject's identification with his or her mirror image. This is ultimately a problem for sociality itself, for we learn to relate to others by way of how we relate to ourselves, our primordial other. Course materials MAY include the writings of Borch-Jacobsen, Butler, Descartes, Fanon, Freud, Heidegger, Klein, Lacan, Laplanche, Winnicott as well as several films, including *Capturing the Friedmans*, *American Psycho*, *I Am Not Your Negro*, and *The Thin Red Line*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1470 (Re) Imagining Latin America (4 Credits)***Typically offered occasionally*

In Bolivia, where non-indigenous elites long ruled exclusively, an indigenous president now leads a socialist revolution; in Argentina, where governments once massacred youth by the thousands, citizens now fill the streets to demand accountability; in Guatemala, where Catholicism long reigned supreme, evangelicals now find rapt audiences. Throughout the region, the once unthinkable is becoming normative, and everywhere pundits wonder: are these the stirrings of a new Latin America or the rumblings of old ghosts in different form? This course has two aims: on one hand to decipher how Latin America has conventionally been imagined, by introducing students to major themes in the region's study like *mestizaje* and *machismo*, authoritarianism and revolution, dependency and industrialization; on the other hand to question how valid these imaginaries remain against the backdrop of contemporary examples of social, political, and economic transformation in Mexico, Argentina, Venezuela, Brazil, and elsewhere. Readings draw widely from academic articles in history, anthropology, and political science, excerpts from memoirs and contemporary journalism, and samplings of music and visual arts, generating thematic student papers asking: is it time to re-imagine Latin America in this new century, and if so, how? Authors include Simón Bolívar, Gabriela Mistral, Gabriel García Márquez, Gustavo Gutiérrez, Hermano Vianna, Javier Auyero, and Mariano Azuela.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1471 Black Intellectual Thought in the Atlantic World (4 Credits)***Typically offered occasionally*

This course examines the foundations, implementations, and implications of intellectual thought(s) of the African diaspora from the period of slavery in the Americas and post-emancipation societies through the present. Arguably, black intellectualism maintains roots in African-descended religious and cultural societies that pre-dates slavery in the West, however, this seminar seeks to explore the emergence of critical thought through historical, sociological, literary, autobiographical, religious and ethnographic writing that addressed vital issues facing African-descended peoples in the modern world. The matrix of race, class and gender has been a useful lens to analyze the systems and structures in place that both benefited and impeded racial progress. Yet, the themes of migration, nationalism, humor, music and empire-building also serve as essential tools to untangling and mapping the roots and routes of black intellectualism on four continents. Through a diverse set of materials (primary documents, films, music, and art) that utilize a multimedia and interdisciplinary approach to a range of historical, literary, political and economic questions central to Afro-diasporic experience(s), this course will critically engage the writings of thinkers who were at the vanguard of the Afro-modern and theoretical world, such as Frederick Douglass, W.E.B. Du Bois, Anna Julia Cooper, Arturo Schomburg, Richard Wright, C.L.R. James, Aimé Césaire, Frantz Fanon, Paule Marshall, and Angela Davis.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1475 American Politics After 9/11 (4 Credits)*Typically offered occasionally*

The central goal of this course is to examine the relationship between democracy and empire in the American case. Partly that means asking theoretical and historical questions about the relationship between the universalist claims of "liberal democracy" on the one hand, and practices of exclusion, racial domination, and military coercion on the other hand. Partly that means considering the ways that culture, livelihood and politics "at home" are shaped (in anti-democratic ways) by the institutions that enable global power. We at first relate these questions to domestic and international politics around the 9/11 attack, but we will focus on the Obama years. How have Americans understood and responded to economic crisis? How should we understand the pervasive language of economic and national decline? How do we explain bi-partisan support among elites for Bush-era "national security" policies, yet intense polarization over "domestic" policies whether taxes, (in)equality, "entitlements," immigration, abortion or gay marriage? What is the racial subtext of these debates? We will study the rhetoric and narratives of Obama, and of the "Tea Party" and "Occupy Wall Street" movements, to consider their different visions of democratic citizenship. To conclude we will compare the representational strategies in recent Hollywood movies that star George Clooney as a character awakening to (and trying to redeem) his complicity in imperial power, political corruption, and economic crisis.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1476 Primary Texts: Moby Dick (2 Credits)**

This course focuses on Herman Melville's *Moby Dick*. Our goal is two-fold. Partly, we learn the art of close reading to reveal the complex layers of meaning in a text. Partly, we expand the canon of political thought by exploring how a literary text asks foundational political questions. Indeed, the only profound thinkers about politics in American history are the great literary artists, like Melville, Faulkner, Ellison, and Morrison. Only they analyze American life and politics with the depth and artfulness we find in Plato, Hobbes, Marx, or Nietzsche. We read Melville, then, to explore how he dramatizes questions about the nature of nature, the practice of philosophy, the meaning of justice, the forming of national identity, racial violence and empire, the role of myth (and art) in culture. In addition to *Moby Dick*, we read Melville's greatest short stories—"Bartleby the Scrivener," "Benito Cereno," and "Billy Budd"—as well as scholarly readings about American culture and politics.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1478 The Modern Arabic Novel (4 Credits)***Typically offered occasionally*

Colonialism left indelible marks on the cultures and societies of its colonized subjects. While nation-states have emerged, the colonial legacy and its various effects continue to haunt post-colonial societies and the modes in which they represent their history and subjectivity. The novel is a particularly privileged site to explore this problem. This course will focus on the post-colonial Arabic novel. After a brief historical introduction to the context and specific conditions of its emergence as a genre, we will read a number of representative novels. Discussions will focus on the following questions: How do writers problematize the perceived tension between tradition and modernity? Can form itself become an expression of sociopolitical resistance? How is the imaginary boundary between "West" and "East" blurred and/or solidified? How is the nation troped and can novels become sites for rewriting official history? What role do gender and sexuality play in all of the above? In addition to films, readings (all in English) may include Edward Said, Frantz Fanon, Naguib Mahfuz, al-Tayyib Salih, Abdelrahman Munif, Ghassan Kanafani, Elias Khoury, Sun`allah Ibrahim, Huda Barakat, Assia Djebar, and Muhammad Shukri.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1479 Dangerous Women in Japanese Literature (4 Credits)***Typically offered occasionally*

As Japan entered its modern period around the turn of the twentieth century, a new literary trope appeared, into which a variety of premodern and ancient archetypes were collapsed. This is what I am calling the ? dangerous woman,? a powerful, sexy, and intimidating female figure who was reminiscent of, although not a replication of, earlier frightening females of the literary and dramatic tradition. This course will begin by reading a selection of premodern and ancient texts featuring various archetypes of witches, shamanesses, and female demons. Then we will examine how these figures are transformed with modernity, and what literary, social, gendered and other functions they serve as objects of male desire and fear. We will read a selection of relevant feminist literary theory alongside the fictional texts. Texts will include: Excerpts from Buddhist sutras, a Noh play, selections from *The Tale of Genji*, fiction by Izumi Kyoka, Enchi Fumiko, Sakaguchi Ango and Nakagami Kenji, and feminist theory by Elizabeth Grosz, Luce Irigaray, Cixous and Clement.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1480 Insistence & Possibility: New & Alternate Economy Projects in 21st Century New York (4 Credits)

Typically offered occasionally

In the world of fundamentalists, intermingled New York has and still represents the epitome of danger and evil about the American experiment—the public mixture of classes, genders, races, sexualities, spiritualisms, and the devil-knows-what-else!#? As elite Protestants created a refined European-affected "high brow" culture, they also created myriad "others"—a transgressive, lowly polyglot city of shadows, miscegenation, and impurity. This two-semester course will examine the historical formation of both sides of this false yet foundational binary. Dangerous 1 focuses on the colonization and romance of Mannahatta from Leni Lenape coastal communities to Kieft's War to Henry James' Washington Square to Ayn Rand's Wall Street. The rise of wealthy white Anglo American Protestants from port trade becomes the basis for an unresolved, striving elite culture constantly moving uptown away from intermingled, non-WAAP others and from its own repressive self-disciplining. Dangerous 2, taught Spring 2012, will focus on "Subaltern New York." Course materials will include: Sanderson's Mannahatta maps, Burn's documentary "New York" (1999), Smith's Decolonizing Methodologies (2006), and a course reader. Intensive dialogue-driven seminar approach. Students will learn how to conduct a case study using primary sources. Walking shoes and passion for NYC prerequisites! Friday lab required. Dangerous #1 & #2 can be taken separately or together in any sequence.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1482 Consuming The Caribbean (4 Credits)

Typically offered occasionally

Paradise or plantation? Spring break, honeymoon, or narcotics way station? First World host or IMF delinquent? Where do we locate the Caribbean? From Columbus' journals to Pirates of the Caribbean, the Caribbean has been buried beneath the sedimentation of imagery by and large cultivated by non-Caribbeans, including colonial governments, settlers, international tradesmen, tourist agents and their clients. Caribbean peoples have had to re-member the islands that they eventually called home—haunted by a history of slavery and still a site of consumption and exploitation. A unifying trope, Caribbean landscapes function as metaphor, emblem, or even character. This course takes an interdisciplinary and transnational approach by examining the material relations of consumption, which links places, bodies, capital, text, plants and landscapes, within the Caribbean, the U.S. and its former colonial powers. Thus, the study of the Caribbean emphasizes that the region is central to the understanding of modernity and globalization as a modern construct. Some of the theorists/writers we will engage are Edouard Glissant, Jamaica Kincaid, Maryse Condé, Frantz Fanon, Aimé Césaire and Mimi Sheller.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1483 The Public Theatre and The Village (4 Credits)

This course will examine the relationship between theater and the public life of New York City by studying the history of The Public Theater. We will consider The Public's effect on American theater, as well as its relationship to Greenwich Village and, by extension, New York City. We will research and discuss landmark productions from the last 50 years, examine the democratizing impulse of the New York Shakespeare Festival and identity theatre, and discuss the recent influence of Joe's Pub on the development of new work. Questions to be explored include: What social and political circumstances led to the creation of the Public? How did producing Shakespeare and fostering new plays, seemingly in opposition, become the twin missions of the theater? Has the Public contributed more to the American Theater because of its ? importance? or its artistic achievements? How has the Public helped to shape the culture and public life of New York City? The course may include attending performances of the 2007-08 season at The Public, and will feature a special appearance from The Public's current Artistic Director Oskar Eustis. Readings may be taken from the following genres: biography (Joseph Papp: An American Life, Helen Epstein; A Year in the Life of William Shakespeare: 1599, James Shapiro), theatrical history (Shakespeare Alive!, Joseph Papp and Elizabeth Kirkland; On the Line, Robert Viagas, Baayork Lee, Thommie Walsh), social history (The Death and Life of Great American Cities, Jane Jacobs), and plays (Topdog/Underdog, Susan-Lori Parks among others).

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1486 Revolucion (4 Credits)

Typically offered occasionally

Equating Latin America and revolution seems almost a truism. From Zapata to "Ché" to Chávez, the region's modern history is a tale of one movement promising epic change to the next, each more dramatic than the last and collectively giving rise to an image of Latin America as a cradle of firebrand leaders and riotous masses leaving in their wake endless cycles of unrest. But to look deeper into this history is to find a world of complexity, of peoples pursuing radical change but also gradual reform, at times taking up ballots and at times taking up arms, at times in the factory and at times on the farm, at times from the left and at times from the right. All of it "revolución," yes, but what kind? And through what means? And for what ends? And at what cost? This course traces the evolution of revolution in twentieth century Latin America, from the final collapse of Spanish colonialism in 1898 to the rise of chavismo in 1998, and finally considers the impact of this history on Latin America today. Authors may include, among others, Mariano Azuela, Eva Perón, Gustavo Gutierrez, Subcomandante Marcos, and Raul Zibechi.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1487 Performing Objects (4 Credits)*Typically offered occasionally*

Puppets and objects used in performance collectively fall under the term "performing object." In this course we will study the history of performing objects and consider their practices in a variety of contexts including religious ceremony, political activism, and popular theatre. We will examine several "case studies" from a variety of perspectives including folklore, anthropology, psychology, philosophy, and performance studies. These case studies will include the Javanese wayang kulit shadow plays, Japanese bunraku, Peter Schumann's Bread and Puppet Theater, the English Punch and Judy tradition, and Victorian toy theatres to name a few. In each study we will examine the aesthetics of the objects as well as the relationship of the manipulator to the objects and how these values and dynamics change depending on the culture and circumstance of performance. Finally we will consider contemporary performance and the use of puppetry in the work of major downtown New York theatre artists including Basil Twist, Lee Breuer, Theodora Skipitares, Great Small Works, Ralph Lee, Julie Taymor, and Dan Hurlin. Readings may include texts by John Bell, Eileen Blumenthal, Andr Breton, Edward Gordan Craig, Martin Heidegger, Wassily Kandinsky, Heinrich von Kleist, Claude Lvi-Strauss, Filippo Marinetti, Frank Proschan, Richard Schechner, Steve Tillis, and George Speaight.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1488 Antigone (2 Credits)***Typically offered occasionally*

Antigone: heroine or harridan? Political dissident or family loyalist? Harbinger of the free subject or captive of archaic gender norms? Speaking truth to power or preserving traditional privilege? Sophocles' Antigone has been good to think with since its first production in the fifth century BCE. From ancient commentators through Hegel to contemporary gender theorists like Judith Butler, readers have grappled with what Butler calls "Antigone's Claim." The play's exploration of gender, kinship, citizenship, law, resistance to authority, family vs. the state, and religion (among other issues) has proved especially compelling for modern thought. In this seminar we will closely read the play and some select commentary; supplemental readings may include writings of philosophers, classicists, playwrights, political theorists. We will also conclude with some contemporary adaptations/re-imaginings of Antigone on the stage.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1493 Sports, Race and Politics (4 Credits)***Typically offered occasionally*

Beyond spectacular touchdowns and 120 mph aces on the tennis court, sport remains a vital institution for analyzing the ideological/theoretical frameworks of nationalism, diplomacy, economic development, corruption, gender and race. From the historic implementation of Title IX policy to the role of FIFA's World Cup in shaping national development plans, sport should be understood beyond masculine bravado, violence and the joy and agony of competition, but also as a serious vehicle for conceptualizing and analyzing the triumphs and limitations of our society and its complicated history. In what ways does sports reify concepts of race and gender? How is it utilized as a tool of challenging domestic inequalities and/or improving international relations? What is the relationship between sports and ethics? This course examines sports within the Americas, Western Europe and an African context during the late nineteenth and twentieth centuries. We will read key texts in the field of sport studies that illuminate the significance of sport in shaping culture and politics in our global society.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1494 Monsters in Popular Culture (4 Credits)***Typically offered occasionally*

From the earliest myths to the latest big-budget action film, powerful monsters continue to menace the innocent and frighten the listener/reader/viewer. Monsters have been pivotal to folk tales, myths, literary texts, and films. These hybrids of living creatures and otherness have endured since the beginnings of time and inhabit both the ancient and modern imagination. In the nineteenth century, they became intertwined with immigration, industrialization, and scientific experiments. By the end of that century, the psychological monster emerged whose terror lies in its grip on the subconscious. Modern monster stories and films are often sites of veiled political commentary. Post World War II, the shock of the atomic and hydrogen bombs released a new generation on screen of radioactive primitive monsters, while space exploration created another group of alien monsters. In this course, our monsters will include, but not be limited to Frankenstein's Creature, Dracula, Dr. Jekyll and Mr. Hyde, Nosferatu, Godzilla (including the original Japanese Godjira), King Kong, assorted Blobs, Things, and Aliens, as well as creatures from the worlds of Harry Potter and Bilbo Baggins. The reading/viewing material will include a mix of fiction, films, and critical articles.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1500 Moses and Multiplicity (4 Credits)**

This course will consider the multiple identities of Moses from a broad range of historical, religious and cultural perspectives. Particular attention will be on the nineteenth and twentieth centuries when Moses emerged as a figure of modernity, hovering between history and memory, between cultural purity and hybridity, and between linguistic expression and its limits. We will begin with the Hebrew Bible and debates about reading, re-reading and re-writing the Bible as literature. We will then explore the figures of Moses as an Egyptian, as the liberator of enslaved peoples, and as a complicated figure of modernism and post-modernism. Course materials will include excerpts from the Hebrew Bible, New Testament, works by Hurston, Dunbar, Freud and Assmann, music by Schoenberg, Lee "Scratch" Perry, and Marley, as well as a selection of Moses-inspired films and artwork. Final assignment will allow students to imagine their own Moseses for the twenty-first century.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1503 American Poetics: Inventions and Intimate Dialogues in the Making of the Hemisphere (4 Credits)*Typically offered occasionally*

The idea of an America/Amrica has been diffracted but reconstituted by a number of theorists, policymakers, (forced) laborers, artists and revolutionary activists. Each of these actors sought to craft a new existence that distinguished itself from "Old World" tyranny and tensions, particularly through the creation of imagined communities of identity (i.e. racial, political, religious or sexual). America/Amrica proved to be an extraordinarily malleable idea that liberated, united and modernized. Yet, the narrative of "Our America" also revealed its internal contradictions and fissures (the underside of modernity) within institutions and social phenomena it helped to perpetuate such as slavery, race, sexuality, diaspora (exile), and empire. This undergraduate course examines the cultural and political investments that have characterized the American Hemisphere and its components. The matrix of race, class and gender has been a useful lens to analyze the systems and structures in place that both benefited and suppressed American peoples and their contributions to the construction of America/Amrica. Yet, the themes of migration, nationalism, sexuality, creolization, and empire-building also serve as essential tools to untangling and mapping the roots and routes of American development. Through a diverse set of materials (primary documents, secondary readings, films, music, and art) that utilize a multimedia and interdisciplinary approach to a range of anthropological, historical, literary, political and economic questions central to American experience(s), this course will critically engage the writings of thinkers (Jos Mart Walter Mignolo, Amy Kaplan, Toni Morrison) who have helped us better understand the "contact zone where Anglo and Latin America meet up, clash and interpenetrate."

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1504 Guilty Subjects: Guilt in Literature, Law and Psychoanalysis (4 Credits)***Typically offered occasionally*

This seminar will explore guilt as the link between the three broad disciplinary arenas of our title. Literary works from ancient tragedy to the modern novel thematize guilt in various ways. Freud places it at the center of his practice and his theory of mind. While law seems reliant mainly upon a formal attribution of guilt in order to determine who gets punished and to what degree, we might also suggest it relies upon "guilty subjects" for its operation. With all of these different deployments of the concept, we might agree it is a central one, yet how to define it remains a substantial question. Is the prominence of guilt in modern Western culture a vestige of a now-lost religious world? Is it, as Nietzsche suggests, an effect of "the most profound change man ever experienced when he finally found himself enclosed within the wall of society and of peace"? Freud seems to concur when he argues that guilt must be understood as a kind of internal self-division where aggressivity is turned against the self. Is guilt a pointless self-punishment, meant to discipline us? Or does it continue to have an important relation to the ethical? Readings may include Freud, Nietzsche, Foucault, Slavoj Zizek, Toni Morrison, Ursula LeGuin, W.G. Sebald, and some case law, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1505 Russian Revolutionaries (4 Credits)**

"Only in Russia is poetry respected?it gets people killed. Nowhere else is poetry so common a motive for murder." So said the poet Osip Mandelstam before his own state-sanctioned death in 1938. What is the connection between art and politics in Russia? Why have artists been at once so vital and so brutally repressed? Making sense of this terrible paradox means exploring the relationship between art, ideas, and a history of state repression on an almost unprecedented scale. Rather than studying art and politics separately, in this course we will consider together poets, anarchists, novelists, liberals, playwrights, communists, romantics, and other revolutionaries who defy generic categorization. In this course we will examine the cultural history of Russia from Pushkin to Putin, considering Soviet culture alongside that of the Tsarist Empire and today's capitalist democracy. We will focus on the themes of "Russia" and "revolution," organizing our ideas around these central concepts at the same time that we call these categories into question. How have ideas about revolution shaped ideas of Russianness? How have narratives of revolution been told and retold? How has the role of the revolutionary changed over time? What is the relationship between Russian society and the state? We will look for answers to these questions in significant texts by prominent Russian writers, thinkers, and actors on the world stage. Through posters, paintings, films, cartoons, speeches, essays, poems, and prose, we will trace recurring narrative threads pulled throughout the last two hundred years of Russian history. Readings will include works by Pushkin, Dostoevsky, Bakunin, Tolstoy, Chekhov, Lenin, Mayakovsky, Stalin, Trotsky, Akhmatova, Khrushchev, Pasternak, and Solzhenitsyn.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1507 Abroad at Home (2 Credits)**

Course meets October 21-December 11. Enrollment is restricted to students planning to study abroad at an NYU site during Spring 2009. This course is for students preparing for a study-abroad experience during spring 2009. Working in small groups and on individualized projects, students read travel literature and other works about the place they're going, study its culture (art, architecture, music, history, food, etc.), and work with maps, guidebooks, and other orientation tools. In order to practice getting into the mindset of the traveler, the course also encourages students to look at New York through the eyes of the foreigner by exploring the city as a tourist (visiting museums, tourist attractions, etc.) and by reading travel writing about New York. Students are required to blog about their responses to the readings and other assignments, and to work with the students abroad who are taking The Art of Travel course. Reading assignments are individualized for the city and country of each study-abroad site, but some readings are for the whole class: these may include selections from de Botton's The Art of Travel, Urry's The Tourist Gaze, MacCannell's The Tourist, and Leed's The Mind of the Traveler. For more information, see the course website: placeandliterature.com.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1508 Societies and Cultures of The Middle East (4 Credits)

Open to sophomores only. This course is designed to introduce students to the historical, social, political, and cultural dynamics of the contemporary Middle East. We begin with the history and geographical contours of the region, and explore its various cultures, religions, and political systems as we analyze issues concerning economic development, secularism, gender, and Islamic politics. We will attempt to identify the defining characteristics that distinguish the Middle East as a region, but also its internal diversity. To do so, we will use multiple disciplinary approaches and perspectives, anthropological and sociological, economic and political as well as the literary and cinematic. Because the primary purpose of the course is to facilitate cross-cultural understanding, students will be asked to reflect on their own assumptions. Readings include: Dale F. Eickelman, *The Middle East and Central Asia: An Anthropological Approach*; Fatima Mernissi, *Dreams of Trespass: Tales of a Harem Girlhood*; Edmund Burke, ed., *Struggle and Survival in the Middle East*; Elizabeth Fenea, *Women and the Family in the Middle East*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1509 The Streetroots of Latin America I (4 Credits)

Typically offered occasionally

"Gazing on such wonderful sights, we did not know what to say, or whether what appeared before us was real, for on the land there were great cities, and in the lake ever so many more, and in front of us stood the great city of Mexico" (Bernal Diaz, 1518). When Europeans set foot on the "New World" they found a continent deeply shaped by a metropolitan experience. Yet urbanization in Latin America is still seen as a recent phenomenon, the consequence of post-war industrialization and misapplied dreams of Eurocentric modernity. Together, these forces have fixed an image of the Latin American city as a site of endless contradiction—poverty and wealth, order and chaos, intimacy and isolation, hope and frustration. Can we speak of an urban "culture" in Latin America, and if so, what are its features? In this first part of a two course sequence examining urban life in Latin America, we will trace changes and continuities in state policy toward cities and their citizens, from the pre-Columbian metropolises of Cusco and Tenochtitlan, to the colonial capitals of Lima and Rio de Janeiro, to the industrial centers of São Paulo and Buenos Aires. Readings range from the urban critiques of James Scott and Carlos Monsiváis, to personal accounts of city life by Flora Tristan and Carolina María de Jesús, and to the literary musings of urban misadventures by Machado de Assis and Mario Benedetti.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1512 Fashion's Fictions: The Texts of Clothing (4 Credits)

Typically offered occasionally

The topic of clothing and adornment embraces a broad spectrum, from the need for protective covering to the desire for individual expression to the profit of international industries. Encompassing the history of civilization, clothing epitomizes the way a fundamental necessity has been transformed by cultural construction—as well as desire and creativity—into a complex social indicator, a matrix of culture, class, and gender identity. It is also about aesthetics and the love of beauty. This course looks at the topic from varied perspectives. The history of clothing/fashion is central, but in order to establish a critical grid and vocabulary to use with which to discuss clothing/fashion our sources will include interdisciplinary readings including cultural studies, art, sociology, economics, fashion theory, and semiotics. Above all, our primary focus will be on literature where we will explore the way ancient, medieval, Renaissance and modern writers use clothing as indicators of civilization, individuality, sensuality, polymorphous gender, guilt, and conspicuous consumption. Literature will include, Gilgamesh, Sir Gawain and the Green Knight, *Utopia*, works by Longus, Shakespeare, and Zola, and some Hollywood films from the 1930s and 40s. Other writers include Ann Hollander, Roland Barthes, and James Laver. We will also visit at least one costume collection exhibit.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1513 New Deal Liberalism: Its Rise and Fall (4 Credits)

Typically offered occasionally

This course will examine the rise and fall of New Deal liberalism as the dominant political and social order of mid-twentieth century America. It will begin with the onset of the Great Depression as the event which sets in motion profound transformations in the economy, in the balance of political power, in the role of the State, and in the relations between social classes and ethnic/racial groups. It will explore the rise of the labor movement and the creation of the welfare state. It will analyze the impact of the Cold War on domestic politics. Discussions will probe the emergence of the civil rights, anti-war, and counter-culture movements. The class will analyze the conservative reaction against the New Deal culminating in the election of Ronald Reagan in 1980. Students will analyze primary documents, novels, and films such as *The Grapes of Wrath* and *Dr. Strangelove*, as well as read secondary works including *Franklin Roosevelt and the New Deal* by William E. Leuchtenberg, *America in Our Time* by Godfrey Hodgson, and *Coming of Age in Mississippi* by Anne Moody.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1514 Science and Religion (4 Credits)*Typically offered occasionally*

In this course we examine the complex interactions between science and religion through a historical approach. While most popular presentations of science and religion often descend into simplistic models of conflict (the secular nature of modern science and its repeated conflicts with religion) or cooperation/co-existence (science and religion each have clearly defined domains), we explore a wider variety of relationships between the two. Moving beyond claims of superiority or mutual isolation, we consider the complicated negotiation of boundaries and proper authority between science and religion. We mainly focus on the relationship of science and various forms of Christianity, but we also discuss Hinduism, ecotheology, and other new religious movements. Topics include: religion and the laws of nature; how scientists can be religious; natural theology; evolution and religion; miracles and medicine; and the social roles of science and religion. Readings include Augustine, Galileo, Newton, Hume, Darwin, and Einstein.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1515 Homer/Ellison: The Odyssey & Invisible Man (4 Credits)***Typically offered occasionally*

Who is the "man of many ways"? Who is it who declares "I am nobody but myself"? This course creates a dialogue between Homer's *Odyssey* and Ralph Ellison's *Invisible Man*, the masterwork that evokes the *Odyssey* even as it reimagines the scope of the twentieth century novel. We will focus on the historical and cultural specificities of each text but will also pursue the synergies and energies promoted by reading them together. We will thus consider what the ancient world has to say to the modern novel, and how modernity might reanimate a key text of antiquity. Among the topics we will consider: formations and representations of subjectivity in antiquity and modernity; the status of race and ethnicity; the structuring effects of kinship, marriage, institutions, the state, and the law; the cultural poetics and politics of narrative. What stories are we telling about "ourselves," and/or about "others," and to what ends? We will draw upon secondary readings in literary theory, gender studies, critical race studies, and other social sciences. Students need no background in these materials but do need critical energy and discipline.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1516 Understanding The Universe (4 Credits)***Typically offered occasionally*

We live in the universe, but do we really understand it? The struggle to make sense of the cosmos and our place in it is one of the defining aspects of human civilization. This class is an interdisciplinary exploration of how scientists talk about the universe, and particularly the way scientific knowledge and methods intertwine with issues in philosophy, religion, and other socio-cultural perspectives. We discuss the history of how scientists came to understand the nature of stars, galaxies, black holes, extra-terrestrial life, the "Big Bang," and the apparent "fine tuning" of the laws of nature. We will examine not just ideas about the universe (What is it? Where did it come from?), but also the techniques used to arrive at those conclusions (observations and theories), literary and visual representations of the universe, and larger philosophical issues (Why are we here? Is there only one universe?). Readings may include: Newton, Kant, Einstein, Sagan, and Hawking.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1518 Globalization: Promises and Discontents (4 Credits)***Typically offered occasionally*

In popular and scholarly discourse, the term "globalization" is widely used to put a name to the shape of the contemporary world. In the realms of advertising, policymaking, politics, academia, and everyday talk, "globalization" references the sense that we are now living in a deeply and ever-increasingly interconnected, mobile, and speeded-up world that is unprecedented, fueled by technological innovations and geopolitical and economic transformations. Drawing on perspectives from history, anthropology, cultural and literary studies, geography, political economy, and sociology, this course will explore theories, discourses, and experiences of globalization. Running through the course are three central concerns: 1) exploring claims about the "new-ness" of globalization from historical perspectives, 2) examining how a variety of social and cultural worlds mediate globalization and 3) analyzing a contested politics of globalization in which the opportunities for social mobility and transformation are pitted against renewed intensifications of exploitation and vulnerability along long-standing vectors of difference and inequality. While "globalization" is often touted as a "flattening" of the world, this course moves beyond such clichés to understand the intersection between large-scale transformations in political economy and culture in and through multiple cultural worlds situated unevenly on the world's map.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1519 Biology & Society (4 Credits)***Typically offered occasionally*

Perhaps the most recent ethical challenge faced by all of us is biotechnology. This seminar explores the relationship between the biological sciences and society in the U.S. throughout the twentieth century. We will examine how debates concerning "nature versus nurture" have been framed historically. We shall discuss the history of eugenics and investigate how the U.S. government saw eugenics as proffering an objective tool for testing immigration and sterilization policies. We shall ask if there is a link between eugenics and the Human Genome Project. How has the patenting of human and plant genes reshaped the conduct of scientific research? How are molecular biology and pharmaceutical and biotech firms simultaneously challenging and reifying notions of race in the age of biocapitalism? How much of human behavior is shaped by genes, and how does that affect issues concerning free will and culpability? Is it ethical for developing countries to use genetically modified crops rather than their own sustainable practices? Has epigenetics changed philosophical notions of reductionism? How has the HIV/AIDS epidemic reshaped the historical notions of the doctor-patient relationship and objectivity of drug testing? How has the gene-editing techniques of CRISPR-Cas 9 changed the debate on genetic modification of organisms, including humans? This course aims at drawing attention to the ethical, legal, and social issues generated by biology over the past century. Readings will include works from nineteenth-century scientists such as Charles Darwin, twentieth-century politicians such as Teddy Roosevelt, eugenicists, including Charles Davenport, the historian of science Dan Kevles, the philosopher of science Michael Ruse, the sociologist and historian of medicine Steven Epstein, the sociologist of race Troy Duster, and the historian of science Myles W. Jackson, as well as recent works by molecular biologists and geneticists on the definition of race, the role of patenting in biotechnology, how commercial interests are driving scientific research, and the future of genetic modification of species.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1520 Street Roots of Latin America II (4 Credits)*Typically offered occasionally*

Long viewed as a region of landless peasants and landed elites, Latin America is now a continent of cities and mega-cities on whose streets vibrant social movements confront the challenges of metropolitan life. From Buenos Aires to Porto Alegre to Mexico City, new “streetroots” movements forge political identities, goals, and strategies out of a very particular experience of urbanization stretching back hundreds of years. This course examines the trajectory of these streetroots movements, asking: what social, political, and economic forces have shaped their strategies and demands over time? In turn, how have Latin American urban movements shaped developments in the region and beyond? What kinds of cleavages—geographic, generational, tactical—potentially hinder the broad appeal and usefulness of these movements? Among others, readings will include the work of João José Reis (Brazil), Peter Winn (Chile), and Deborah Levenson (Guatemala) to examine the interplay of race, class, and gender in the development of urban social movements, and first-hand accounts of urban activism by Abraham Guillén (Uruguay) and Hebe de Bonafini (Argentina). We will frame our analysis around seminal theories of urban social movements by E.P. Thompson, Manuel Castells, and Alejandro Portes, as well as contemporary contributions by Javier Auyero, Leonardo Avritzer, and Marina Sitrin.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1521 Political Theology (4 Credits)***Typically offered occasionally*

This course explores the idea of “political theology.” In conventional interpretations, the concept has suggested that forms of political rule are anchored in or justified by divine revelation, god’s law, or a scripture that enshrines them. Commentators thereby infer a politics from a scripture that they read didactically. But many political theorists have interpreted political theology more broadly, to suggest that collective and personal life is always anchored in a form of faith, including faith in reason, or secularism or democracy. In addition, because no faith (or scripture) is self-evident in what it means and entails, people interpret and practice “theology” in deeply divergent ways, even within the same ostensible faith. Politics thus involves the practice of reading or interpretation, as well as judging and mediating conflict both within and among a variety of faiths. To explore how issues of interpretation and conflict relate faith, self-formation, and politics, we read closely but “against the grain” in the Hebrew Bible and the Christian gospels, while also exploring seminal modern commentaries. The modern readings may include: Kierkegaard, *Fear and Trembling*; Schmitt, *Political Theology and The Concept of the Political*; Dostoevsky, “The Grand Inquisitor;” Nietzsche, *Thus Spake Zarathustra*, as well as work by William Blake, Allen Ginsberg, James Baldwin, and contemporary political theorists.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1523 Feminism, Imperialism, Decolonization (4 Credits)***Typically offered occasionally*

The modern world is in fundamental ways the product of imperial interventions. And the workings and legacies of empires continue to devastate the lives of people around the world. Among the most vulnerable to the violence are women. Yet, women have also long challenged the terms of oppression. And, in the process, they have defied, in generative and liberatory ways, common conceptions of what constitutes opposition, freedom, solidarity, politics and knowledge. This course delves into the particularities of women’s experiences and feminist decolonizing imaginaries. It will be guided by the following questions. How have women from the broadly defined Global South been rendered vulnerable and unruly? How have contestations over gender, race, class and sexuality marked the histories of colonies, empires and the Global South? How have imperial interventions made evident the inextricability of the epistemic and material? And thus, what may be feminist decolonizing epistemologies? Readings may include texts from Christina Sharpe, Vandana Shiva, Chandra Talpade Mohanty, Silvia Rivera Cusicanqui, Jamaica Kincaid, Gloria Anzaldúa and Audre Lorde.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1527 Finance for Social Theorists (4 Credits)***Typically offered occasionally*

Financial literacy is often a gap in a liberal arts education. However, finance and economics are not subjects comfortably ignored. For instance, the effects of the financial crisis continue to be felt today and have a significant bearing upon us all. This seminar aims to provide students with conceptual, interpretive and analytical tools to understand finance. The approach is interdisciplinary and interpretive, drawing upon political theory, economics, psychology, basic statistics, financial theory and accounting. For example, we use the subprime crisis to explore core concepts associated with credit, banking, business ethics, monetary policy and macro economics. We reference key ideas from classic texts and also take up contemporary debates in finance. The aim is to help students become more literate and numerate as economic and social agents. Readings are drawn from key works in finance and economics as well as contemporary articles and commentaries.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1530 Wall Street: An Iconographic History (4 Credits)***Typically offered occasionally*

This course will examine the cultural history of Wall Street. For two centuries Wall Street has attracted, repelled, and fascinated Americans. It has profoundly influenced our economic and political life, challenged our conceptions of democracy and equality, and infused the work of writers, filmmakers, cartoonists, journalists, and others. Images of the Street have imprinted themselves on the public imagination. The course will explore five of these images and how they have changed over time. Students will consult the work of historians as well as analyze movies, novels, political tracts, cartoons, poems, and other materials to trace the influence of Wall Street in American public life from the time of the American Revolution to the present. Readings will include works by Tom Wolfe, Thomas Jefferson, Alexander Hamilton, John Kenneth Galbraith, William Dean Howells, Louis Brandeis, Thomas Friedman, and Herman Melville.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1532 Lives in Science (4 Credits)*Typically offered occasionally*

What kinds of people are scientists? What can we learn by studying their lives? How, if at all, do scientific lives differ from other lives? Do scientists possess unique insights that justify their privileged position in our society? How has the relationship between scientists and society changed over time? This course explores the nature of science, its history, and its place in our culture through a selective study of the lives of scientists. Our main sources will be biographies and autobiographies: books, articles, obituaries. Emphasis will be placed on the process of the creation of scientific knowledge, the relationship between science and politics, economics, philosophy, and religion, and the dissemination and application of scientific knowledge. There will be some attention paid as well to issues involving women and minorities in the sciences, to scientific biography as a genre, and to studies of science as a profession. The cast of characters will be drawn from a variety of time periods and disciplines, from the early modern period to the very recent past, and may include Galileo, Newton, Darwin, Marie Curie, Lise Meitner, E. E. Just, James Watson, Rosalind Franklin, E. O. Wilson, Richard Feynman, and Stephen Hawking.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1534 The Seen and The Unseen in Science (4 Credits)***Typically offered occasionally*

This class explores how science and scientists work with the invisible, unseen, or unseeable elements of our world. We will examine how scientists convince themselves that these unseen things, such as atoms and molecules, are real. Many things cannot be seen or held in one's hand, but scientists claim to have detected and to understand them. We ask probing questions about what it means to "see" or "observe" the world around us, and grapple with the basic question of how we gain scientific knowledge at all. Topics include telescopes and microscopes, atomic theory, the unconscious and psychoanalysis, human consciousness and intelligence, dark matter, and the nature of objectivity. We will pay special attention to how scientists are trained to see in particular ways, and how culture and worldview can shape, restrict, or enhance the way we observe. Readings include Galileo, Ernst Mach, Henry Adams, Stephen J. Gould, Peter Galison, T.S. Kuhn, Freud, Edward Tufte.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1535 Narrating Memory, History and Place (4 Credits)***Typically offered occasionally*

This course examines how people imagine places through narrations of the past. It takes as central premises that the past is a contested terrain open to divergent interpretations and that interpretations of the past shape common understandings of places. The meanings bestowed on places dictate who can use them and how. Thus, how people narrate the past matters. It impacts places and thereby the ability of humans to survive and thrive. While this course explores the broad interplay between narrations of memory, history and place, it focuses on the struggles of disempowered communities to narrate history and claim a place of their own. Course readings include literary and other scholarly texts like Jamaica Kincaid's *A Small Place*, Michel-Rolph Trouillot's *Silencing the Past* and Michel De Certeau's *The Practice of Everyday Life* as well as writings by Edward Said, William Cronon, Diana Taylor, Steven Hoelscher and Doreen Massey.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1536 Perversion (4 Credits)***Typically offered occasionally*

For Sigmund Freud, perversion denoted all sexual deviances from the heterosexual and genital social norm, even as he acknowledged the ubiquity of such perversions. For Jacques Lacan, perversion meant a particular structure of desire, regardless of social norm, and was related to an ethical dimension. For Michel Foucault, who thoroughly rejected Freud's "repressive hypothesis," perversion was an effect of modern sexuality. The course will pursue the following questions and more: What is perversion? Is there a "cause" of perversion? Does it lie in the individual or in the epistemological and ideological formulations of a particular historical chronotope? This course will explore Freud, Lacan and Foucault's three contrasting notions of perversion, alongside some feminist critiques of the psychoanalytic models, in relation to a selection of Japanese fiction and film depicting a variety of perversions. Readings will include: Freud, "Three Essays on the Theory of Sexuality"; Deleuze, "Masochism"; Foucault, *History of Sexuality* Vol. I; Kawabata, *The House of the Sleeping Beauties*; Tanizaki, Naomi; Kono, "Toddler Hunting." Films will include "Patriotism" and "Happiness."

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1537 Place and Memory: a Usable Past (4 Credits)***Typically offered occasionally*

By exploring a variety of source materials, including museums, memoirs, historic sites, and written textual evidence, we will begin to consider the ways in which our uses of the past have contemporary social and political impact. Today in the Fatih district of Istanbul, the fifteenth century Roma (gypsy) neighborhood of Sulukule is under threat of demolition as the city begins the process of urban renewal and gentrification. Meanwhile, in Nottinghamshire, England, the Workhouse Museum documents and interprets the brutality of the nineteenth century British welfare system? within the dreary walls of an actual, landmarked workhouse. Such conflicting projects prompt us to ask: How do we choose to destroy certain places while preserving? or recreating? others, and what are the consequences of making these choices? What are the ethical problems we face when we save or demolish historic sites, and how are they tied to questions of individual, community, and national identity? These questions derive from political discourse that imagines how nationhood is created and sustained, as well as historical and anthropological inquiry, which so often attempt to locate the "truth" of the past and the meaning of place. Texts will include selections from Orhan Pamuk, Dolores Hayden, Benedict Anderson, Susan Slyomovics, and Christopher Mele.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1539 Travel Classics: (2 Credits)***Typically offered occasionally*

This course focuses on the literature of travel, from the ancient world of Homer and Herodotus to the Renaissance explorations of the New World. We focus on the conventions of the genre and how they evolved, the influence of myth and hero literature on the traveler's tale, the construction of the Other and manifestations of Orientalism, the rhetorical implications of the writer's motives and audience, the Old World's encounter with the New, and the many social and political questions raised by travel. Readings may include selections from Homer's *Odyssey*, Herodotus' *History of the Persian Wars*, *Travels of Marco Polo*, *The Travels of Ibn Battuta*, *The Four Voyages of Christopher Columbus*, *The Narrative of Cabeza de Vaca*, and Shakespeare's *The Tempest*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1542 Motown Matrix: Race, Gender & Class Identity (4 Credits)*Typically offered occasionally*

In the 1960s Motown Records emerged as a dominant force in American popular music. Billing itself as “The Sound of Young America,” Motown established a lyrical and musical discourse through its records and albums that struck a responsive chord with white and Black listeners alike. In this seminar we examine the race, gender and class identity that is inherent in—and emerges from—“The Motown Sound.” How did this company exploit the nationalist pride in the African American community while simultaneously positioning itself as a “crossover” enterprise to whites? What models of business and community did Motown emulate and create? And how did Motown affect the politics and racial discourse of its listeners? Our exploration situates Motown in the Detroit community of the 1950s and 1960s, to understand how it was “imagined,” and its impact on the wider culture. Readings may include excerpts from *The Origins of the Urban Crisis* by Thomas Sugrue; *Where Did Our Love Go?* by Nelson George, *Once in a Great City* by David Maraniss; *Dancing in the Street* by Suzanne E. Smith; *Just My Soul Responding* by Brian Ward, and *Detroit: I Do Mind Dying* by Dan Georgakas and Marvin Surkin. The lyrics of Marvin Gaye, Stevie Wonder, and Holland-Dozier-Holland as well as such films as “*Standing in the Shadows of Motown*” and “*The Maxine Powell*” documentary will be included.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1543 Imagining The Middle East (4 Credits)***Typically offered occasionally*

This course explores the historical and contemporary representations of the Middle Eastern cultures and societies in the Western imaginary. We will examine shifting representations of the Middle East in pre- and post-enlightenment European political and intellectual discourses, Western literary texts and travel literature, and contemporary US popular culture (films, advertising, thrillers, spy novels, romance fiction, etc.). We will also consider the interrelationship between popular cultural representations and the manner in which the Middle East is conceptualized in the academy and in “high culture” in general (e.g., theorized as Orientalism). It is an assumption of the course that a “post colonial” framework is key to interpreting not only the Middle East, but also the “West.” Readings may include: Amin Maalouf, *The Crusades Through Arab Eyes*; Edward Said, *Orientalism and Covering Islam*; Zachary Lockman, *Contending Visions of the Middle East*; Jack Shaheen, *Guilty: Hollywood’s Verdict on Arabs*; Linda Khatib, *Filming the Modern Middle East*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1544 Frantz Fanon: Humanism, Revolution and the Decolonization of the Mind (4 Credits)**

This class examines the canonical text *Wretched of the Earth* (*Les Damnés de la Terre*, 1961) by Martinican-born psychoanalyst and social philosopher Frantz Fanon. What is the relevance of Fanon’s classic text and his insight on the revolutionary potential of the poor and intellectuals in our current world? Is there a “healing psychological force” in revolutionary action? This course provides a theoretical introduction to Jean-Paul Sartre’s understanding of existentialism and bad faith and its influences on Fanon. More importantly, we will examine Fanon’s ideas on existential humanism, the role of violence and tragedy in decolonization, and his notion of an “authentic existence” within and beyond post-colonial context.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1545 On Freud’s Couch: Psychoanalysis Narrative and Memory (4 Credits)***Typically offered occasionally*

In this course we will read closely and thoroughly a selection of Sigmund Freud’s papers, including “Three Essays on Sexuality,” and “Screen Memories,” and three of his classic case histories: “Fragment of an Analysis of Hysteria,” (Dora), “From the History of an Infantile Neurosis,” (the Wolfman), and “An Autobiographic Account of a Case of Paranoia,” (Dr. Schreber). In general, we will focus on how the psychoanalytic method takes narrative seriously—that is, “at its word,” or literally—at the same time as it recognizes that whatever is articulated may be in a negative or “canted” (in other words, “encoded”) relation to what it “means.” We will watch a selection of films alongside the primary texts. We will explore how time, memory and history signify in psychoanalytic frameworks, and ask what literature, film and poetics might share with psychoanalysis. Finally, we will debate the validity of what might be called Freud’s “reductionism” in relation to drive theory and the sexual instincts.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1547 Oceania Vs. King Kong’s New York: Decolonizing (2 Credits)***Typically offered occasionally*

Why the utter lack of awareness in New York City of the Pacific? - of our own collecting, literary representations, missionary work, and ? manifest destiny? expansionism systemically imagined and formulated in America’s Pacific? How is environmental justice foundational to Oceanic worldviews and our global futures? We will reformulate this historical absence of presence. Help us deconstruct King Kong on the Empire State Building and other New York City-generated representations and formations of scholarly, museological, and pop culture about Pacific places, peoples, goods and ideas! We’re adapting the formulation of Atlantic Worlds to understand the Pacific; what Fijian philosopher Epeli Hau’ofa calls ?Oceania, a sea of islands.? Sessions, on and off campus, will include Herman Melville’s port culture novels, the Lincoln Center’s restaging of Rodgers and Hammerstein’s ?South Pacific? based on James Michener’s Pulitzer Prize-winning book, written in New York City; Margaret Mead and the American Museum of Natural History; Michael Rockefeller and the wing named in his memory at the Metropolitan Museum of Art, the Pacific Missions to the United Nations; Pacificana kitsch? from tiki lounges to Halloween hula costumes. Through indigenous-grounded epistemologies, and the Pacific renaissance of cultural, linguistic, artistic and scholarly studies, we critically unpack the production of an imagined Pacific and global environmental policies.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1550 Explorations of Architectural Space (4 Credits)*Typically offered occasionally*

How are people affected by the shape and appearance of buildings? How do they inhabit buildings and navigate between them? In what way is architecture informed by intangible realities like the builder's or user's social power, or identity categories like race, ethnicity, gender, and sexuality? And is there such a thing as the architectural sublime also in writing? This class will explore how literary representations help us understand the invisible characteristics of material constructions. As we seek to define the psychological effects of architecture, our readings and discussions will investigate the birth of the capitalist metropolis, the postwar suburban ideal, gated communities, and postmodern urbanism and its culture of the spectacle. We will also address questions of domestic privacy in relation to gender and the spatial politics of AIDS. Readings will include Alain de Botton's *The Architecture of Happiness*, Steven Millhauser's novel *Martin Dressler: The Tale of an American Dreamer*, T.C. Boyle's novel *The Tortilla Curtain*, D.J. Waldie's memoir, *Holy Land: A Suburban Memoir*, Rebecca Brown's account of the AIDS crisis, *The Gifts of the Body*, and Alison Bechdel's the graphic novel *Fun Home: A Family Tragicomic*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1552 Sociology of Religion: Islam and The Modern World (4 Credits)***Typically offered occasionally*

This course is designed to explore the role of religion in modern societies. We will examine religion as an important social institution and also as a cultural system. We will study canonical and contemporary theories of religion. The focus of the course, however, will be Islam. We will look at the cultural context and historical construction of Islam, as well as the different social contexts within which Islam has evolved. We will examine the relationship between Islam and modernity, including secular ideologies, gender politics, and modern democracy. We will pay particular attention to the role that Islam plays in the everyday life of those who practice it, who are affected by it, or who struggle with it as their tradition. Our goal is to study Islam not as a fixed object or authentic tradition but as a social and cultural phenomenon subject to change, contestation, and critique. Texts may include Mernissi, *Islam and Democracy*; Arkoun, *Re-Thinking Islam*; Fernea, *In Search of Islamic Feminism*; and Armstrong, *Islam*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1554 Independence! Transition from High Colonial Rule (4 Credits)***Typically offered occasionally*

What is the relationship between Africa's colonial past and its postcolonial present? How do we talk about this past and present without falling victim to the dominant discourse on Africa that stems from western domination of the African continent? Through film, literature, historical documents, and theory, we explore the evolution of postcolonial societies in Africa. This is primarily a history course but we will use a variety of interdisciplinary approaches to this history. Works we explore may include the films and writings of Ousmane Sembene, the literature of Chimamanda Ngozi Adichie, the autobiography of Kwame Nkrumah, and the theories of Mahmood Mamdani.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1555 Imagining India: From The Colonial to the Global (4 Credits)***Typically offered occasionally*

India is a crucial site for discussions about globalization within the US and beyond. While some discourses fearfully worry about the loss of American jobs to outsourcing within India, other discourses herald "India Rising" to take its place among powerful global players. Drawing on an interdisciplinary set of readings about India, this course explores how the liberalization of the Indian economy and the forces of globalization are transforming the fraught and difficult emergence, out of colonial domination, of the nation-state of India. First, we explore a variety of pre-colonial and colonial imaginings of South Asia and examine politicized assertions of a unified Indian identity during the anti-colonial nationalist movement. Here, nation is not only a political entity, but also a cultural project that re-shapes ideas of self, religion, community, region, family, gender and kinship. The post-independence period is explored through writings on the Partition that created India and Pakistan, "development" as a key concept that has been central to nation-building, and struggles around caste, gender, sexuality, tribal identity, environment, region and religion. How the state contends with majority and minority identities and claims, the complexities of secularism, notions of equality and difference, all in the context of vibrant social movements and a large NGO (Non-Governmental Organization) sector will enable an in-depth exploration of how democracy, as idea and practice, happens in India. Having explored the cultural and political project of modern nation-state formation within India, we will then explore how globalization is transforming politics, economy and culture. Readings include: Ronald Inden's *Imagining India*, Amitav Ghosh on the Indian Ocean World, *Modern South Asia: History, Culture, Political Economy* by Sugata Bose and Ayesha Jalal, the writings of Gandhi, Nehru, and Amedkar, subaltern studies collective writings on nationalism in India, *The Nation and its Fragments* by Partha Chatterjee, Manu Joseph's *Serious Men*, Menon and Bhasin's *Borders and Boundaries: Women in India's Partition and India's New Middle Class: Democratic Politics in an Era of Economic Reform* by Leela Fernandes.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1557 Religion and Modernity (4 Credits)

From a distance, much like an impressionist painting, modernity appears as a coherent whole, its parts working in concert to represent the possibility of unending, universal progress. Take a step closer, however, and the parts disassemble before your eyes, scattering into discrete elements whose relationship is not always entirely clear. Religion is one such element of modernity. This course investigates the particular history of the passage to modernity in Europe, the concomitant emergence of the general concept of religion, and colonial and postcolonial global debates about the character of modernity and the place of religion in modern social, economic, legal, and political activities. Examples of such debate from around the world are legion, from the United States and Western Europe to South Asia and the Middle East, and will often inform class discussion. Among the general questions that will guide our work together: To what are we referring when we use the term "modernity"? What constitutes the historical novelty of modern conceptions of religion? What place did the emergence of modern forms of religion have in the transformation of humanity's understanding of and place in the natural and social worlds? How do modern forms of colonialism and their effects relate to these transformations? To investigate these questions we will read works from (among others): Augustine, Louis Dupr, HM Abrams, Antoine Nicholas de Condorcet, Foucault, James Mill, Bernard Cohn, Talal Asad, Jose Casanova, and Timothy Mitchell.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1558 The Travel Habit: On The Road in The Thirties (2 Credits)

Typically offered occasionally

The Great Depression turned millions of people into travelers. Many of the unemployed took to the road in search of work, preferring to give up their homes rather than their cars; others hitchhiked and rode the rails. Ironically, it was also a time for leisure travel too, and this was the era when taking a family trip on a paid vacation became a national ritual. Government and industry promoted tourism to help the economy—and to pacify the working class. But getting people to travel required a deliberate, large-scale effort. As one tourism promoter put it, "The travel habit was not born with Americans. It's an acquired taste that must be religiously and patiently cultivated." So the Roosevelt administration created a national travel bureau to assist the hospitality industry, poured millions of dollars into roads and highways, and put authors like Eudora Welty, Saul Bellow, and Ralph Ellison to work writing WPA travel guides. The travel theme attracted novelists like Nathaniel West and Nelson Algren, who used the journey motif in their fictions, and writer-and-photographer teams like James Agee and Walker Evans traveled to document the suffering of sharecroppers and migrant workers. This course will survey the travel writing of the 1930s and provide an introduction to the social history of travel and tourism during the period. Readings may include Steinbeck's *The Grapes of Wrath*, West's *A Cool Million*, Kromer's *Waiting for Nothing*, Caldwell and Margaret Bourke-White's *You Have Seen Their Faces*, and Agee and Evans' *Let Us Now Praise Famous Men*, as well as the WPA travel guides and histories of the Depression and the tourist industry.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1559 Politics & Rhetoric (4 Credits)

The central question in this course is how to theorize language and conceive its place in political life. Since Plato, philosophy has defined itself against "rhetoric," as if to juxtapose a pure form of speech devoted only to truth against manipulative speech devoted to self-serving persuasion, even domination. Similarly, many theorists of media studies argue that in politics there is only "propaganda," and depict a political world ruled by monolithic "media," even as they disagree about how to respond. While some seek alternatives in scientific expertise, in rational validation, or in post-partisan dialogue, others endorse "counter-propaganda" claiming democratic goals. But perhaps the dichotomy between pure and impure speech is mistaken: Is there an inescapably rhetorical element in all speech, even speech that denounces "rhetoric?" Might rhetoric in fact be essential to any genuine truth-telling, great literary art, and authentic political speech? To pursue these questions we will read Plato, the *Gorgias* and *Protagoras*; Aristotle *Rhetoric*; Danielle Allen, *Talking to Strangers*; Giambattista Vico, *The New Science*; Ernesto Grassi, *Rhetoric and Philosophy*; Machiavelli, *The Prince*; Kenneth Burke, *A Rhetoric of Motives*; Judith Butler, *Excitable Speech*; as well as contemporary examples of political speech.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1560 African American History and Memory (4 Credits)

Typically offered occasionally

This course looks at the relationships between history, memory, counter-memory, amnesia, and social struggle. Our aim is to track back and forth between learning about the past and about its impact on today. We ask, what gets remembered about African American history, and who does the remembering? In what ways do communities develop collective memories? In what ways do counter-memories emerge? More specifically, we ask how the experience of slavery in the United States is constituted as a past, remembered and forgotten. Our goal is to achieve a solid grounding in 18th and 19th century African-American history, and to develop conceptual tools for making a complex analysis of the past and of the politics of memory. This will be a truly interdisciplinary class, mixing film, fiction, primary resources and historical studies. We may read Toni Morrison, Saidiya Harman, and David Blight. Films we may watch include *Gone With the Wind* and *Django Unchained*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1561 Visions of Greatness: Alexander & His Legacy (4 Credits)*Typically offered occasionally*

Since his short life in the fourth century BCE, Alexander the Great has enjoyed a legacy that has nearly overshadowed his actual accomplishments. Various cultures, from his own to ours, have honored, embellished, and even reshaped entirely Alexander's powerful personality and his conquest of the massive Persian Empire. For some, he exemplifies the benevolent conqueror; for others, he represents the hubristic thirst for power, to which even the best-intentioned rulers can become victims. This course investigates the figure of Alexander and his legend in a range of cultural contexts: his own lifetime, the Roman and Byzantine Empires, the Islamic world, early modern Europe, and in the 20th century. Using visual and literary sources, we will investigate where, if anywhere, we might find the "real" Alexander, what qualities of Alexander are valued or condemned in later periods, and how the figure of Alexander is used to reflect the values of a given culture, or to subvert them. Readings may include Plutarch's Life of Alexander, Arrian, Diodorus, Pseudo-Callisthenes' Greek Alexander Romance, the Persian Iskandernamah. We will also make use of objects in the Metropolitan Museum of Art.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1562 Reading The Faces of Ancient Cultures (4 Credits)***Typically offered occasionally*

In this class, we will investigate the form, development, and role of images of people in pre-modern societies. Using visual and literary sources, we will focus on how we define a portrait and will confront the variety of problems that the representation of human subjects in the ancient world entails. How essential are the concepts of "likeness" and "realism" to the definition of a portrait, and to its function? How do faces and bodies communicate meaning visually, and how do we access this visual language? Who controls the image, and who is the audience? What is the correlation between the image and the individual? How do we think about these possibilities from our perspective in the modern world? We will address these questions and others, concentrating on the use of portraiture in shaping personal, political, and cultural identities. Our texts may include monuments from Akkad, Egypt, Nubia, Greece, Rome, and China. We will make use of objects in the Metropolitan Museum of Art.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1563 Women's Text(iles) (4 Credits)***Typically offered occasionally*

Textile arts have been so firmly linked with women's writing that one of the central metaphors of women's writing traditions has become the metaphor of the quilt. This course explores this metaphor that proposes the making of beautiful, functional wholes out of fragments and scraps, using it to explore the cultural work of African American women and to illuminate connections between writers and artists. This rich intersection of writing and art allows us to consider broader questions about power; we investigate the ways in which the written works and textiles articulate, challenge and transform representations of race, gender, sexuality, as well as the meanings of art. This course takes us out into the city, where we view the textile creations of Black women artists like Faith Ringgold, Brenda Amina Robinson and Carrie Mae Weems at the Metropolitan Museum of Art, the Guggenheim, the American Craft Museum, and the Museum of Folk Art. Written texts may include: Toni Morrison, The Bluest Eye; Gloria Naylor, Mama Day; Faith Ringgold, Tar Beach; Ntozake Shange, Sassafra, Cypress and Indigo. We also participate in a quilt-making workshop, where each student creates his or her own textile interpretation of the major issues of the course.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1564 Race & Religion in African American Culture (4 Credits)***Typically offered occasionally*

The ways in which Americans have imagined and represented the sacred have been profoundly shaped by race and slavery, and this intersection has become a foundation for many kinds of cultural practices and the development of political philosophy in African American culture. Two central questions therefore motivate this course: How has race shaped the production of sacred meaning and African American sacred art? How have spiritual discourses of salvation and redemption motivated political and cultural action? To pursue these questions we will explore representations of the sacred in several genres, including the Bible, essays, sermons, and art, as well as performances of African American sacred music and dance. Also, each student will select a contemporary cultural form and examine how it is shaped by the desire to represent both racialized experience and the sacred. Students can research cultural forms of interest to them, including familiar forms like contemporary music (rap, gospel rap, and more), or films, but could also tackle less familiar forms like public performances (inauguration, anyone?), historical sites and public spaces. Primary texts include: Exodus; Frederick Douglass, Narrative; W.E.B. Dubois, Souls of Black Folk; James Weldon Johnson, God's Trombones: Seven Negro Sermons in Verse, including Aaron Douglass' illustrations; Dr. Martin Luther King, selected speeches; Alice Walker, In Search of Our Mother's Gardens; Alvin Ailey dance performance; spirituals performed by Sweet Honey in the Rock; and gospel music (may include a church visit).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1565 Critically Queer (4 Credits)*Typically offered occasionally*

Since the 1990s, lesbian, gay, bisexual, and transgender identities and subcultures have come into mainstream visibility in popular media and through political and consumer targeting. If the term "queer" has been used to describe cultural critiques of heterosexual and gender normativity, does "queer" still apply to these more mainstream representations? This course pieces together a mapping of "queer theory" and "queer studies" as critical and disciplinary formations that surface in the cultural landscape following the gay liberation, civil rights, power, third world, and feminist social movements of the 1960s and 1970s. We will explore critical strategies that emerge in the aftermath of these contending social struggles. The course takes an intersectional approach towards the analysis of sexuality, gender, race, class, immigration, and ethnicity. It will also look to the emergence of transgender studies for new critical possibilities. Readings may include excerpts from: Harry Benshoff, *Queer Cinema, The Film Reader*; Cherrie Moraga and Gloria Anzalda, *This Bridge Called My Back: Writings by Radical Women of Color*; Suzanne Danuta Walters, *All the Rage: The Story of Gay Visibility in America*; Monique Truong, *The Book of Salt: A Novel*; and Michel Foucault, *The Use of Pleasure*. Screenings may include: Daniel Peddle, *The Aggressives*; Sundance Channel/Logo, *Transgeneration*; and Olaf de Fleur Johannesson, *The Amazing Truth About Queen Raquela*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1566 History of European Environmental Sciences (4 Credits)***Typically offered occasionally*

This seminar will provide an overview of the history of the environmental sciences from ancient times to Charles Darwin's *The Origin of Species*. We will explore ways in which naturalists and lay people came to know the environment and in what ways nature could mobilize social and moral authority. With a focus on the history of the European environmental problems from the ancient Greeks, Middle Ages, to colonial and Modern experiences, we will survey different ways of knowing nature. Where did the idea of nature as "designed" come from? How did natural historians and philosophers unveil nature's secrets? What role did scientists play in the colonial experiences? How was European environmental centrism construed? These broad questions will guide us in our readings of a series of primary sources, including great and not-so-great books by Hippocrates, Plato, Aristotle, Theophrastus, Pliny, St. Francis, Hildegard, Evelyn, Grew, Bacon, Linnaeus, Buffon, Jefferson, Rousseau, Malthus and Darwin, as well as largely forgotten texts by anonymous authors and colonial explorers.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1567 The Arabian Nights (4 Credits)***Typically offered occasionally*

The Arabian Nights (The Thousand and One Nights) is one of the most fascinating "world" texts. Since its translation and publication in European languages it has captivated the imagination of countless writers and artists such as Poe, Joyce, Borges, Mahfouz, and Rushdie. It continues to play a disproportionate role in constructing and perpetuating an essentialized and imaginary East, populated by violent and hypersexual beings. The narratives of the Nights and the cultural archive they have spawned have had a fascinating influence on literary and artistic production, popular culture, and political imagination. The course introduces students to this important world masterpiece and the debates surrounding it. We will start out by briefly tracing the genealogy of this collectively authored and anonymous text, its collection, and versions and the cultural context of its translation and popularity in the west. We will then explore the literary structure and narrative strategies and dynamics of the Nights, read some of its most famous cycles and discuss how they have been read from a variety of perspectives, focusing primarily on gender and sexuality, power and politics, and otherness and boundaries. In the last part of the course we will read some of the modern literary works inspired by the Nights (Borges, Mahfouz, and Rushdie) and will end by watching and exploring how the Nights fared in adaptations in popular culture, especially in the US. All readings in English.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1568 Narrating Memory, History and Place (4 Credits)***Typically offered occasionally*

The past two decades have witnessed what has come to be known as the "memory boom," that is, a greater cultural as well as academic interest in the workings of remembrance and forgetting. At issue are crucial concerns, among them: how past events are written into history; how literature is a form of remembering; how language itself can fail to portray and thereby fail to remember certain traumatic events; and how a culture decides, collectively, what it will and will not recall about its own past. This course takes up these concerns in its examination of memory, especially as growing from three major historic events: World War I, The Holocaust, and 9/11. We consider how memory is narrated and explore the connections between place and modes of narration. Through our readings of works of fiction as well as theoretical texts, through film and analysis of sites of commemoration, we grapple with some of the most fundamental concerns of memory studies today, and in so doing we also explore the dynamic relationship between personal and collective memory. Students will write critical papers, visit a site of commemoration, respond to recent film on the subject of memory, and give a class presentation. Reading will include W. G. Sebald, *The Emigrants*, and Virginia Woolf, *Mrs. Dalloway*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1569 Myths as Images from Ancient World to Shakesp (4 Credits)*Typically offered occasionally*

The mythological stories of the classical gods and heroes are perhaps the best known and most widely appealing of the legacies left from the ancient world. Myths offered morals and explanations in addition to entertainment, and, although they are familiar in large part because they are preserved in literary sources, the episodes and characters from the mythic world supplied a vast and compelling body of subjects for ancient artists. This course investigates the ways in which episodes from mythology appear in the visual tradition, and focuses on the ways in which the visual tradition complicates and enhances what we think we know from written sources. We also expand our study to later traditions from the Renaissance and modern periods. We consider what ancient sources are influential in transmitting myths and how these myths are reinterpreted both in literature and in visual media. Readings may include Homer, Iliad and Odyssey; Ovid, Metamorphosis; Pseudo-Apollodorus Library; Apollonius Rhodius, Argonautica; Shakespeare, Midsummer Night's Dream; Kurt Weitzmann, Illustrations in Roll and Codex. We will also make use of objects in the Metropolitan Museum of Art.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1570 The Place of The Past in Cultural Identity (4 Credits)***Typically offered occasionally*

Modern western civilization has frequently sought its origin and inspiration in the classical world. Ancient cultures, too, maintained an intimate connection to their own cultural history. This course will investigate the role of perceptions of the past in the shaping of Greek and Roman cultural identity, and the use of texts and images to communicate and perpetuate certain legacies. We will explore the role of monuments, literature, histories, and mythologies in the shaping of Greek and Roman perceptions of their own past, and we will examine how they were used to establish, maintain, or undermine contemporary relationships. We will also investigate the impact of these classical civilizations in Renaissance, and modern Europe and America. Readings may include Homer The Iliad or The Odyssey, Virgil The Aeneid, selections from Livy, Plutarch, and Suetonius, Shakespeare's Troilus and Cressida and Antony and Cleopatra, Edward Gibbon, Lord Byron, and Heinrich Schliemann.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1571 Humans, Machines, and Aesthetics (4 Credits)***Typically offered occasionally*

This seminar proffers a glimpse into the historically contingent relationships between machines and humans from the Enlightenment through the Industrial Revolution to the twentieth century. We shall underscore the ways in which those interactions helped define aesthetics, particularly but not exclusively in music. In essence we hope to use machines and music to trace the history of creativity over the past three centuries. Immanuel Kant famously defined "genius" in his Third Critique as "a talent for producing something for which no determinate rule can be given, not a predisposition consisting of a skill for something that can be learned by following some rule or other; hence the foremost property of genius must be creativity." By this definition mimicry and imitation are the antitheses of the creative genius, while mechanical skill and machines were deemed inferior to it. During the later stages of the Industrial Revolution, however, there arose an aesthetic of mass production. Quantity—as Lenin would famously remark a century later? had a quality all its own, and a new aesthetics celebrated how an artifact could be perfectly copied thousands of times over, with unprecedented speed, precision, and efficiency. Central questions and debates follow from this development: How "creative," if at all, are machines? Are mechanical musical instruments superior to performers? How are humans different, if at all, from machines? Readings include Kant's Third Critique, Jackson's Harmonious Triads, Walter Benjamin's The Work of Art in the Age of Mechanical Reproduction, Essinger's Jacquard's Web, Standage's The Turk, Riskin's (ed.), Genesis Redux, Katz's Capturing Sound, and Thberge's Any Sound You Can Imagine.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1572 America in The 1970'S & 1980'S (4 Credits)***Typically offered occasionally*

The historical epoch starting in the early 1970s and stretching up to the present has been referred to as the "age of Reagan," the era of neoliberalism, and the decline of capitalism's Golden Age. This interdisciplinary history class will look at the 1970s and 1980s as decades that mark the beginning of many of the problems that we confront today: the rise of economic inequality; the origins of globalization; the first awareness of an "energy crisis;" the birth of social movements like feminism, gay rights, and black power; the deepening of urban poverty and the expansion of the criminal justice system; the ascendance of the stock market and financial deregulation; the transition to a service economy; the growth of new forms of art and music like hip-hop and punk; the rise of evangelical Christianity as a political force; the emergence of a conservative movement; the end of Soviet Communism. The class will ask students to consider how the social problems of the 1970s and 1980s anticipate those of the present day, and also how America today is different than in this earlier period. We will use political speeches, manifestos, poetry, film, and novels as well as works of historical scholarship in order to try to understand the period. Readings may include Garry Wills, George Gilder, Jerry Falwell, Kwame Ture, Tom Wolfe, Thomas Frank and Alice Echols.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1573 The New American Society (4 Credits)*Typically offered occasionally*

Until 2007-08 we took for granted that in the past sixty years following World War II, the industrialized Western world experienced unprecedented economic expansion, and the United States was economically and geopolitically the dominant superpower, indeed America was the primary coordinator and beneficiary of the post World War II period. Only a few keen observers detected economic flaws or geopolitical vulnerability in what has been called "The American Century." Since the mid-1970s however, there have been enormous changes in the United States and the world. New forms of violence, major economic shifts and geopolitical reversals have seriously undermined and changed the world order and particularly American lives and even more pointedly the lives of American youth. Recently the self-destruction and breakdown of the U.S. financial and economic systems triggered a deep global destabilization and The Great Recession. For a growing number of Americans life has become the equivalent to the severe dislocations of the Great Depression of the 1930s. With this broad historical arc in view, this seminar offers a critical history of Post World War II America, focusing especially on major social, political, ideological, extremist "teavangelical" obstructionist aggression and the world historical economic collapse. Readings will include social and political thinkers such as C. Wright Mills, Barrington Moore Jr., Hannah Arendt, and Arthur J. Vidich and economists such as, John Maynard Keynes, Milton Friedman, John Kenneth Galbraith, the essayist John Lanchester, and Nobel Laureates Paul Krugman and Joseph Stiglitz. We will read "Ill Fares the Land," by the late New York University historian Tony Judt, and be inspired by the work of the great world class political economist and unsung American radical thinker, Thorstein Veblen. How do the emerging realities of today portend the future?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1574 Christian Heresy & The Western Imagination (4 Credits)***Typically offered occasionally*

In the development of Christianity the definition of "heresy" was crucial to defining "orthodox" belief and worship. Indeed, every faith seems to struggle over what is deemed heretical as part of defining what is deemed normative, and it is hard to imagine any ideology (even an anti-ideology ideology) that does not draw a boundary to mark what is subversive or unacceptable to it. This course pursues these ideas by asking two central questions: Can there be any form of (religious or secular) faith without such boundaries? What does the study of these boundaries reveal about some of the basic assumptions that have formed (and still form) our society? In the first part of this course we use primary texts to study several of the most divisive theological moments in Christian history: debates over the nature of Christ and God in the fourth century, the reemergence of arguments over heresy in the twelfth century, the Protestant Reformation, and several nineteenth century American sects. In the second part we read literary art that uses and wrestles with the idea and ideas of heresy. We conclude by considering how theological arguments over orthodoxy and heresy are rescripted and reenacted in current debates about censorship, education, constitutional interpretation, the environment, crime and punishment, and torture. Readings will include letters and sermons by Athanasius, Arius, Eusebius, and Augustine, Luther's 95 Theses, the Book of Mormon, poems by William Blake, Emily Dickinson and Walt Whitman, Milton's Paradise Lost, Dostoevsky's 'Grand Inquisitor' Parable, and sections from Ulysses, Moby Dick, Doctor Faustus, and Umberto Eco's The Name of the Rose. Contemporary theorists will include Mark Taylor, Harold Bloom, and Slavoj Zizek.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1575 Energy (4 Credits)***Typically offered occasionally*

Energy makes the world work. Originally an obscure concept of natural philosophy, energy has become the foundation for our international economy, social structures, political policy, and everyday life. Energy explains how cars run, the sun shines, and our cell phones ring, but also why Saudi princes are wealthy and Iowa corn farmers receive massive government subsidies. This course examines the gradual realization of energy as a physical concept, its materialization in the engines of the industrial revolution, the construction of an energy infrastructure for electricity and oil, and the emergence of energy as the focus of economic and political conversation. We will use simple equations and math to learn what energy is and the laws that govern it, and how those simple equations help us understand the amazingly complex industrialized world in which we live. We will discuss energy production, transmission and use, and grapple with the problem of alternative energy in technical, social, and political detail.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1576 Whiteness (4 Credits)*Typically offered occasionally*

Who is white and how has the definition of whiteness changed over the past five centuries? How is our definition of whiteness dependent on gender and other racial and ethnic categories? What are the benefits of being white in American society? How has American culture shaped, challenged, explored and redefined whiteness? Though often invisible or unacknowledged, whiteness has played a significant role in shaping American society, politics and culture. For those who at various times could claim whiteness as a racial category, it offered what W.E.B. DuBois termed a "psychological wage" and social privileges. For racial and ethnic minorities however, whiteness often served as a justification for their oppression and marginalization within American society. This course will examine the social category of whiteness and its role in shaping modern society from a variety of historical, cultural and disciplinary perspectives, drawing upon the works of historians, legal scholars, literary critics, playwrights, filmmakers, novelists and social scientists. Possible readings include William Shakespeare's *The Tempest*, Toni Morrison's *Playing in the Dark*, Norman Mailer's *The White Negro*, Dalton Connelly's *Honky*, Matthew Frye Jacobson's *Whiteness of a Different Color*, as well as works by W.E.B. DuBois, Kim Hall, George Lipsitz, Adam Mansbach and Danny Hoch.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1577 The Ethnographic Imagination (4 Credits)***Typically offered occasionally*

Ethnography has been narrowly construed as the research methodology that defines the discipline of cultural anthropology, but this course explores ethnography more broadly as both a mode of inquiry and a genre of writing through which we grapple with the experience of Self and Other at the intersection of overlapping cultural worlds. We begin by linking modern ethnographic writing to early travel narratives, to missionary accounts, and to colonial reports serving evolving imperial formations. We then examine the consolidation of an "ethnographic" perspective in the emerging discipline of anthropology, as well as more recent critiques of this genre. Our own method is reading classic and contemporary ethnographic works. These reveal ongoing tensions between the scientific and the literary; between abstract "theory" and ethnographic "practice;" and between the claim to truth-telling and the power and limits linked to the positioning of the author. In response to these tensions we also trace the textual experimentation that mixes ethnography, poetry, memoir, and travel writing, fiction, and film. Our goal is to develop a self-reflective ethnographic imagination, open to the possibilities and difficulties in cross-cultural understanding, as we consider the complexities in encounter and contact, looking and describing, representing and translating. Possible texts include travel writings from the period of early European expansion, *Conquest of America* by Todorov, *Argonauts of the Western Pacific* by Malinowski, *Coming of Age in Samoa* by Margaret Mead, Zora Neale Hurston's *Of Mules and Men*, *Writing Culture: The Poetics and Politics of Ethnography* by Clifford and Marcus, *Vita: Life in a Zone of Social Abandonment* by J. Biehl, *In an Antique Land* by Amitav Ghosh, and the films of Trin Minh Ha.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1578 Racial, Sexual Interfaces (4 Credits)***Typically offered occasionally*

This seminar explores shifts in film analysis and cinematic reception, as initiated by new digital technologies and the growing popular consumption of global cinemas. We will track the development of film aesthetics and critique in relation to other visual mediums, including photography and the computer. How has the specificity of film changed with the speed and mobility of digital media? The course will also speculate on the links between the cultivation of formal film analysis and the increased circulation of images of racial, sexual, and ethnic difference. How have transnational economies of production and viewing impacted cinematic reception? Readings may include excerpts from: Harry Benshoff and Sean Griffin, *America on Film*; David Bordwell and Kristin Thompson, *Film Art: An Introduction*; Kara Keeling, *The Witch's Flight*; Lev Manovich, *The Language of New Media*; and Jim Pines and Paul Willeman, *Questions of Third Cinema*. Screenings may include: Alejandro Gonzalez Iritu, *Babel*; David LaChapelle, *Rize*; and Alain Resnais, *Hiroshima Mon Amour*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1579 Food and Aesthetics (4 Credits)***Typically offered occasionally*

Food can be both physical sustenance and a form of cultural expression. As with comedy and pornography, this too direct tie to the body problematizes the appreciation of food as a purely aesthetic pleasure. This interdisciplinary seminar will examine food and foodways as they appear in literature, film and painting. These cultural artifacts will be contextualized through readings in the social sciences and the new politics of food. We will try to discover how attitudes about the enjoyment and preparation of food change and reflect different historic eras and cultural milieus. Why are gluttony and abstention tied to morality? Where do our ideas about taste and aesthetics come from? Can we separate an aesthetic appreciation of food from current concerns about sustainability, food safety, and human and environmental health? Texts will include Epicurus's writings, Laura Esquivel's *Like Water for Chocolate*, Brillat-Savarin's *The Physiology of Taste*, E.A. Burt's *Teachings of the Compassionate Buddha*, Eric Schlosser's *Fast Food Nation*, Gabriel Axel's *Babette's Feast*, Juzo Itami's *Tampopo*, Francis Bacon's meat paintings, and Grimm's *Fairy Tales*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1580 Between Rights and Justice in Latin America (4 Credits)*Typically offered occasionally*

What is the relationship between human rights and social justice? Do both always operate in conjunction? Are they ever mutually exclusive—one sacrificed at the expense of the other? This course explores key questions around the theory and practice of human rights promotion, surveying specialized literature and founding documents to consider the promise and challenge of existing human rights frameworks as they work for, but sometimes clash with, the promotion of social justice. We ask, are there universal rights? If so, how are these defined, and by whom? What is the relationship between "political" and "human" rights, between individual and collective rights? Can human rights be in conflict, and if so, how are such conflicts to be resolved? In regions rife with inequality—political, social, and economic—is promoting a global human rights agenda unrealistic, or more necessary than ever? After exploring these general questions, we will focus on Latin America, in particular on Argentina, Guatemala, Chile, Bolivia, Colombia, and Mexico. How do human rights struggles in these countries change our view of the prevailing human rights regime? How do legacies of colonialism in these countries affect both the protection and violation of human rights in the present? Do these countries reveal a political tension between social justice and human rights? Readings will draw from Bartolomé de las Casas, Immanuel Kant, John Rawls, Martha Nussbaum, Ariel Dorfman, Paul Farmer, and Greg Grandin, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1581 Lefebvre and Urban Marxism (2 Credits)***Typically offered occasionally*

Despite being heralded after his death in 1991 as the most prolific French intellectual of the twentieth century—he wrote more than seventy books!—the fact is that few theorists have had such a bad rap as Marxist philosopher and sociologist Henri Lefebvre. Scolded by the Althusserian establishment during the 1960s and 1970s for his rejection of structuralist epistemology; chastised by the French Communist Party for his contempt for dogma and orthodoxy; and ignored by academia for his irreverence toward disciplinary boundaries, Lefebvre's ideas were never fully embraced until recently. In this course we focus especially on his writings about urbanism—with special emphasis on his concepts of everyday life, social reproduction, and the right to the city—as we explore why his ideas are becoming so popular today. Primary readings include *The Urban Revolution*, *The Survival of Capitalism*, *Critique of Everyday Life* (volume three), and chapters from *State, Space, World: Selected Essays*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1582 Gramsci's Revolution (2 Credits)***Typically offered occasionally*

Few intellectuals have been so universally embraced as Italian Marxist and social theorist Antonio Gramsci. His political writings—most of them written from prison under Mussolini almost eighty years ago—continue to shape and inspire the way we think about society today. Yet the implications of his theories for our understanding of political change and its relationship to theory are far from settled. Using David Forgacs' *The Gramsci Reader* as our primary source—and with the help of secondary sources—our job for this course is to: 1. take a close look at Gramsci's ideas on intellectuals, power, and the State; 2. historically contextualize his theoretical framework within the Marxist tradition; and 3. explore the potential relevance of his analyses in our current state of affairs today.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1584 Shakespeare's Mediterranean (4 Credits)***Typically offered occasionally*

This course examines Shakespeare's Mediterranean plays in relation to the cultural and imaginative geography established for this region in the classical, medieval and early Renaissance periods. It also provides a brief introduction to the new field of "ocean studies" and will include some readings in marine environmental studies. We will spend about one third of the class on the Ancient Mediterranean, seen through the lens of comedies by Plautus, Virgil's *Aeneid*, and writings by Plutarch, among others. We will consider how the various cultures around the Mediterranean opened emotional, physical, imaginative and political possibilities for Renaissance writers and thinkers, particularly as exemplified in Shakespeare's plays. Topics for study will include the sea as a space of economic and political possibility and threat, including piracy; the differences created by intermingling gender, genre and diverse geographies; romance and comedy and their relation to travel writing; early map making in relation to other kinds of representation; questions of exoticism, orientalism, and the attraction and fear of the foreign. Along with studying how classical and renaissance writers may imagine the Mediterranean differently, we will consider some representations of religious and cultural divides between the Christian and the Muslim worlds in traveler's accounts and in literature. Readings will include plays by Plautus, Cervantes and Shakespeare, Vergil's *Aeneid*, selections from Boccaccio, Ibn Khaldūn, and *Don Quixote*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1585 Memory Wars: Japanese Representations of WW II (4 Credits)*Typically offered occasionally*

This course will examine intersections between historical memory and representations of wartime experience in mediums ranging from art and literature to museums and textbooks. We will consider: What is history, what is memory, and what is the relationship between the two? How is the experience of war translated into different art forms like film, fiction, photography, and documentary? What constraints—historical and ethical—may limit the representation of past traumatic events? We will explore such questions with respect to the Japanese experience in World War II while creating comparisons with war memories elsewhere, from Afghanistan to Zimbabwe. Students will read historical and social theories of memory written by Paul Ricoeur, Pierre Nora, and others before exploring the history of the Pacific War and allied occupation of Japan. Theory will serve as a launching pad from which to explore accounts and representations of Japan's wartime past in fiction, anime, manga, oral histories, visual arts, and documentary. Finally, we will address the use and abuse of history while discussing controversies over the history textbooks, the military "comfort women," the Smithsonian exhibit on the Enola Gay, and the Rape of Nanking.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1586 Consumerism in Comparative Perspective (4 Credits)***Typically offered occasionally*

Consumerism—the linking of happiness, freedom, and economic prosperity with the purchase and consumption of goods—has long been taken for granted as constitutive of the “good life” in Western societies. Increasingly, global economic shifts have made it possible for some developing countries to engage in patterns of consumption similar to those in the West, such that one quarter of humanity now belongs to the “global consumer class.” At the same time, however, nearly three billion people struggle to survive on less than \$2 a day. This course takes an international and interdisciplinary approach to examine consumption in different societies, and we do so by asking several central questions: What are the key determinants of patterns of consumption, and how are they changed or reshaped over time? In turn, how do patterns of consumption shape class formation, racial inequality, identity, aesthetic sensibility, and international boundaries? How do practices of consumption inform the ways in which people understand their values and individuality, imagine success and failure, or conceive happiness? By reading widely in sociology, anthropology, and history we will develop a framework for analyzing the ethical, environmental and social justice implications of consumerism. Readings include case studies from the US, China, India, Europe and Africa. Some likely authors include: Keynes, Marx, Marcuse, Benjamin, Mary Douglas, Bill McKibben; Arlie Hochschild, Lizabeth Cohen.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1587 Who Owns Culture?: Intellectual Property Law and Cultural Commons (4 Credits)***Typically offered occasionally*

Can a yoga pose or a dance step be considered “private property?” Who owns the genetic sequences found in your DNA? What are the rights of an author/artist and how do those rights overlap with the rights of the community to engage with works of art? How can the “public domain” and the “cultural commons” survive in a free-market economy? In this course, we will deepen our understanding of the cultural and ethical implications of copyright, trademark and patent law by placing the concepts of ownership and authorship in both historical and global context. In addition to scholarly essays drawn from the fields of history, legal studies, anthropology and sociology, this course will also draw on a range of texts from the visual arts, music, and literature. Course requirements include: research-based essays and creative projects, in-class presentations, and a general willingness to both critique and create. Texts studied may include Boon's In Praise of Copying, Demer's Steal this Music and Patry's Moral Panics and the Copyright Wars. Visual and audio sources from Girl Talk, DJ Spooky and Joy Garnett may also be included.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1589 The Vietnam War (4 Credits)***Typically offered occasionally*

The Vietnam War occupies a special place in U.S history and foreign relations. For decades, it was known as America's longest war, the only war the United States ever lost, a war that shattered Americans' faith in their government and spawned a culture of protests that divided one generation from another. More recently, it has become the conflict against which the U.S. wars in Iraq, Afghanistan, and Libya are most often compared and contrasted. In this course, we will examine the history of the Vietnam War both in its own context and as part of ongoing debates about U.S. foreign policy and military interventions. In addition to considering the war from the U.S. perspective, we will also read texts that offer insights into the Vietnamese experience. We will cover a wide range of genres and disciplines, including: official documents written by Robert McNamara, George Ball, and Daniel Ellsberg; historical scholarship by Leslie Gelb, David Hunt, and Marilyn Young; and novels, films, and poetry of Eugene Burdick, Norman Mailer, Yusef Komunyaaka, and Tim O'Brien.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1590 Walter Benjamin: Theory for Gleaners (4 Credits)*Typically offered occasionally*

Long before the advent of green politics, and before recycling and repurposing became fashionable, there were people surviving with little fanfare on discards, and theorists meditating on the revolutionary possibilities of refuse and junk. This seminar introduces students to the work of Walter Benjamin, who is both a central figure in critical theory and an early, powerful commentator on the politics and aesthetics of trash. We begin with Agnès Varda's film *The Gleaners and I*, and explore the relation between theory and the recycling of ideas, images, and objects, especially those that have been overlooked or abandoned. As a refugee himself, Benjamin knew intimately how whole populations can be dispossessed or cast off. Following his life and thought, we ask what displaced subjects and discarded objects might teach us about the larger economies of capitalism, modernity and the city, as well as human desires, needs and frailties. Our primary text is Benjamin's expansive and unfinished work of citations and brief commentaries, *The Arcades Project* (1927-1940), but we will read Freud, Marx, and the Frankfurt School to contextualize the work historically and theoretically. What did Benjamin make of dross, and what can we glean from his thought for our own times?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1591 Bound & Determined: (4 Credits)**

Ancient Greek tragedies, particularly those detailing the events of the Trojan War and its aftermath, are obsessed with the plight of women who have been taken prisoner in war. The songs in which they lament their fate, recall their past happinesses, and wonder about their new lives and homes are some of the most beautiful and moving in Greek poetry. In the non-fictional world of 5th-century Greece, however, these enslaved and foreign women would be all but voiceless. The reality of war and of its female captives was one of slavery and sexual violence, and the female captive herself became a poetic metonym for a fallen city. This course will explore the role of these captive women both within tragedy?their speech and actions and the agency they create for themselves?as well as within the society that produced these plays? the social anxieties revealed by tragedy?s focus on the female captive and the Greek relationship to political realities such as slavery and imperialism. Readings may include plays by Aeschylus, Sophocles, and Euripides, as well as historical writings of Herodotus and Thucydides, and philosophical and critical writings by Aristotle, Said, Scott, and Foucault.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1592 : American Narratives I: American Literature, Race and Politics (4 Credits)***Typically offered occasionally*

The premise of this course is that profound thinking about politics occurs in American literary art. Indeed, formally "political" writers, like Madison and Hamilton in *The Federalist Papers*, present a world that seems antithetical to the world presented by, say, Melville and Morrison: one depicts rational, self-interested bargaining among men in markets and legislatures, whereas the literature depicts genocide, slavery, and sexual violence, domestic life and frontier encounters. One depicts rationality and narrates progress, the other depicts madness and tragedy. The literature makes visible what political rhetoric and canonical political thought typically make invisible - the centrality of race and gender in the formation of nationhood, the operation of politics, and the deep narratives of "America." By comparing American literary art to prevailing forms of political speech and dominant theories of American politics, we ask: How do literary artists narrate nationhood? How do they retell the stories that Americans tell themselves about themselves? What is the difference between a fiction that dramatizes a world, and a treatise that makes an argument about it? What can literary art do that theory cannot? How can that art re-orient people toward the assumptions, practices, and tropes that rule their world? To pursue these questions we read Herman Melville's *Moby Dick* and Toni Morrison's *Beloved*, while surrounding each text with historical context, typical political speech, and canonical political theory.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1593 Barbarians: Ancient Conceptions of Outsider (4 Credits)***Typically offered occasionally*

The conceptions of people outside of one's own culture are complex and multi-layered, and this was as true in the ancient world as it is today. From the conquered Elamites that were depicted on the palace walls of the Neo-Assyrian Assurbanipal, to the exotic Dionysus of Euripides' tragedy, or to the Gauls with whom Julius Caesar did battle, representations of other kinds of people serve as a backdrop against which a distinctive sense of cultural identity can be clarified, rethought, or complicated. This seminar explores the representation of "foreign" peoples in the visual arts and literature of the ancient Near Eastern, Greek, and Roman worlds. Using visual (reliefs, vase-painting, sculpture, mosaics, and wall-painting) and written (inscriptions, epic poetry, drama, histories, novels) sources, we pursue the following questions: What are the political or social motivations for the representations of foreigners in ancient art and literature? To what extent does the definition of an "other" reflect an already defined identity, and to what extent is identity constituted by imagining difference? How does the representation of difference problematize one's own values or traditions? Readings may include Simone de Beauvoir, Clifford Geertz, Euripides *Bacchae*, Aeschylus *The Persians*, Herodotus, Caesar *The Gallic Wars*, Heliodorus *Aethiopika* (*The Ethiopian Romance*).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1594 Gravity's Rainbow (2 Credits)*Typically offered occasionally*

This course focuses on a single, extraordinary work of fiction, Thomas Pynchon's *Gravity's Rainbow*. Pynchon's vision of modernity, and important themes in the history of science and in philosophy. Topics: the weaponization of science in the twentieth century, clashing accounts of explanation. How does one explain the world of V2 rocket-bombs exploding around London in World War II? Do we learn about the location of future detonations from the past, as Pavlov might have had it? Or are events utterly independent one from the other as Poisson would say? Such reflections on the world—and they extend through identity, love, war, and materiality—feed back into the very nature of writing itself, and in the final sessions of the seminar, we will turn to literary-philosophical questions: How, in the absence of causality and continuity, does narrative itself function? What might be a postcausal (postmodern) novel? Along with Pynchon's text, we will read widely in the history of technology, warfare, science, literary theory, and philosophy.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1595 Antigone's Dilemma: Contemp Legal Philosophy (4 Credits)***Typically offered occasionally*

What is the difference between law and morality? Is positing a higher moral order that supervenes over positive law an invitation to chaos or the only way to hold governments to account? To what extent is a legal system undergirded by background moral understandings? And when judges elaborate moral principle rather than black letter law does this undermine judicial legitimacy? Is it ever legitimate to legislate morality, from the bench or through legislative acts? How can civil disobedience be justified? Through questions such as these this course explores the various ways in which law and morality are both clashing and complementary in legal discourse, which also entails examining the relationship between law and religion. We will read canonical political theory and legal texts that discuss the debate between legal positivists and natural law theorists. Readings are likely to include landmark Supreme Court cases and primary texts such as Hobbes' *Leviathan*, Locke's *Two Treatises*, Kant's *Second Critique*, HLA Hart's *The Concept of Law*, and Dworkin's *Taking Rights Seriously*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1596 Domesticating The Wild in Children's Literature (4 Credits)***Typically offered occasionally*

The Ur-text of literatures for children is the encounter between a child and a Wild Thing. From *Little Red Ridinghood* to *Peter and the Wolf* to *Charlotte's Web*, the border between the child and the wild is a rite of passage marking the transformation of the child into an adult and is the site of a child's most fundamental education about how to be human. Works of children's literature agree that literature can be used to explicitly structure the relationship between children and the wild, and to construct subjectivities by nurturing a deeper awareness of what that relationship should be. Yet, what, exactly, is the wild in children's literature? Representations of the wild reflect adult ideas about children? Do they have a privileged relationship to nature and innate understanding of the connection between humans and the world around them? Or are they wild things themselves, in need of templates for human/humane behavior toward other beings? Representations of the wild are also informed by ideology, shaped by societal ideas about race and gender, domination and subjection, power and privilege. In this course we will be thinking and writing about the surprising ways in which children's texts imagine the wild as a charged cultural, political and racialized space, and how these texts imagine and construct subjectivities based on these relations of power. Text may include *Babar*, *The Wind in the Willows*, *Alice in Wonderland*, *Where the Wild Things Are*, *Ricky Tiki Tavi* and *Fantasia*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1597 Love & The Divided Soul in Plato & Freud (4 Credits)***Typically offered occasionally*

Plato and Freud offer especially interesting and plausible accounts of intrapsychic conflict in terms of the psyche's having parts. In this course, we will look at the theories of the composite psyche in the dialogues of Plato and in various works and case histories of Freud. Our first theme concerns whether they conceive psychic division differently, and for different purposes. A second and closely related theme concerns the ways that Plato and Freud both posit love as a fundamental force in human life; indeed, Freud explicitly identified his concept of libido with Plato's *eros*. But is this claim credible? Our third theme concerns Plato's way of addressing these issues not by telling but by showing us, by writing not a treatise, but a philosophical drama with characters interacting by dialogue. Lastly, we will explore the implications of Plato's and Freud's psychological arguments for philosophical and political practice. Texts include Plato's *Gorgias*, *Republic*, and *Symposium*; and Freud's *Ego and Id*, *Three Essays on Sexuality*, and case studies.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1598 Homeric Myth & Narrative Ancient & Modern (4 Credits)*Typically offered occasionally*

This course will examine the mythic and narrative traditions of Homeric Greece, the cultural dynamics of the interactions between them, and finally the ways in which modern narrative can transform such traditions. The course will begin with a consideration of the central structures and emphases of the Greek mythological system, and then move on to a close reading of the Homeric Iliad, with a focus on the ways in which the interactions between mythic and narrative traditions can result in fundamental challenges to a culture and its traditions. The course will then leap forward to the late twentieth century and Derek Walcott's Afro-Caribbean/American, Nobel Prize-winning poem Omeros with its seemingly impossible union of mythic and narrative traditions, its mythic scope extending from Greece to West Africa to Native America as it brings together narrative traditions ranging from the Homeric to the post-colonial.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1599 Visions of The Beyond: (4 Credits)***Typically offered occasionally*

This course explores the relationship between religion and literature by focusing on literary depictions of the afterlife: How are changing beliefs about the afterlife reflected in literary treatments, and how does such literary art affect beliefs and practices? The 'visit to the underworld' is a traditional theme already in the oldest ancient Greek literary texts and we begin with the rich cultic and ritual background of the Homeric underworld visits (nekuiai) and their afterlife in Greek literature. From Homer, we explore how the afterlife theme is taken up in Latin poetry (most notably Vergil's Aeneid), and in turn how Vergil becomes the poet for the Western Middle Ages and is re-imagined by Dante as the guiding poetic model for his own vision of the beyond. At the same time, Dante's Divina Commedia shows striking parallels with literary visions of the afterlife composed in Arabic and Middle Persian. Is the connection a literary manifestation of an experience common to revealed religions, or another indication that literary constructions of imaginary other worlds are readily transmissible across cultures? Indeed, what accounts for the immense popularity of such accounts across cultures? Readings include: Homer, Pindar, Plato, Lucian, Vergil, the Middle Persian Arda Viraz Namag, and Dante's Divina Commedia.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1602 Nature, Resources & the Human Condition (4 Credits)***Typically offered occasionally*

This course is an introduction to global environmental history through an examination of selected episodes and themes, with emphasis on the nature and role of resources, on the one hand, and cultural conceptions of the natural world, on the other. The course asks the general question, "What light can the life and earth sciences shed on human history?" while also drawing upon the perspectives of social, cultural, and political history, anthropology, economic theory, and the history of technology. Humans have been shaped by their environments over the course of their history, and they have obviously altered their environments, often drastically so. The purpose of the course is neither to document environmental gloom and doom nor to cast particular peoples or practices as good or evil on the basis of currently acceptable standards of stewardship or sustainability. Rather it is to understand the role that the natural environment has played in human history and the roles that perceptions of nature have played in shaping human institutions and practices, even as we humans have altered and shaped "natural" environments. Readings will include original works from different periods, broad historical narratives, case studies, accessible scientific works, and possible works of fiction.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1603 Modern Poetry and The Actual World (4 Credits)***Typically offered occasionally*

Although lyric poetry is the art of language that we reserve for the expression of the emotional dimension of our human experience, lyric poets also importantly use the forms and conventions of their art to respond to the shape and substance of the world they inhabit; that is, the historical, political, and physical aspects of the world—the "actual world"—in which they live. This course has two principal aims: first, to help us to develop skills in the reading of lyric poetry, and, second, to consider the complex relation between lyric poetry and the actual world. In the first half of the class, we will study the forms and conventions of lyric poetry and work on developing our poetic sensibilities. In the second half, we will focus our attention on the relationship of modern poets to the concrete or actual world and focus our study on W.H. Auden and Wallace Stevens, two poets who address the pressing questions of their day, and the world they shared, in strikingly different ways. Yet, however different their approaches, both poets ponder questions of faith and secularity, consider heroism and loss in a century marked by war, and probe our human relationship to nature in answer to an increasingly industrialized and technological world. Readings will include texts that consider how to read lyric poetry (Hirsch, Vendler, Perloff), a representative selection of modern lyric poetry (Eliot, Pound, Valéry, Éluard, Apollinaire, Moore, H.D., Bishop, Hughes, Brooks, Rich), the works of Auden and Stevens (essays and poems), as well as the philosophical, historical and political narratives to which they refer and that inform their work (Freud, Nietzsche, William James, Santayana).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1604 Crit. Cultural Theory: Walter Benjamin (2 Credits)*Typically offered occasionally*

Walter Benjamin (1892-1940) was a literary critic, philosopher and social theorist whose work has proven enormously influential across a number of disciplines, including literary study, media and popular culture studies, urban studies and political theory. Closely associated with the Frankfurt School, Benjamin's work is itself interdisciplinary, drawing from Marxism, psychoanalysis, sociology, literature and religion. In this course, we will spend time reading some of his major essays as well as parts of his great unfinished Arcades Project in order to attempt to track the thinking of one of the twentieth century's most astute and complex analysts of culture and politics. While we will also look at some central secondary writing on Benjamin, we will focus most closely on reading his work. Among our readings: essays on Baudelaire and Paris, the "Work of Art in the Age of Mechanical Reproduction," "Theses on the Philosophy of History" and possibly One Way Street.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1605 Crit Cultural Theory: Theodor Adorno (2 Credits)***Typically offered occasionally*

Theodor Adorno (1903-69) was a philosopher, cultural theorist, music theorist and a central force in the Frankfurt School. His work, departing from the philosophical tradition of German idealism, draws from Marxism, psychoanalysis, and sociological thought. His sometimes controversial writings on literature, popular culture in the middle of the twentieth century, the category of experience in modernity, and the aftermath of the Holocaust repeatedly call us back to the question of the relation of politics, culture and the ethical. Adorno's work is dense and often difficult to read; we will consult some of the leading secondary sources on his writing, but we will apply most of our energy to examining closely some key shorter texts concerned with literature, art, and politics closely. Among our reading: Notes to Literature, Prisms, sections of The Dialectic of Enlightenment coauthored with Max Horkheimer, and, perhaps, parts of his posthumous Aesthetic Theory.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1606 Staging Ancient Drama: Text, Culture & Perf. (4 Credits)***Typically offered occasionally*

This course is designed to enhance students' understanding of ancient Greek theater and its stagecraft, through directorial practice and close examination of selected plays of Aeschylus, Sophocles, Euripides and Aristophanes. Combining textual study with workshops and exercises focused on staging, we will create a framework for approaching the original environment of the plays and their reception in Athens of the fifth century BCE. The course will investigate the performative aspects of each play (such as character, status, gender, etc.) and will use the insights gained from practical workshops to explain important material elements such as masks, scenic design, and stage properties, as well as to explore the theatrical dynamics involved in the use of the chorus, messengers, entrances and exits. We aim to guide students to a deeper understanding of the plays and to possible techniques for translating them to the modern page and stage.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1607 Philosophies & Follies: Theatre of Enlightenment (4 Credits)***Typically offered occasionally*

"The pit of a theatre is the one place where the tears of virtuous and wicked men alike are mingled."—Denis Diderot. Voltaire, Diderot and Rousseau all wrote for and about the theater. In the Age of Enlightenment, the stage was a place for philosophical exploration. Drama was perceived as an important instrument for the breaking of what the historian Peter Gay called "the sacred circle" of dogma. This class will examine the convergence of theatrical arts and ideas in the eighteenth century—a dramatic expression that would ultimately prove to be the rehearsal and the scripting for the Age of Revolution. This will include: analysis of sample plays of the era; philosophical writings that were influenced by, or responded to, these works; and contemporary accounts of theatrical performances and their implications. Included in our examination of the intersection of Enlightenment thought and theatricality will be a study of the works of visual artists such as Boucher, Chardin, Reynolds, Goya, etc., as well as the musical compositions of Haydn, Glück, Salieri, etc. Course readings may include: the plays and other writings of Voltaire, Denis Diderot, Jean-Jacques Rousseau, Gotthold Lessing, Louise Gottsched, Goethe, Ramón de la Cruz, Catherine the Great, Carlo Goldoni, Oliver Goldsmith, and Richard Brinsley Sheridan; modern critical works such as, Dena Goodman's The Republic of Letters and Samuel S. B. Taylor's Theater of the French and German Enlightenment.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1608 Justice & The Political (4 Credits)***Typically offered occasionally*

Justice is often understood as a concept that structures political life, by indicating who should be enfranchised, how to rule fairly, who should be punished and how. Even more broadly, "justice" indicates what constitutes a common good as well as who should benefit (and how) from collective actions. But how is the definition of justice established and implemented? Does justice denote a transcendent standard we access by philosophy or by revelation and then "apply" to and in political life? Or is any definition of justice necessarily shaped by political struggles by actors with contrasting interests and points of views? Must we escape politics to determine justice rightly, or is that an impossible and ultimately tyrannical idea? But if we define justice through politics, is what we call justice necessarily going to be the rule of the strong? This course will consider three attempts to define justice that also explore its relationship to politics: Plato's Republic, Kant's Groundwork for a Metaphysics of Morals, Hegel's Philosophy of Right.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1609 Dante's World (4 Credits)*Typically offered occasionally*

This course will explore the social, political, intellectual and religious evolution of the late medieval dantesque world, by focusing on Dante's *Divine Comedy*. A close reading of *The Divine Comedy* will serve as a forum to discuss and analyze Dante's writings and those important works that helped to shape the thirteenth-century Florentine society that ultimately served as a stepping stone for the humanist movement that paved the way for the Italian Renaissance. But Dante's *Divine Comedy* is not just a text of and for its own time. It has left readers fascinated and shuddering for over 700 years because its poetical and literary tropes enable them to confront their experience of the human condition and transform what and how they desire. During the class, therefore, students will conduct research projects on more historical and more enduring aspects of Dante's *Commedia*. As well, field trips to museums, cinematic recreations, documentaries, music and other visual and auditory aids will be used to enrich our sense of the text's meaning and context. Readings include: *The Divine Comedy*, *The Confessions*, *The Consolation of Philosophy*, *The Aeneid*, and *The Book of the Zohar*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1610 Darwin & The Literary Imagination (4 Credits)***Typically offered occasionally*

This course will focus on Darwin's writing, from *The Voyage of the Beagle* to *Vegetable Mould* (his last book, about worms), attending to the particular qualities that went into the development of his theory and the sustaining arguments. It will include consideration of contemporary (i.e., early nineteenth century) science writers, and it will also juxtapose literary writers we know Darwin read and valued immensely (like Milton) with one or two contemporary literary texts (like George Eliot's *Middlemarch*). The point will be to read Darwin in a cultural context that clearly had significant effect on his own writing and thinking strategies. We will try to understand better the special qualities required to make his great argument and the singularity (and typicality, where that works) of his engagement with imagination, hypothesis and speculation, thought experiments, close observation, and rigorous reasoning. The course will address the question of the relation of these qualities to qualities usually regarded as literary, and thus the question of the relation of literary qualities to science.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1611 Past as Prelude: Thinking Historically (4 Credits)***Typically offered occasionally*

In 2008 then-candidate Barack Obama drew on Faulkner to remind Americans of the continuing legacies of racism in the US: "the past is never dead," he noted, "it's not even past." In doing so Obama called upon a familiar trope in critical thought, that history is just as dynamic and elusive as the present, each one (past and present) continuously shaping and informing the other. This begs the question: what is history? What does it mean to think historically, to understand history not as an array of facts but as process, not as a field of study but as a sensibility, as a way to analyze the world around us? This course is designed for students seeking to add meaningful historical dimensions to their concentrations. We begin by surveying conventional approaches to historical analysis, from Herodotus to Hegel to Marx to Benjamin. Then we draw from Nietzsche, Foucault, Hayden White, and Michel-Rolph Trouillot to consider how history is constructed, used, and misused. We will then examine how jurists, anthropologists, novelists, sociologists, and human rights activists think historically to inform and deepen their craft, reading from Tolstoy, Justices Breyer and Scalia, Eric Wolf, Charles Payne, and Daniel Wilkinson. We end with workshops that consider what it would mean to think historically about your own concentrations. What kinds of questions and materials would you include as you prepare for your rationale, booklist, colloquium, and ultimately, life after NYU, armed with a sense of history?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1612 Contexts of Musical Meaning: What and How Does Music Mean? (4 Credits)***Typically offered occasionally*

Is it possible to say that a piece of music "means" something? Can music communicate emotion, narrative, or philosophy? Can it embrace or resist political ideology? In what ways is music influenced by, or in what ways does it influence, society? For Richard Wagner, music and words together are capable of expressing the deepest thoughts and feelings that a human can have, and according to Nietzsche, music provides access to the nature of reality itself. On the other hand, Eduard Hanslick insisted that music should be divorced from the extramusical world, and Stravinsky famously claimed that music, by its very nature, is essentially powerless to express anything at all. More recently, thinkers have stressed the importance of approaching music as a cultural construct to reveal its encoded ideological meanings. This course looks at the nature of musical meaning from all these perspectives. We listen to and discuss forms of Western art (i.e. "classical") music as well as genres of popular and folk music as we explore the relationship of gender, race, class, and politics to musical works. Each unit in this course takes a specific musical text (Beethoven's Ninth Symphony, John Coltrane's *Love Supreme*, the Beatles' *White Album*) and explores different theoretical, philosophical and musicological approaches to the music's "meaning." We read philosophical works of aesthetics and hermeneutics by Plato, Hegel, Schopenhauer, and Heidegger, essays by musicologists and cultural studies scholars such as Carl Dahlhaus, Theodor Adorno, Leo Treitler, Paul Gilroy, Susan McClary, and Robert Walser, and creative pieces by James Baldwin, Ralph Ellison, and John Cage.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1613 Secular Politics & Its Discontents (4 Credits)*Typically offered occasionally*

During the European Enlightenment, political philosophers set out to establish a novel form of politics—one not grounded in divine authority. We will begin by studying two of the major figures in this endeavor? Thomas Hobbes and John Locke? in light of the sacred scriptures they aimed to overturn. In so doing, we will simultaneously gain an understanding of how the Bible was read as politically normative and how these thinkers co-opted, reinterpreted and undermined the biblical teachings in order to found a secular politics. Even before these ideas started to take root within the early American republic, the viability and desirability of secular politics began to be questioned by Jean-Jacques Rousseau. The second part of this course will study the discontents of secularism as articulated by Rousseau in his critique of the Enlightenment vision of politics and by Alexis de Tocqueville in his observations on religion in American democracy.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1614 Narrating Seduction: The Tale of Genji (2 Credits)***Typically offered occasionally*

Written in the eleventh century by a noble lady of the Japanese court, the Tale of Genji has been called the world's first novel, and even the world's first psychological novel. But can we really use the terms "novel" and "psychological" to describe the narrative? In this seven-week course we will read and compare two English translations of the text, by Seidensticker and Tyler. Each week we will supplement our readings with selected secondary sources to focus our attention on such topics as: narration, visuality, sexual politics, relation to reality, poetics, and aesthetics in the text.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1615 Language and Desire: Mishima Yukio (2 Credits)***Typically offered occasionally*

The Japanese author Mishima has been called "everyone's favorite homo-fascist." And, he may be better known in the West for his performative suicide in 1970 by ritual disembowelment than for his writings. But he is well known for his fiction as well—a complex set of narratives that follow an aesthetic that privileges art above life, or reality. In this course we will read a selection of fiction by Mishima, alongside supplementary secondary sources, and screen the films Patriotism and Black Lizard, as well as various YouTube videos. We will ask: what can queer theory bring to an analysis of Mishima's narratives? How and why did his life become so intertwined with his art? What was performative about his life and writings? Why have so many Western critics psychoanalyzed Mishima? We will hope to come away from the course with a better understanding of both Mishima the man and his literature.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1617 Philosophy of Religion (4 Credits)***Typically offered occasionally*

Is there such thing as religion—definable and singular? If there is no agreement, how can we have a philosophy of it? Departing from this predicament, this course will first examine how "religion" has been construed over time and in a variety of contexts. After touching upon various Western medieval endeavors to "prove" God's existence, we'll attend to the nineteenth century and Friedrich Nietzsche's *On the Genealogy of Morals*. We will consider the ways in which Nietzsche employs Hegel's master/slave dialectic to identify the psychological state of resentment as a key factor in the birth and character of Jewish/Christian morality. Also, William James's *Varieties of Religious Experience* (1902) will be read as a groundbreaking study in the psychological states of religious consciousness. We will also draw Western notions of the ineffability of God—especially as appearing in the Pseudo-Dionysian tradition of the *via negativa*—into conversation with the second century (CE) Buddhist philosophy of Nagarjuna and his influences on the Zen/Ch'an tradition. Finally, we'll explore recent reimaginings of religion in light of postmodern themes such as nihilism and the death of God. Readings include: Anselm of Canterbury, Friedrich Nietzsche, William James, Teresa of Avila, Mircea Eliade, Rene Girard, Gianni Vattimo, Pseudo-Dionysius, Nagarjuna, and Shunryu Suzuki.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1618 Media and Fashion (4 Credits)***Typically offered occasionally*

This course will examine the roles fashion plays in film, television and digital media and their cultural and economic significance. As a signifying system in its own right, fashion contributes to the semiotics of popular forms. It can also operate as a means of authentication (especially in period films and TV) or reveal a variety of ways in which media plays with space and time, purposeful or not. Besides evoking specific temporalities and narrative tone, fashion plays an important role in the construction of gender, both in terms of representation and address. This course will examine the history of the intersection of the fashion and media industries from the free distribution of film-related dress patterns in movie theaters of the 1910s to the current trend for make-over TV, networks like the Style network, the increasing proliferation of fashion blogs and the construction of specifically feminine video games. How does fashion's specific configuration of consumerism, signification and visual pleasure lend itself to the articulation of modern/postmodern cultures and their presentation of the self? Texts will include Stella Bruzzi and Pamela Church Gibson, *Fashion Cultures: Theories, Explanations and Analysis*; selections from Roland Barthes, *The Fashion System*; Elizabeth Wilson, *Adorned in Dreams: Fashion and Modernity*; assorted articles and selected clips from films and television shows including *Marie Antoinette*, *What Not To Wear*, *The New York Hat*, *Fashions of 1934*, *Now, Voyager* and *Sex and the City*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1619 The Public Sphere (4 Credits)*Typically offered occasionally*

In a democracy everyone can speak, but will they be heard? Ideally, a public sphere is where diverse voices can debate government policy directly. Does this public sphere still exist? What is the relationship between the public sphere and media? This course explores the theory and reality of the public sphere by focusing on the ways in which different media, from parades to movies, shape forms of expression and who can participate. The rise of commercial culture concentrated control of the media among elites, but it also expanded audiences. Indeed, has the advent of consumer culture changed political life, as citizens become consumers and "publics" become "audiences"? On the other hand, do Internet applications like Facebook and Twitter, by giving many more people access to a wider audience, make political mobilization easier or more effective, enhancing participation in political life? Or does virtual community fail to achieve the deliberation and power that modern political thought associated with the formation of publics and counter-publics? Our central goal, then, is to explore the relationship between media, political participation, and different forms of power. Texts will include: John Stuart Mill, *On Liberty*; Jurgen Habermas, *The Structural Transformation of the Public Sphere*; Mary P. Ryan, *Women in Public: Between Banners and Ballots, 1825-1880*; Frederick Douglass, *Narrative of the Life of Frederick Douglass: An American Slave, Written by Himself*; Miriam Hansen, *Babel and Babylon: Spectatorship in American Silent Film*; Walter Lippman, *Public Opinion*; Johyn Newey, *The Public and Its Problems*; Michael Warner, *Publics and Counterpublics*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1620 Socratic Irony & Plato's Narrators (2 Credits)***Typically offered occasionally*

A close reading of seven central Socratic dialogues that discuss (among other things) the nature of love and of the soul, the formation of the universe, the cosmology that can be deduced from it, the relation of love and ideas, the tragic story of Socrates' trial, his defense, and his decision to accept the judgment of the court, namely to drink the hemlock. The class will look particularly at the use of irony to complicate key ideas, at the different, perhaps unreliable narrators included in each one, and at the ways in which literary form and philosophy intersect in these cases to complicate ideas about the ideal structure of the universe or of society. Readings: (1) *Timaeus*, Critias, (2) *Symposium*, Phaedrus, (3) *Apology*, Crito, Phaedo.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1621 Theorizing The Visual (4 Credits)***Typically offered occasionally*

In a world mediated by images how can we critically approach the visible? This course focuses on the politics of representation, offering students critical approaches and methodologies in the field of visual studies. Exploring the relationship between aesthetic movements and theoretical production, we interrogate how artists and theorists frame and define art and visual politics. How do regimes of the visible render certain subjects and histories invisible? In what different ways, and with what political consequences, has the meaning and practice of "art" been denaturalized and redefined in the twentieth century? To pursue these questions, we explore a diversity of theoretical paradigms and their implications, including formalism, feminism, psychoanalysis, semiotics, the "social" history of art, post-structuralism, performance, post-colonial theory, and museum studies. Our goal is to build a theoretical toolkit that will help us to analyze art and visual culture broadly. Readings may include: Stuart Hall, Rey Chow, Michel de Certeau, Walter Benjamin, Michel Foucault, Roland Barthes, bell hooks, Lucy Lippard, T.J Clark, Amelia Jones.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1622 International Human Rights (4 Credits)***Typically offered occasionally*

Human rights has become the privileged political vocabulary for justice in a range of contexts: from United Nations meetings on the millennium development goals to media reports on Darfur, from court rooms adjudicating the treatment of Guantanamo detainees to street protests regarding the WTO. For some, it provides inspiration for struggle and progressive change. For others it carries the taint of illusory promises; a fig leaf for liberal hubris and imperial intervention. What historical dynamics have shaped this debate? What potential does human rights carry for different groups? Is human rights the language of dissent and revolution or is it the language of global governance? The course will travel a two-pronged path—partly focused on key debates that have structured the history and theory of human rights, and partly focused on debates internal to specific topics such as torture, homelessness and genocide. In addition to key human rights cases, we will read authors such as Phillip Alston, Talal Asad, Wendy Brown, Andrew Clapham, Karen Engle, David Kennedy, Susan Marks, Sally Merry, Samuel Moyn, Makau Mutua, Jacques Ranciere, Henry Steiner, Gayatri Spivak and others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1623 Labor and Its (2 Credits)*Typically offered occasionally*

Labor has long been associated with pain and toil, and more recently with exploitation and the production of commodities. In this class, we will focus on the ways that labor has been represented and understood, especially in relationship to the development of capitalism in its global form. Some primary questions we will explore are: How does labor create value? How do some gain control of the labor of others? How does this relationship of power change over time? How are those who labor valued in society, and represented in art? How are distinctions of gender and race entwined with the division of labor? How has the demand for labor required migration and imposed geographical dislocations? How do laborers themselves seek to shape practices of laboring and how they are valued? To answer these questions we will explore representations of unfree labor—both slavery and indentured servitude—in dialogue with representations both of "free labor" and of migration. Along the way, we will consider how laborers organize themselves and the ways they develop community in new locations. We will begin by looking at a seventeenth-century play (Shakespeare's *The Tempest*) and a contemporary novel (Toni Morrison's *A Mercy*) that reflects back on the seventeenth century—the period when systems of global capitalist production were being invented, but before the relationship between race and categories of laborers were firmly fixed. Then we will use writings by Karl Marx to explore how these institutions of labor and production became central to the modern world. In addition to the texts mentioned above, additional works may include documentaries, murals, and fiction, as well as early modern ethnographies, works of political philosophy, and modern scholarship by literary and cultural critics, historians, and anthropologists.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1624 There and Back Again: Travelers and Traveling through the Middle Ages & Beyond (4 Credits)***Typically offered occasionally*

The image of the medieval world as dark, backward, and stagnant has for too long held sway over our modern popular conceptions of the era. In this course, we will investigate the ways in which the Middle Ages were actually a period of vast movement, migration, and pilgrimage. We will study the "discovery" of North America by Scandinavian sailors five centuries before Columbus. We will explore the colonization of the New World by European powers in the fifteenth and sixteenth centuries. And throughout, we will ask how we can better understand the history of identity formation, orientalism, and imperialism in the pre-modern era. We will delve into the questions, the conflicts, and the painful changes that these travels and encounters fomented both within European society and without. Readings may include the Confession of St. Patrick, Bede's Ecclesiastical History of the English People, *The Thousand and One Nights*, the Saga of Eirik the Red, Marco Polo's *Division of the World*, Mandeville's *Travels*, Dante's *Divine Comedy*, Chaucer's *Canterbury Tales*, Christine de Pizan's *Book of the City of Ladies*, More's *Utopia*, Bartolomé de las Casas' *Short Account of the Destruction of the Indies*, and Françoise de Graffigny's *Letters from a Peruvian Woman*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1626 The Communication Revolution (4 Credits)***Typically offered occasionally*

We say we live in the Information Age as if such an age never existed before. But throughout time, the introduction of new forms of media and communication technologies have had a transformational effect on existing social, political, and economic life, creating new perceptual pathways to our understanding. This course examines history through the prism of these communication "revolutions," beginning with the arrival of the spoken word, the development of writing systems, the spread of the printed word, the age of electricity, before focusing on the modern era of digital media. It is through our investigation of these previous revolutions that we may come to some greater understanding about the promise, and consequence, of our own technological age. Readings from: Tom Standage, *Writing on the Wall*; Plato's *Phaedrus*; Walter Ong, *Orality and Literacy*; Neil Postman, *Technopoly*; and Sherry Turkle, *Alone Together*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1627 Green Design from Geddes to Gore (4 Credits)***Typically offered occasionally*

Students will explore the designers, cultures, and suppositions about the contemporary environmental movement. Who are the key figures that first ignited the green design revolution and its ensuing agenda? Who effectively promoted maxims such as "energy crisis," "climate change," and "sustainability?" Many books, films, projects, and actions contributed to the irresistible success of mainstream eco-values. Which readings initially established the core underpinning of this environmental debate—Hiroshima by John Hersey, *Silent Spring* by Rachel Carson, or *Ecology of Freedom* by Murray Bookchin—and how are they linked today? The class will review architecture and art, and unpack texts by thinkers such as Patrick Geddes, Henry David Thoreau, Ebenezer Howard, John Muir, Louis Sullivan, Ivan Illich, Buckminster Fuller, Sim Van der Ryn, Victor Papanek, Paul Hawken, Amory Lovins, William McDonough, Marc Reisner, Jared Diamond, and Al Gore. In tandem, we acutely review seminal designs and works by Antoni Gaudi, Norman Bel Geddes, Bruce Goff, Rudolf Steiner, Samuel Mockbee, and others. The overall objective is twofold: to survey the larger historical context of ecological design and define specific contributions to the green movement.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1628 Think Big: Global Issues and Ecological Solutions (4 Credits)***Typically offered occasionally*

What are the most stimulating solutions to global climate change? If we were given an imaginary 'client' with an unlimited budget and colossal power, what should we design? The resounding formula for green thinking is broadly interpreted in three meta-themes; apocalyptic, technological, and traditional. Each category promises solutions and/or interpretations of our current environmental calamity. We explore critical philosophical, artistic, and scientific positions in each meta-theme that will help elucidate this dilemma. Students will read, evaluate, and synthesize projects and texts from great minds such as William Cronon, Bill McKibben, Bruce Mau, Mike Davis, Marshall McLuhan, Bjorn Lomborg, David Orr, Paul Virilio, Naomi Klein, Laurence Buell, and others. The final project is the production of a mock Madison Ave. advertising campaign that promotes urban 'sustainability'.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1630 Pictures at a Revolution: Film as Political Rhetoric (4 Credits)*Typically offered occasionally*

V.I. Lenin called cinema the most important art because of its power to persuade. And in fact, cinema has played a key role in many of the revolutionary movements of the twentieth century, in particular for the Russian and Cuban revolutions. In this course we will examine how the cinema works as political language by introducing a variety of theoretical writings both on revolutionary politics and on political aesthetics. We will explore the boundaries between propaganda and political cinema, and we will analyze whether there is a tension between the aesthetics of modernism and the clarity purportedly necessary for effective political persuasion. As we examine how filmmakers attempt to translate revolutionary ideas into cinema, our topics will include: Italian Neorealism, the French New Wave, Brazilian Cinema Novo, and New Queer Cinema. Readings will include: Franz Fanon, Trinh T.Minh-ha, Sergei Eisenstein, Bertolt Brecht and Glauber Rocha.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1631 The U.S. Empire and The Americas (4 Credits)***Typically offered occasionally*

The workings and even existence of the U.S. Empire has long been cause of controversy. The debate often revolves around whether the United States is guided by imperial self-interest, or lofty ideals. Because debates about U.S. imperialism since 9/11 have centered on interventions in seemingly distant places like Iraq and Afghanistan, Empire appears to denote a far-from-home phenomenon. Yet, the U.S. Empire is born out of and continues to depend upon interactions in the Americas. This course explores the premise that the U.S. Empire is an American Empire continuously redefined closer-to-home through contested borders, migrations, local politics and cultural practices, and inseparable from hemispheric experimentations with the meanings of freedom, democracy and development. It specifically addresses the following questions. How can Empire be understood as a category of analysis? What distinguishes an American Empire? How are U.S. imperial formations negotiated "at home?" In addition, the course foregrounds the U.S. relationship with Latin America in order to further question the meanings of home, America and Empire. Readings include texts from the disciplines of history, law, literature, political theory and cultural studies.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1632 "Woman" and the Political (4 Credits)***Typically offered occasionally*

Feminist theorists have critiqued the canonical works of political theory as implicitly (and sometimes explicitly) premised on the exclusion of "woman" and the "feminine." The "feminine" (private, domestic, passive) has been seen to be in opposition to the "masculine" political sphere (active, public, rational). In this course we will read works from the canon of political theory alongside feminist critiques. The question we will consider is: how do feminist critiques of the absence of "woman" and the "feminine" in discourses of the political affect our ideas of not only the private and public, but also those of citizenship, equality, freedom, the individual, and community? In addition to feminist critiques of political theory, we will also be attentive to internal debates within feminisms, especially with reference to women of color feminisms and queer theory. Readings may include Kimberlé Crenshaw, Carole Pateman, Chandra Mohanty, Bonnie Honig, Judith Butler, Plato, Rousseau, Locke, and Marx.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1633 Ecological Transport, Infrastructure & Bldg (4 Credits)***Typically offered occasionally*

The current environmental decline is a multifaceted predicament for our civilization. Previously, utopian projects have failed to reverse this ecological decay. This crisis demands robust solutions on a massive scale to deal with an immanent mega-urbanity. We will attempt to re-envision vehicles, infrastructure, and buildings to meet the ecological needs of the future. Students will consider questions such as: what is wrong with city systems today and what are the key environmental forces that shape them? Each student will individually critique and evaluate multiple engineered urban entities and subsequently prescribe new innovations. The objective will be to establish the most scientifically plausible designs for a new socio-ecological world. Readings, historical figures, and works for the course will include Janine M. Benyus, Ian McHarg, Richard T.T. Forman, John Todd, Anne Spirn, Geoffrey Jellicoe, Jane Jacobs, Annie Leonard, Buckminster Fuller, William J. Mitchell, Mohsen Mostafavi, Ken Yeang, and others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1634 Postcolonial African Cities (4 Credits)***Typically offered occasionally*

Africa is quickly becoming urban, with profound implications for African socio-economic structures, environments, and political systems. Recent scholarship representing African cities, however, is often divided. On the one hand is a perspective which concentrates on colonial legacies and Africa's place in international capitalist circuits. On the other is an emphasis on emergent forms of citizenship and the dynamic ways that African cities work. This class holds both in tension while exploring key themes of African urbanism. It begins with a brief history of African cities to lay the groundwork for an examination of colonial legacies. Then, it delves into cross-cutting contemporary issues related to: infrastructure and planning, economies and livelihoods, and politics and identities, including contestations around religion, generation, and gender. Finally, insights gained will be used to reflect on theories of the city and international development. Authors include: AbdouMaliq Simone, Achille Mbembe, Michael Watts, Jennifer Robinson, and Mamadou Diouf.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1636 The Political Economy of Development (4 Credits)***Typically offered occasionally*

Why did Asian countries become economic tigers while African nations saw their economies shrink? This course provides an introduction to the political economy of international development in order to explore the historical origins of the uneven geographies of wealth we see today. The course draws primarily on scholarship from the fields of political economy, geography, anthropology, development studies, and history. In Part 1, we begin by contrasting the dominant metrics used today to measure the object of development. Part 2 examines some of the most important and influential theoretical ideas and intellectual traditions which seek to explain the historical origins of capitalist development. Part 3 then illuminates the key actors, institutions, and discourses of Development, through tracing the history of the Bretton Woods project, in relation to the history of capitalist development. Part 4 analyzes regional trajectories of socio-spatial change in theory and history through detailed case studies of Africa, Latin America, and East Asia. Finally, Part 5 will consider key themes framing contemporary development discourse and practice including gender and sustainable development. Possible readings include: Amartya Sen, Stuart Hall, and Samir Amin.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1639 Witch, Heroine, Saint: Joan of Arc & Her World (4 Credits)*Typically offered occasionally*

In May 1431, Joan of Arc, the Maid of Orléans, was burned at the stake as a heretic and a witch by an English partisan court after the French nobility had betrayed her. An illiterate peasant girl just sixteen years of age, she had led the French back from the brink of defeat and saved the French monarchy from ruin. Yet in death, she would gain further power still as a martyr and symbol of indomitable French will and resistance. In this seminar, we will study Joan's complex historical moment and her place within the long history of medieval women, Christian mysticism, and religious fanaticism. We will trace the stories of her appearance and military success, attempt to hear her voice in the extant transcript of her heresy trial, analyze contrasting French and English narratives about her life, and explore how she became the national heroine, patron saint, and political symbol that she is today. Texts will include Christine de Pizan's *Book of the City of Ladies*, Catherine of Siena's *Dialogues and Letters*, Thomas of Cantimpré's *Life of Christina the Astonishing*, and Shakespeare's *I Henry VI*. We will also analyze and discuss modern renditions of the Joan of Arc story by such diverse artists as Mark Twain, George Bernard Shaw, Bertolt Brecht, Carl Theodor Dreyer, and Luc Besson.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1640 The History of Kindness (4 Credits)***Typically offered occasionally*

How have human beings conceived and represented benevolent behavior toward others differently across time and place? In this course, we will explore the history of the concepts, ideals, and behaviors that we associate with the modern English word, "kindness" – a story that begins in the classical Mediterranean world and unfolds slowly over two millennia into the present day. We will connect ancient debates about human nature, the practice of justice, and moral responsibility, to recent studies concerning the evolutionary biology of altruism (is there a "kindness gene"?), sociological studies of gender difference (is hostility a male trait?), and anthropological studies of how culture regulates conduct. We will study the rise of state-sponsored morality and the ways in which ideals of social welfare have changed over time. Key texts will include Aeschylus's *Oresteia*, *The Gospel of Matthew*, Augustine's *Against Faustus*, Dhuoda's handbook for her son, Bonaventure's *Life of St. Francis*, and Voltaire's *Treatise on Tolerance*. As part of the course, students will also conduct individual studies of how philanthropic organizations define, enact, and organize our notions of "kindness" today.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1641 Health and Human Rights in The World Community (4 Credits)***Typically offered occasionally*

In this seminar, we will consider the interrelationship between health and human rights. We will examine the origins of health and human rights concerns, their impacts and interdependence on one another. We will discuss the health consequences of human rights violations and the premise that individual and community health are improved by protecting and promoting human rights. Similarly, we will consider whether health is essential to the realization of human rights. Sentinel health and human rights issues that continue to unfold, including COVID, racism and immigration, will be among the topics we will explore. Educational tools we will use to inform our discussions about and to deepen our understanding of health and human rights include scholarly articles, human rights texts, case studies, presentations by guest speakers and seminar participants. This course is intended for non-science as well as science majors. Students with diverse interests and experiences are welcome.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1642 Celebrity Culture (4 Credits)***Typically offered occasionally*

This class investigates celebrity culture as a transmedia phenomenon, exploring what it reveals about a culture and its awareness of self. It analyzes celebrity culture from the late nineteenth century to the present, exploring the role of photography, print media, postcards, movies, television, recorded music and digital media. We will consider how media turn to celebrity at a particular point in their history, often as they start to move away from novelty forms and reach mass audiences and acquire a certain "maturity." Besides examining the different configurations of celebrity produced in each media form, and its relationship to prevailing concerns about fame and the construction of self, we will examine the difference between celebrity and stardom. In the process, we will explore what celebrity discourses reveal about the changing relationship between private and public spheres, work and leisure, and the status of upward mobility and the American dream in twentieth- and twenty-first-century culture.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1643 The Politics of Law and Legal Thought (4 Credits)*Typically offered occasionally*

This class introduces students to critical legal studies through focused engagement with diverse areas of law. It is anchored in reading cases that captured pivotal debates in American legal history, cases such as *Brown v. Board of Ed.*, *Roe v. Wade*, *Lochner v. NY*, *MacPherson v. Buick Motor Co.*, *Univ. of CA v. Bakke*, *King v. Smith*, *Perry v. Schwarzenegger* and *Citizens United v. Federal Election Commission*. Through discussion of these cases, we examine different understandings of the relationship between legal debates and social justice. Can law be tilted towards the powerful, while also being 'indeterminate'? Does it undermine the 'rule of law' if, as some scholars argue, legal rules contained 'gaps, contradictions and ambiguities'? How do unjust outcomes appear legally necessary? How do different understandings of gender impact anti-discrimination law? How does the legal architecture of property impact labor rights? What are the legitimate roles, rights and responsibilities of different actors in the system—from judges to corporations to welfare recipients? In addition to reading cases and legal scholarship, we will also analyze films focused on law and society. Readings include Duncan Kennedy, Cornel West, Karl Klare, Janet Halley, Rich Ford, Martha Minow, Joe Singer, James Clifford, Austin Sarat, Alan Freeman and others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1644 Labor and The Global Market: Literature, Film and History (4 Credits)***Typically offered occasionally*

Globalization has become a much-debated and deeply controversial topic. In this class, we will focus on the ways that labor has been represented and understood, especially in relationship to the development of capitalism in its global form. We will explore how the movement of capital, commodities, and workers across the globe and with seeming indifference to national borders shapes the idea of work and those who perform it. Of equal importance in our study will be the way that work transforms the structure of the global economy. Some primary questions we will explore are: How has the demand for labor required migration and imposed geographical dislocations? How does labor create value within these new locations? How do some gain control of the work of others? How do workers organize themselves and develop community in new locations? Some likely texts for the course include: Shakespeare's *The Tempest*, a Haitian novel about a sugar cane worker who migrates to the Dominican Republic, and a postcolonial play created and performed by workers from Kenya. We will place these fictional texts in conversation with visual representations by Diego Rivera, works by Marx, by anthropologists and narrative filmmakers on sex tourism and domestic labor, and by documentary filmmakers and historians on global corporations and utopian economies.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1645 Islands in the City: The Politics and Culture of Caribbean New York (4 Credits)***Typically offered occasionally*

New York City possesses the largest population of Caribbean peoples outside of the Caribbean, and this course explores key issues in four boroughs where Caribbean politics are being shaped and identities performed. We will examine Caribbean livelihood in the city—the ways they worship, work and play, their creation and utilization of green and artistic spaces, their access to social services, their political affiliations and mobilization on matters such as immigration, gentrification and domestic worker rights. Our interdisciplinary, critical study of the sacred (e.g. Santería in Brooklyn) and the secular, from educational, political and economic institutions (e.g. hometown associations) to public figures (e.g. Colin Powell)—highlight the politics of the second-generation, migration, race, class, gender-stratified social systems, cultural resistance and appropriation, and nationalist projects. Readings may include: Jesse Hufnagel-Garskof's *A Tale of Two Cities: Santo Domingo and New York after 1950*; Junot Díaz's *Drown*; Elizabeth McAlister's *Rara! Vodou, Power and Performance in Haiti and its Diaspora*; Paule Marshall's *Brown Girl Brownstones*; and Arlene Dávila's, *Barrio Dreams: Puerto Ricans, Latinos, and the Neoliberal City*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1646 Fractured States (4 Credits)***Typically offered occasionally*

This course explores what happens when geographical spaces get divided and people are dislocated, forced to migrate, or become part of a new political entity. We will focus on these geographical divisions both as larger political crises and as events that have effects at more personal and local levels, for example, on familial ties, the ability to find work, or to practice one's religion. We will focus on a few regions whose borders have been and still are in crisis in different ways: Haiti and the Dominican Republic; India and Pakistan; and Israel and Palestine. Some specific questions we will explore: In what ways do geographical borders participate in the creation of national, racial, or religious, identities? What happens to individuals or groups of people who live in a nation to which they do not feel a primary allegiance and to people who have multiple allegiances? In what ways do borders facilitate or demand the production of social difference? How do writers imagine the relationship of subjects to divided spaces and the relationship of those subjects to each other? How do fictional and historical works address the relationships between possibilities for peace and security and notions of justice? The class will focus primarily on literary texts and narrative films, which we will place in dialogue with oral histories, personal memoir, and documentary films. Some likely authors we will read in the course include: Edwige Danticat, Junot Díaz, Salman Rushdie, Sami Michael, and Ghassan Kanafani.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1647 Visual Narrative: Reading Ancient Art (4 Credits)*Typically offered occasionally*

Using the foundation of ancient imagery from the Ancient Near East, Greece, and Rome, this course will examine that process of visual communication with special attention to the question: How is time represented? While the reading of imagery often seems a natural one to us, the ancient world offers a moment in the history of art when artists were wrestling with—and innovating—ways of telling a narrative that unfolds at different moments over time. We will look, for instance, at narrative programs like the ones displayed on the walls in Neo-Assyrian palaces (which both serve as a record of the king's accomplishments and symbolically reflect the Empire's geography) and the victory columns of Rome. We will look at single images that conflate pivotal moments of ritual movement or mythological episodes, and at images that juxtapose moments that seem to have no direct sequential relationship. The following questions, among others, will guide our investigation: How do audiences learn to recognize an abstract concept like "time"? How does narrative imagery in architectural settings shape the audience's movement through and relationship to space? To what extent do the "reading" of text and image correspond? How does the study of narrative intersect with and impact other concerns in the study of ancient imagery, including political and social functions and cross-cultural exchange? We will make use of objects in the Metropolitan Museum of Art. Readings may include K. Weitzmann, *Illustrations in Roll and Codex*; T. Todorov, *Grammar of Narrative*; R. Barthes, "An Introduction to the Structural Analysis of Narrative"; G. Genette, *Narrative Discourse*; Homer, *Odyssey*; Virgil, *Aeneid*; Theocritus; Aristotle, *Poetics*; and *Res Gestae Divi Augustus*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1648 Environment and Development in Africa (4 Credits)***Typically offered occasionally*

This course explores the political ecologies of African development in historic perspective. Drawing mainly from anthropology, geography, history, and development studies, it offers an inter-disciplinary perspective on the politics of African environments. The first part of the course focuses on the history of human-environment relations, paying particular attention to the exploitation of the natural environment during colonialism and patterns of extraction and trade set up during that time. Building on this history, we will then concentrate on the postcolonial period in order to compare different forms of exploitation across Africa and their connections to key development debates and national development trajectories. Specific topics may include: the extractive industries; export agriculture; wildlife conservation and tourism; Asian investments and the 'land grab'; resources and violence; and urban ecologies. Aiming to provide more complex, critical, and nuanced understandings of human-environment relations on the continent, we will draw from academic texts, novels, as well as documentary films. Readings may include: James Ferguson, Gregg Mitman, Michael Watts, and Adam Hochschild.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1649 The Music of Poetry and the Poetry of Music (4 Credits)***Typically offered occasionally*

Although the ancient Greeks used the word "mousike" to designate both poetry and music and the two were once "one" art, with alphabetic writing their paths diverged and poetry, music, rhetoric, and musical theory became distinct from one another. Yet, however much music and poetry may have their separate histories and technical languages, poets and composers have continued to probe the relation between the two arts. In this course, we will focus on the relationship between music and poetry in the modern era—from the "fin de siècle" and Verlaine's call to the symbolist poets to compose "Music above everything," to the modernists in English and American poetry and the jazz improvisations of the twentieth century. We will study musical and poetic history of the period, grapple with what we mean when we say a poem is musical and what melody means in poetry, and we will study how to define and discuss lyricism in music. Readings may include the work of modern poets (symbolists, imagists, modernists)—Mallarmé, Verlaine, Auden, Brooks, Stein, Hughes, Stevens —and modern composers Debussy, Stravinsky, Copland, Ives, Thomson and the rhythms of blues and jazz. To develop a critical vocabulary, readings may also include texts on the history and theory of both arts (Winn, Kramer, Hollander, Adorno).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1651 From Memory to Myth: The Mighty Charlemagne (4 Credits)***Typically offered occasionally*

In this course students will explore historical memory, mythmaking, and the myriad ways in which human beings construct and reconstruct the past to address present hopes, dreams, and fears. Our case study will be the Frankish Emperor Charlemagne (d. 814), who in life helped to lay the foundations of modern European society, and in death would continue to represent an imagined pan-European unity that predated factionalism, regionalism, and nationalism. The seminar will begin in the ninth century with Charlemagne in memory before moving briskly forward in time to study Charlemagne in legend and myth. Along the way, we will discuss themes and problems of particular relevance, including the birth of "Europe," the advent of "the state," Christianity and Crusade, the rise of vernacular literature, and early colonialism. In addition to theoretical works on memory, myth, and history-writing, texts for discussion will include a vibrant mix of canonical and lesser-known gems: Einhard's *Life of Charlemagne*, *The Song of Roland*, and Ariosto's *Orlando Furioso*; but also the *Astronomer's Life of Louis the Pious*, *The Voyage of Charlemagne to Jerusalem and Constantinople*, and the anonymous Charlemagne play from the London of Shakespeare and Marlowe.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1652 Science and Culture (4 Credits)*Typically offered occasionally*

This course, which spans from the Scientific Revolution to the present, examines various examples of how the conduct and context of science are framed by culture, and conversely, how science shapes culture. Which models proffered by various historians, philosophers, cultural anthropologists, and sociologists can begin to explain this relationship? The first portion of this course addresses how scientific knowledge was intricately intertwined with religious and political knowledge during the Scientific Revolution and the Enlightenment. The next section illustrates how important developments in thermodynamics (or the physics of work and waste) led to improvements in nineteenth-century musical instrument design and a change in musical aesthetics. Similarly, we shall discuss how twentieth-century technological and scientific developments in fin-de-siècle Europe and the U.S. directly led to new artistic expressions and aesthetics. The final third of the course looks at how the content of scientific and technological knowledge associated with "Big Science" from World War II to the present owes much to the development of national defense in the case of physics and to venture-corporate capitalism in the case of molecular biology. Rather than simply stay at the level of case studies, we shall continually test the various models, which attempt to explain the complex and historically contingent relationship between science and culture, including Marx's theory of base-superstructure, Kuhn's paradigm, Latour's social constructivism, Shapin and Schaffer's historical social constructivism, and Galison's bricolage model and trading zones. Finally, the course will force students to think about related issues, such as the history of objectivity and the differences and similarities between science on the one hand, and the social sciences and humanities on the other. Readings include: Shapin and Schaffer, Galison, Jackson, Latour, Marx, and Kuhn. This interdisciplinary seminar may be used to fulfill the science requirement.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1653 Friendship and Love between Men in Takeshi Kitano's Movies (2 Credits)***Typically offered occasionally*

Takeshi Kitano, aka Beat Takeshi, is probably the most famous contemporary Japanese actor, filmmaker, and personality. This course will take up the issue of a continuum, or a "thin blue line," between male homosociality and homosexuality as theorized by Eve Sedgwick in her *Between Men*, by exploring the role of desire in male friendship, male love and homophobia in the context of three Kitano films: *Merry Christmas*, *Mr. Lawrence*, *Sonatine*, and *Taboo*. We will be attentive to how male friendships are protected from, or conversely, directly confront homoeroticism, as well as to how women figure as objects between men. We will consider other issues in relation to the specific historical contexts of the three films: (1) colonialism, wartime ethics, and racial politics for *Merry Christmas*, *Mr. Lawrence*; (2) Yakuza characters as film tropes and Okinawan-Japanese ethnic politics for *Sonatine*; and (3) the politics of male-male relations in samurai culture for *Taboo*. Readings may include the following: selections from Eve Sedgwick, *Between Men* and *Epistemology of the Closet*; Gregory Pflugfelder, *Cartographies of Desire*; Lydia N. Yu-Jose, *Japan Views the Philippines, 1900-1944*, and Bhabha, *The Location of Culture*; Earl Jackson, "Desire at Cross-Cultural Purposes," positions; Timothy Corrigan, *A Short Guide to Writing About Film*; and Bob Davis, "Takeshi Kitano," *Senses of Cinema*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1654 Interdisciplinary Dickens (4 Credits)***Typically offered occasionally*

2012 marks the 200th anniversary of the birth of Charles Dickens, an artist and public intellectual who can be said to have shaped our times as much as anyone. Like many world historical figures of modernity, he embodies more than one paradox. The adjective "Dickensian" carries opposite meanings: squalid impoverishment and cheerful bounty. Dickens's work bridges high and low culture, aesthetics and social purpose. We think we know him through his associations with Christmas, familial love, and quaint Victorian sentimentalism, and yet his own political disposition is impossible to label, and the social conscience permeating his fiction co-exists with a dark psychological and philosophical pessimism that inspired writers ranging from Dostoevsky and Freud to the creators of HBO's *The Wire*. In this class we will explore a select number of his novels which raise themes of interest in every corner of the university: the nature of childhood, family life, work, labor/management relations, domestic and international politics, urban space and city life, the culture of commerce, education, criminal justice, the politics of representation—and more. He was among a small group of Victorian novelists Marx praised for having "issued to the world more political and social truths than have been uttered by all the professional politicians, publicists and moralists put together." Dickens, however, went further than his English peers in developing his own ingenious and highly energetic brand of realism that continues to influence, instruct, amuse, and provoke. In this class we may read *Oliver Twist*, *Dombey and Son*, *David Copperfield*, *Hard Times*, *Bleak House*, *Great Expectations*, and/or *Our Mutual Friend* in conjunction with related work by Dickens's contemporaries as well as by writers he influenced, including Dostoevsky, Kafka, and Freud.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1655 The Task of the Curator: Translation, Innovation and Intervention in Exhibitionary Practice (4 Credits)*Typically offered occasionally*

From their birth in conjunction with the rise of the modern nation state, museums have been under scrutiny by artists, philosophers, public intellectuals, and everyday citizens. Even their precursors, the Early Modern Cabinets of Curiosities, were subtly critiqued by artists commissioned to paint the collections. In the twentieth century, several artists appropriated the role of the curator to denaturalize collection and display practices. The 1980s and early 1990s particularly witnessed an explosion of debates related to curatorial practice. Today, as museums turn towards what is often referred to as the "new museology," curatorial practice remains under scrutiny, and yet too often curators rely on the traditional "white box" to avoid a political stance, or to maintain a self-effacing relationship to their own practices of framing, contextualizing, and disciplining objects. This course explore the roles of curators in relation to how objects are displayed in museums and galleries, considering a variety of disciplinary and professional perspectives. The title, inspired by Walter Benjamin's theories of translation, brings attention to the often overlooked or naturalized labor of curators, which involves subtle but nonetheless transformative acts of framing and poetic interpretation. The course emphasizes a critical approach to display practices where students are exposed to a wide array of interdisciplinary critiques. Assignments may include primary research, museum ethnographies, and the development of a curatorial proposal. Students may be required to attend related events, and field trips. Authors include: Barbara Kirshenblatt Gimblett, Tony Bennett, James Clifford, Griselda Pollock, Carolina Ponce de León, Walter Benjamin, Nicolas Bourriaud, Claire Bishop, Jacques Rancière, Guillermo Mosquera, Eungie Joo, amongst others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1656 Environmental Psychology: Place and Behavior (4 Credits)***Typically offered occasionally*

Environmental Psychology examines the intersections between behavior, mood, place and space. We will define "environment" and learn about the ways in which environments can impact our behavior, beliefs, and feelings. Does living in an urban place change the way you act in public? How can city planning impact the way you commute from home to school? Can exposure to a garden help you recover from surgery? When you are sick, can where you live impact how your symptoms are treated? This class will examine these questions related to natural and built environments by incorporating the theoretical perspectives and research methodologies of Ecology, Environmental Psychology, Geography, Physiology, and Sociology. Topics may include attachment to place, the concept of "home", the benefits of being outside, institutional spaces (e.g., schools, jails, and hospitals), privacy, and navigation. Readings may include: Benjamin, Arcades Project; Gibson, The Ecological Approach to Visual Perception; Kaplan & Kaplan, The Experience of Nature; Lynch, The Image of the City; Nasar, The Evaluative Image of the City; Thoreau, Walden; and Wilson, Biophilia.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1657 Darwin and Ethics (4 Credits)***Typically offered occasionally*

In this course, we will be considering the way Darwin's theory of evolution by natural selection affects the way we think about the "ethical." One form of the question is, "If Darwin's theory is correct, how is it possible that humans can be moral beings, can be altruistic?" For many people in Darwin's time and in our own, true morality is only possible if it has an extra-human, divine or transcendental basis. Otherwise, morality is simply arbitrary. Darwin's naturalism raises the issue of whether ethics are objectively "real" in the same way that stars or material things are real. A related issue is nature/nurture: is human behavior determined biologically or culturally? In this class, the discussion of these issues will focus primarily on the nineteenth-century responses to Darwin's theory, but will also attend to a few arguments of modern scientists relating to questions of ethics. The point of the course is not to provide an unequivocal answer to the questions but to consider why and how the questions arise, and what possible implications they have for our own lives. Readings will include or be drawn from: Paley, Natural Theology; John Stuart Mill, "Nature"; Arthur Balfour, Foundations of Belief, "Ethics and Theism"; Charles Darwin's Origin of Species, "Struggle for Existence"; the chapter on the origins of morality from Charles Darwin's The Descent of Man; The discussion of religion from Darwin's Autobiography; W. K. Clifford's "The Ethics of Belief"; William James, "Is Life Worth Living?"; T. H. Huxley, "Prolegomena," Evolution and Ethics; Bertrand Russell, "A Free Man's Worship"; Daniel Dennett, Darwin's Dangerous Idea; Stephen Jay Gould, Ever Since Darwin; Eiseley. The Darwin Century.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1658 Spies Like Us? Cold War Science as the Ultimate National Security Threat (4 Credits)***Typically offered occasionally*

On Friday June 19th, 1953 just before the sun set on Sing-Sing prison, Ethyl and Julius Rosenberg were executed by electrocution for their part in an espionage network that transferred classified information associated with top secret U.S. atomic research to the Soviet Union. This case was a landmark at the height of tensions associated with the second Red Scare of the 1940s and 50s, but the almost half-century of Cold War tensions, teetering on the brink of global annihilation, brought out the devastating threats of societal paranoia and political persecution. Throughout the Cold War period science was wielded by both the United States and the Soviet Union with alarming efficacy. As big science began to dominate international and domestic policy, the two superpowers played 'chicken' with an atomic arms race and 'catch me if you can' with a space race that seemed to fuel animosity and bring us ever closer to the brink of world catastrophe. In this seminar we will use primary and secondary sources to examine the complex role of science during the Cold War, as weapon, threat, and salvation. Readings may include works by J.R. Oppenheimer, Deborah Cadbury, Albert Einstein, John Lewis Gaddis, John Earl Hayes & Harvey Klehr, and Jessica Wang among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1659 Exploring Frontiers and Fictions of Science (4 Credits)*Typically offered occasionally*

To many people the latest theories in science may seem distant and otherworldly. Math, logical reasoning, and subject specific technical jargon can form intimidating barriers to modern scientific understanding. Why then are big science fiction movies like Star Wars and Avatar so successful at the box office? Is the sci-fi genre simply a social lubricant for the acceptance of science? Do these fictional narratives prophetically predict innovations within the sciences or do they actually serve to inspire these innovations? At its core, the sci-fi genre emerges from the interlacing of scientific rationality and the escapism of story-telling, extrapolating current scientific knowledge into alternate realities. In this seminar we will explore the genre of science fiction and its underlying literary and scientific elements. Readings may include works by: Isaac Asimov, Ursula K. Le Guin, Arthur C. Clarke, Leon Lederman, Orson Scott Card, Alice Sheldon, Kurt Vonnegut, Richard Dawkins, H.G. Wells, Octavia Butler, Robert A. Heinlein, John Gribbin, Philip K. Dick, and Jules Verne.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1660 The Concept of Race in Society and History (4 Credits)***Typically offered occasionally*

This course offers a comparative social and historical analysis of race. Using a wide range of empirical and theoretical materials, we problematize what is too often considered settled: what constitutes race. We challenge the prevailing assumption that race is a biological fact and investigate race as a social construct—one that has changed over time, and varies across societies. A major goal of the course is to understand the mechanisms through which racial domination is (re)produced. We ask questions like: How do systems of racial classification stem from and facilitate patterns of prejudice, discrimination, and segregation? How do those patterns relate to racial violence and even genocide?

Why do some societies sanction interracial sex and/or marriage and not others? We read selections from sociology, anthropology, history and literature on ethnoracial division in the US, Western Europe, Asia, Africa and Latin America. Readings may include works by Stephen Gould, George Fredrickson, Virginia Dominguez, Carl Degler, James Baldwin, Barbara Fields, Pierre Bourdieu, Loic Wacquant, Ann Stoler, Zygmunt Bauman, Dorothy Roberts and Colson Whitehead.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1661 Total War, Terror and Critique (4 Credits)***Typically offered occasionally*

There is currently a loud contest over what counts as terrorism, but there is also a quieter and wider crisis in our capacity to name and demarcate violence—the United States' and other's. It is no longer clear what counts as war, what constitutes a combatant, nor what kind of peace we might hope to make. What then can be said to confront, critique or rethink violence? We will begin the seminar by familiarizing ourselves with the origins and logics of the Just War Theory (including Aristotle, Cicero, and Augustine) and we will go on to consider the historical and philosophical contexts of Kant's call for Perpetual Peace. But the seminar will focus primarily on critical theory's engagement with the form and logics of modern warfare. Together we will read work from the Frankfurt School in order to begin to reckon the relationship between politics, aesthetics, and violence. Finally, with the help of contemporary theorists (including Asad, Butler, Chow, Mamdani, Mahmood, Redfield) we will turn toward questions of technology, terror, and the changing face of war in the 21st century. Can critique help us in anyway to abate violence or the anguish of its aftermath?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1662 Critical Culture Theory: Benjamin and Adorno on Culture and Modernity (4 Credits)***Typically offered occasionally*

In this course, we'll engage in close reading of some of the work of two of the twentieth century's most important thinkers: Walter Benjamin (1892-1940) and Theodore Adorno (1903-69). Although Benjamin's relations to the School for Social Research in Frankfurt and then in exile are complicated, both thinkers are associated with the tradition of critical theory and thus our broader goal in this course is to understand what critical theory is, what traditions it departs from, and what methods it uses. Benjamin was a literary critic, philosopher and social theorist whose work has proven enormously influential across a number of disciplines, including literary study, media and popular culture studies, urban studies and political theory. Benjamin draws from Marxism, psychoanalysis, sociology, literature and religion; his thinking is metadisciplinary in so far as it invites us to think carefully about the way knowledge is constituted in modern societies. Many of the same questions surface in Adorno's work. Departing from the philosophical tradition of German idealism, his sometimes controversial writings on literature, popular culture in the middle of the twentieth century, the category of experience in modernity, and the aftermath of the Holocaust repeatedly call us back to the question of the relation of politics, culture and the ethical. Readings will include some of Benjamin's major essays and parts of his Arcades Project, some of Adorno's shorter writings on culture, politics and modernity, and some carefully-chosen secondary works designed to help clarify the stakes of both thinkers' projects.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1663 The Egyptian Revolution and Its Culture (4 Credits)***Typically offered occasionally*

The Arab world was long thought to be inhospitable to democracy, both as an idea and a practice. Its culture and societies, dominated by Islam, could only produce authoritarian rule, at best, or Islamic fundamentalism and terrorism. The Egyptian revolutionary upheaval of 2011 shattered this and many other myths perpetuated by ideological and geopolitical interests rather than material reality and rigorous inquiry. It surprised experts and observers alike by toppling a powerful dictator without the use of violence and achieving this feat through a combination of old and new tools of mobilization and organization. Many have highlighted the primary role played by social media (Facebook and Twitter) in this revolution. However, this overlooks human agency and a very complex history of political activism, state-formation, and cultures of resistance that predates social media. This course will start by situating this latest revolutionary-formation within Egypt's postcolonial history and previous revolutions (1919, 1952) and their sociopolitical impact. We will then focus on the last three decades of Mubarak's reign and examine the global and local socioeconomic and institutional conditions which formed a fertile terrain for the overthrow of the dictatorship. We will pay particular attention to the cultural forms, genres, and spaces (poems, novels, films, blogs, Facebook pages) through which opposition was expressed and disseminated and political action organized. The course will end by interrogating the effects of this revolution on the region at large as well as what is still needed in order to secure the long-term survival of the revolutionary promise of this period. Readings may include Marx, Arendt, Fanon, Said, Mahfuz, Ibrahim, al-Aswany, Gramsci, Poulantzas, and others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1664 Omens & Oracles: Reading The Future & Retaining the Past in Early China (4 Credits)*Typically offered occasionally*

When ancient Chinese kings seared sacred bones with fire, reading the future from the resulting cracks went hand in hand with creating archival records to preserve the past. In this class, we will explore several interrelated early Chinese divination traditions through classical texts, archaeology, and recently excavated manuscripts. In all cases we will pay attention to the complex interplay between past, present, and future, including aspects of the history of writing, the history of the book, and the interwoven histories of science and religion. After starting with a discussion of the above-mentioned oracle bones, we will proceed to examine the enigmatic Yijing (Book of Changes), the earliest and most revered of all the Chinese classics. Then we will consider a popularization of divination practices in the form of almanacs that circulated widely in ancient China. Students can expect to try their hands at the actual practice of the various divination techniques covered, but most class time will be used to engage important themes arising from our investigations. Readings may include: *The Ancestral Landscape: Time, Space, and Community in Late Shang China* (Ca. 1200-1045 B.C.) by David Keightley; *Oracle Bones: A Journey Through Time in China* by Peter Hessler; the Yijing (Book of Changes); selections from *The Cambridge History of Ancient China: From the Origins of Civilization to 221 B.C.*; and select scholarly articles.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1665 From Medieval Manuscripts to Graphic Novels (4 Credits)***Typically offered occasionally*

International, innovative and cool are terms rarely associated with medieval texts. These adjectives more usually describe the domain of contemporary forms, particularly the graphic novel or avant-garde literature. This course will complicate the relationship we assume between medieval and contemporary texts by reading them in tandem with an eye to their many commonalities. The goal of this course is to consider the way texts—both medieval and modern—challenge how we read and how older literary styles inform current works. We will be reading medieval manuscripts and graphic novels as complex forms which allow us to interrogate the relationship between high and low art; the connections between books as physical objects and as vehicles for narrative; and the workings of non-linear plot structures. Readings may include *Beowulf*, *Le Morte d'Arthur*, *Mandeville's Travels*, Dave Eggers' *McSweeney's* project, Alison Bechdel's *Fun Home*, Art Spiegelman's *Maus* and W.G. Sebald's *Austerlitz*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1666 Dangerous and Intermingled I (4 Credits)***Typically offered occasionally*

In the world of fundamentalists, intermingled New York has and still represents the epitome of danger and evil about the American experiment—the public mixture of classes, genders, races, sexualities, spiritualisms, and the-devil-knows-what-else!#? As elite Protestants created a refined European-affected "high brow" culture, they also created myriad "others"—a transgressive, lowly polyglot city of shadows, miscegenation, and impurity. This two-semester course will examine the historical formation of both sides of this false yet foundational binary. *Dangerous 1* focuses on the colonization and romance of Mannahatta from Leni Lenape coastal communities to Kieft's War to Henry James' Washington Square to Ayn Rand's Wall Street. The rise of wealthy white Anglo American Protestants from port trade becomes the basis for an unresolved, striving elite culture constantly moving uptown away from intermingled, non-WAAP others and from its own repressive self-disciplining. *Dangerous 2*, taught Spring 2012, will focus on "Subaltern New York." Course materials will include: Sanderson's Mannahatta maps, Burn's documentary "New York" (1999), Smith's *Decolonizing Methodologies* (2006), and a course reader. Intensive dialogue-driven seminar approach. Students will learn how to conduct a case study using primary sources. Walking shoes and passion for NYC prerequisites! Friday lab required. *Dangerous #1 & #2* can be taken separately or together in any sequence.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1667 Dangerous & Intermingled II: Subaltern New York (4 Credits)***Typically offered occasionally*

In the world of political moralists, intermingled New York has and still represents the epitome of danger and evil about the American experiment—the public intermixture of classes, genders, races, sexualities, spiritualisms, and the-devil-knows-what-else!#? As elite Protestants created a refined European-affected "high brow" culture, they also created myriad "others"—a transgressive, lowly polyglot city of shadows, miscegenation, and impurity. The docks, the Bowery, The Five Points, Greenwich Village, LES/Loisaida, Chinatown, and Harlem were all forged against the repressed imaginings of the powerful and the distinguished. This peoples' Gotham, this disdained intertwined underworld of music, slang, jokes, songs, stories, foodways, and marvels of people will be the focus of this advanced research seminar. Course materials will include: Wallace & Burrow's *Gotham*, Burns' documentary *New York*, Smith's *Decolonizing Methodologies*, and a course reader. Research walks and visits off campus will be held during lab hours on Fridays. Students will learn how to conduct a case study using primary sources.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1668 Ocular Anxiety: Visuality in the Nineteenth Century (4 Credits)*Typically offered occasionally*

The nineteenth century was an age of “ocularcentrism.” A culture of looking emerged with the development of new visual technologies and reproduction techniques, the opening of art museums, and the expansion of the art market. This was the heyday of the illustrated book and the beginning of photography. The visual was used not only to make sense of the external world, but also to reveal internal truths and the realm of the invisible. In the mid-nineteenth century, Europeans and Americans alike had great confidence in vision. Yet as the century drew on, there were increasingly moments when this confidence wavered. This course will look at moments of both optimism and skepticism about the ability of the brush, the camera, and the engraver’s tool to capture what the eye could see. This course will cover a range of media, including painting, photography, book illustrations, and even “optical toys.” Focusing on how shifting theories of vision affected art production and reception, we will discuss a wide variety of art movements active in France, Britain, and the U.S. during the second half of the nineteenth century including Realism, Pre-Raphaelitism, Impressionism, Neo-Impressionism, and Symbolism. We will have at least one museum visit.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1669 Legal Fictions: Novel, Law, and Society (4 Credits)***Typically offered occasionally*

In response to the bafflement expressed by Kafka’s hapless Josef K, one of his warders explains that the law is attracted to the guilty. We might adapt this remark to say that the law has been attracted to the novel—and vice versa. From Daniel Defoe to the Jacobin fictions of William Godwin and Mary Hayes to Anthony Trollope, Charles Dickens and the sensation novelists of the nineteenth century, to more recent narratives from Kafka’s *Trial* to Coetzee’s *Waiting for the Barbarians*, novels have focused on the ways in which law operates to mediate social relationships, to define public space, to frame questions of justice and injustice. In this course, we’ll engage in a study of the novel as form, while interrogating relations between the novel and the law. By supplementing our readings of novels with theoretical and historical texts and legal cases, we’ll be able to pose some fundamental questions about this strange mutual attraction between law and the novel. Some of our questions: Do novels offer an alternate vision of justice to that posited by law and even a critique of modern legal apparatus? Or do they instead teach people how to understand themselves as legal subjects? Do novels present themselves as law’s supplement in some sense? Or are they always somehow in advance of the law, offering visions of society and the ethical to which law must catch up? Authors studied may include Godwin, Dickens, Eliot, Braddon, Coetzee, and Morrison. We will also consult works by critics and theorists, and perhaps some contemporary popular media narratives.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1670 Black Holes, Human Clones and Nanobots: The Edge of Science Becomes Reality (4 Credits)***Typically offered occasionally*

Will the newest version of the CERN accelerator in Europe create a mini black hole on earth? What are the implications of our advances in genetic engineering and nanotechnology? 20th Century Science gave us revolutions in many diverse fields, but three of the most important and pervasive innovations were relativity, quantum theory, and the mapping of the human genome. The effects of these advances on human knowledge have begun to ripple through our society but they are far from having realized their full potential. Where do we stand now and where are we headed? These are the fundamental questions we will grapple with in this seminar. The implications of understanding nature, and by extension learning to manipulate her, straddle multiple disciplines. We will be exploring topics in the conceptual understanding of modern science and its relationship to religion, politics, economics, and philosophy. No mathematical background is necessary; a sincere interest in the subject matter is the only pre-requisite for this seminar. Consider this a ‘science for poets’ course. Readings may include works by authors such as Albert Einstein, Niels Bohr, James Watson, Justine Burley, Thomas Kuhn, Hilary Putnam, Arthur C. Clarke, Richard Dawkins, and Brian Greene among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1671 Debating Science: Great Scientific Controversies in Context (4 Credits)***Typically offered occasionally*

Is light a wave or a particle? Were the ‘Bone Wars’ of the late 19th Century good for the study of paleontology? Is the atomic world deterministic or not? In the study of animal morphology does function dictate form or is it form that dictates function? What is the scale of our universe? These are some of the greatest debates that have gripped the scientific community over the past 350 years. Many of these debates have been restricted to a healthy dialog within the scientific community but on occasion they have sparked lively and even ad homonym exchanges between scientists. In this seminar we will explore the nature of these debates within their appropriate contexts. To grapple with these debates effectively we will need to examine primary and secondary source materials relating to the particular controversy, including biographical materials on their corresponding protagonists. As such, we will be studying works by scientists like: Isaac Newton, Robert Hooke, Georges Cuvier, Geoffroy St. Hilaire, Niels Bohr, Albert Einstein, Thomas Henry Huxley, Samuel Wilberforce, Harlow Shapely, Heber Curtis, Othniel Marsh, and Edward Cope. Readings will include works by these protagonists as well as supporting secondary source material.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1672 Postmodern Religious Thought (4 Credits)*Typically offered occasionally*

At least since Nietzsche, we have been hearing reports of the death of God. How, then, is religious belief still possible? Under the conditions of postmodernity, religious questions and themes about God, the good life, suffering and evil, and what being “human” means have been reclaimed and given new expression. This is the subject of this course. Most authors who might be situated as religiously postmodern write out of the Jewish and Christian traditions, for the postmodern situation arose out of those traditions. But wouldn't a consistent postmodern ethic be one that seriously engages “religious” perspectives outside the scope of these Abrahamic traditions? Affirming this, we'll also read Buddhist thinkers who employed philosophical therapies that exposed the error of assigning permanence where it does not reside, as in one's self. The problem of suffering associated with reified thinking—turning processes into “things”—will serve as one guiding theme throughout our class. Other topics include: God without being; ethics without metaphysical foundations; the secular as sacred; mysticism of “unsaying;” deconstruction and shunyata (emptiness) as shared ways of reading texts and seeing the self and world as both impermanent and interdependent. To help identify some roles that power and transformation play in postmodern religious thought, this class will collaborate and share some readings with Bradley Lewis's Foucault: Biopolitics and the Care of the Self. Course readings include: John Caputo, Derrida, Epictetus, Pierre Hadot, Thich Nhat Hahn, Heidegger, Irigaray, Kierkegaard, Levinas, David Loy, Jean-Luc Marion, Nagarjuna, Nietzsche, Nishitani, Shunryu Suzuki, and Gianni Vattimo.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1674 The Politics of Food (4 Credits)***Typically offered occasionally*

In this class we explore food as an explicitly political space, one that demarcates racial and cultural boundaries and shapes identities. We address these core concerns, in part, by engaging works of literature that examine the relationship between food and the expression of culture, history and trauma. Course texts may include novels like *Nervous Conditions*, *Breath Eyes Memory*, *Beloved*, and *Black Boy*. Nowhere is food more politically and culturally charged than in NYC, so the city is also our classroom. We negotiate the porous yet enduring boundaries of race and culture as often as we eat, walk or shop in Little Italy or Little India, Koreatown or Chinatown, Le Petite Senegal or Harlem. None of these places or cuisines is in any way associated with contemporary American food culture, which has historically harkened to preserving what is “authentically” American. These differences can be understood as forms of exclusion as well as cultural preservation—but either way they are lines of demarcation that make legible forms of power. We use a variety of texts to investigate dynamics of power represented in and by food. Who is food for? How does the representation of food reify and negotiate the boundaries of race and culture?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1675 Popular Dance and American Cultural Identity (4 Credits)***Typically offered occasionally*

The course will examine forms of what are known as “social” or popular dance as expressions of cultural or group identity from approximately the 18th century to the present. These dances, from the secular tradition of American social dance, include those performed in ballrooms, cabarets, nightclubs, cabarets, discotheques, and the street. The seminar will explore various social and popular dance styles developed as a result of the rich fusions of West African, African American, Euro-American, and Latin American forms of dance within the U.S., Canada, and the Caribbean. Topics may include the colonial era and the dances of George Washington; ragtime couple dance and the New Woman; the lindy-hop and the of crossing racial boundaries; and teen dances and youth rebellion of the 1950s. In all cases, we will explore social and popular dance forms as experiences of movement that both respond and give shape to social, cultural, and political issues of the day. In addition to extensive viewing of dance, readings will include Mauss, “Techniques of the Body”; Katz, “The Egalitarian Waltz”; Hunter, “The Blues Aesthetic and Black Vernacular Dance”; Sante, *Low Life: Lures and Snares of Old New York*; Tomko, *Dancing Class: Gender, Ethnicity, and Social Divides in American Dance*; Peiss, *Cheap Amusements: Working Women and Leisure in Turn of the Century New York*; Malone, *Steppin' on the Blues: The Visible Rhythms of African American Dance*; Dinerstein, *Swinging the Machine: Modernity, Technology, and African American Culture Between the World Wars*; and Rose, *Black Noise*

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1678 Masters of Japanese Cinema (2 Credits)***Typically offered occasionally*

We will view three films from the celebrated masters of Japanese filmmaking Ozu, Kurosawa and Mizoguchi, each of whom are famous for their technical innovations in cinematic space, time, and depth of field. The course focus will be on formal film syntax and how these filmmakers arrived at a set of filmic codes independent or in advance of what became the standard Hollywood ones. We will also consider how the films comment on the huge cultural shifts, particularly of values, in Japan's twentieth century. Specifically, we will look at the ways in which the films handle gender relations, women's roles, notions of truth, family, and “traditional values.” Readings will include selections from: James Monaco, *How to Read a Film*, David Bordwell, *Ozu and The Poetics of Cinema*, Stephen Prince, *The Warrior's Camera: The Cinema of Akira Kurosawa*, Mark Le Fanu, *Mizoguchi and Japan*. The films will likely be: “Tokyo Story,” “Rashomon,” and “Sisters of the Gion.”

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1679 Japanese Cinema, 1960s (2 Credits)*Typically offered occasionally*

The 1960s has been called the golden age of Japanese cinema by many. We will view three critically acclaimed films from the period: Shinoda Masahiro, "Double Suicide", Kurosawa Akira, "Yojimbo," and Teshigahara Hiroshi, "Woman in the Dunes." The course will focus equally on formal film syntax and the "message" of the films. We will be attentive to the cultural and historical context in which the films were first released to explore what these films are saying about postwar Japanese art, culture and society and how they are saying it. Readings may include: James Monaco, *How to Read a Film*, Chikamatsu, "Love Suicides at Amijima," Brett de Bary, "Not Another Double Suicide," Louis Althusser, "Ideology and the State," Selections from Andrew Gordon, ed., *Postwar Japan as History*, Stephen Prince, *The Warrior's Camera: The Cinema of Akira Kurosawa*, and Nina Cornyetz, *The Ethics of Aesthetics in Japanese Cinema and Literature*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1680 The Global Citizen? (4 Credits)***Typically offered occasionally*

The term global citizen has been used to think about the expansion of citizenship rights, responsibilities and activism onto a global scale. This course will introduce students to the contemporary theory, history and anthropology of this concept of global citizenship while situating its development in the contexts of unequal capitalist development, international institutions, and the increasing interconnectedness of world populations. The course will address such topics as: nation-state sovereignty and its challenge to global citizenship; the tensions between global citizenship, international law and the moralities embedded in particular legal systems and cultures; the political economy of transnational activism. The guiding question of the class will be: can global citizenship exist in the contemporary world and, if not, can we imagine the conditions under which it might someday emerge? Class texts will include works by: Walter Dignolo, Gloria Anzaldúa, Paul Gilroy, Immanuel Kant and William Robinson.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1681 Wandering Knights, Errant Detectives (4 Credits)***Typically offered occasionally*

This class will explore the medieval roots and later reinterpretations of the ideas of wandering and error, primarily through the figure of the "errant knight." The image of the gallant hero who becomes lost in within his systems of morality and chivalry persists in English fiction from accounts of the Knights of the Round Table to Batman, the Dark Knight. The course will examine the evolution of this figure and the multiple uses to which he has been put as an avatar of the desire to correct social disorder. These themes will also be discussed in medieval mystical texts and migration narratives that construct a framework around which notions of race and national identity are still constructed. This course will begin with the most robust instances of wandering that the Middle Ages offer – Malory's *Le Morte D'Arthur*, Geoffrey of Monmouth's *The History of the Kings of Britain*, Guy of Warwick, Njal's Saga and Mandeville's *Travels*. Readings will also include texts about metaphorical wandering in Julian of Norwich's *Showings*, Chaucer's *Canterbury Tales*, the *Old English Exodus*, Spenser's *Faerie Queene*, Shakespeare's *Macbeth*, Twain's *A Connecticut Yankee in King Arthur's Court* and McCarthy's *Blood Meridian*. There may also be screenings of Huston's *Maltese Falcon*, Ford's *The Searchers* and *Batman: The Dark Knight*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1682 Thinking Sex/Gender Globally (4 Credits)***Typically offered occasionally*

This interdisciplinary seminar explores how gender and sexuality simultaneously produce and is produced by global, transnational and international visions. For example, the project of identifying affinities between women across cultures and national boundaries has long grounded the work of feminist movements, scholars, journalists, institutions and activists in a variety of locations, both within and outside the Euro-American context. More recently, struggles for the rights of sexual minorities have become increasingly transnational. We explore such efforts to forge enabling alliances and solidarities. We also critically examine how such efforts navigate cultural and national differences, hierarchies within a global world order and complex histories of imperialism, paying attention to the different locations through which such projects intersect with the global. The course highlights the rise of a new post-war international order centered in the UN system, exploring the links between colonial legacies and new global trajectories. How and why are women and girls, gender and sexuality so central to this system? By examining development initiatives that target women and girls, anti-violence and anti-trafficking campaigns, and the rights of sexual minorities, we explore how gender and sexuality become grounds for debating global, transnational and international visions and frameworks that, in turn, shape feminist and queer politics in different locales. Readings include Antoinette Burton, *Burdens of History: British Feminists, Indian Women and Imperial Culture*, Kumari Jayawardena's *Feminism and Nationalism in the Third World*, *Specters of Mother India: The Global Restructuring of an Empire* by Mrinalini Sinha, Afsaneh Najmabadi's *Women with Mustaches and Men Without Beards, Are Women Human?* by Catherine MacKinnon, *Transnational LGBT Activism: Working for Sexual Rights Worldwide* by Ryan Thoreson and *Queer Activism in India: A Story in the Anthropology of Ethics* by Naisargi Dave.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1683 Manuals in Early China: Ancient Instructions for Life in a Complex World (4 Credits)***Typically offered occasionally*

By the late Warring States period, life in the Chinese cultural sphere had become sufficiently complex, and literacy sufficiently widespread, that manuals or "how-to" books were compiled to transmit specialized knowledge on a wide variety of subjects, including (but not limited to) agriculture, medicine, gastronomy, magic, and of course, the arts of love and war. Relevant to both public and private life in early China, these texts are at times strikingly familiar and at other times disconcertingly strange for modern readers, and they offer an alternative window on the past to that provided by the traditional philosophers and historiographers. We will read them primarily for their intrinsic interest as detailed approaches to aspects of universal human experience from a distant time and place, but note will also be made of implications for understanding the foundations of the Chinese tradition, which has too often been viewed exclusively through the lens of elite philosophical texts. Readings may include: *Early Chinese Medical Literature: The Mawangdui Medical Manuscripts* by Donald Harper; *Sexual Life in Ancient China* by R.H. van Gulik; *The Art of War* by Sun Zi; and selections of recipes, rituals, and get-rich-quick schemes.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1684 Indigenous Culture and Cultural Authenticity (4 Credits)*Typically offered occasionally*

Even as indigenous groups have found themselves subjugated by centuries of colonialism, they are increasingly finding that they must prove their “indigeneity” to legal, national, or colonial authorities so as to gain territorial, cultural and political rights. Here, national and colonial authorities are concerned to distinguish inauthentic from authentic cultural practice and tradition. But what does it mean for a culture to be “authentic”? What are the criteria by which cultures are evaluated as genuine or spurious, and who judges? This course interrogates the relationship between discourses of cultural authenticity and performances of indigenous identity as a lens through which to understand the particularly post-colonial (and post-modern) predicaments of indigenous peoples today. The course will look at how the concept of indigeneity as a globalized identity-category has emerged historically out of conditions of settler colonialism. We examine common strains in colonial, anthropological, missionary and tourist encounters with local linguistic and cultural communities in order to better understand how indigenous peoples have been represented and constructed as social “Others”, and how indigenous “culture”—as a set of objectified practices—has been discovered, documented, and often prohibited through these encounters. An aim of this course is to understand the double-bind that indigenous groups face: they must publically display signs of “traditional” indigenous culture in order to gain recognition, but in performing “indigeneity” they are then accused of being fakes. Readings will include: James Clifford, *The Predicament of Culture*; Jean & John Comaroff, *Ethnicity, Inc.*; Kirk Dombrowski, *Against Culture: Development, Politics, and Religion in Indian Alaska*; Circe Sturm, *Blood Politics: Race, Culture, and Identity in the Cherokee Nation*; and Elizabeth Povinelli, *The Cunning of Recognition: Indigenous Alterities and the Making of Australian Multiculturalism*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1685 Reading, Performing & Creating James Joyce's *Finnegans Wake* (2 Credits)***Typically offered occasionally*

Finnegans Wake is often described as the most difficult work of literature ever written, and it is still debated whether the novel is a masterpiece or an elaborate hoax. This class will be part interdisciplinary seminar and part arts workshop. Half of the class will be devoted to the work itself. We will read short sections of the *Wake* in concert with various commentaries, histories, and annotations, exploring possible “meanings” the text suggests. The other half of the class will engage with artistic pieces that have been inspired by or that incorporate elements of *Finnegans Wake*, including visual art, film, music, sound art, theater, and dance. Students will study these pieces (for example John Cage's sound piece *Roaratorio* and Ulick O'Conner's one act play *Joyicity*) as well as create and present their own creative works. Class requirements will include an analytical paper and a creative work. The course will also feature invited guest speakers and artists.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1686 Self-Fashioning in Literature and Drama (4 Credits)***Typically offered occasionally*

In 1980, literary critic Stephen Greenblatt coined the term “self-fashioning” to describe the 16th century phenomenon by which men in England developed an increasing self-consciousness about their ability to shape or “fashion” their identities. Anyone familiar with Shakespeare's often quoted lines, “All the world's a stage/ and all the men and women merely players,” has already received an introduction to this idea that identity is “fashion-able” or “performative.” Taking Greenblatt's concept as a point of departure, this course will explore identity and the concept of “self-fashioning” as it relates to performance. How does one fashion an identity, and how does knowledge of the theater inform our understanding of how identities are fashioned? What degree of autonomy does an individual have in fashioning his or her identity? How are our social, sexual, and racial identities mediated and shaped by our speech, our appearance, our institutions, and finally, our audiences? This course will engage with both primary and secondary sources. Students will examine early modern literature and drama alongside theories of performance from multiple disciplines. Authors will include Marlowe, Shakespeare, Jonson, Castiglione, Pico della Mirandola, Erving Goffman, J.L Austin, and Judith Butler.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1687 Cross-Cultural Encounters on the Renaissance Stage (4 Credits)***Typically offered occasionally*

The Renaissance witnessed both an explosion in theatrical innovation and an increasingly global world—the beginnings of global trade, the “discovery” of the New World, and bouts of both conflict and cooperation among the world's powers. By reading plays that stage encounters between Europeans from different countries and of different religions, between Europeans and the Ottoman Empire, among natives of “India,” and among Europeans, Native Americans, and African slaves, we will explore how and why the stage became such a significant site for the representation of cross-cultural encounters. Some questions we will explore include: how do these plays represent conflict—between self and other and over goods and territory—and what possibilities for reconciliation do they imagine? How does the theatre participate in the production of a global consciousness? How do these plays understand the differences encountered as a result of travel, trade, and exploration? Why did the theatre develop a fascination with the exotic (for example, with cannibals and pirates)? In what ways did what it means to be European, Christian, or even a good wife or husband get defined and altered by these encounters? In keeping with the theme of encounters, this course will stage a number of creative encounters from the period: between works from different European nations; between plays and the prose works with which they were in dialogue; and between written and visual materials, for example, engravings of the New World and its inhabitants. We will also read some newly translated accounts of how Arabs viewed Europe. Likely authors include, Shakespeare, Marlowe, Cervantes, Montaigne, Behn, Fletcher, DeBry, and Massinger.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1689 Night and the City: Film Noir and the Noir Imagination (4 Credits)*Typically offered occasionally*

This course will examine Film Noir as a genre coming out of the moral unrest after World War II. Film noir expresses a despairing vision of the world borne of the brutality and absurdity that war forced humanity to face. The atmosphere of loss and isolation in this genre has elicited a variety of readings, some emphasizing class and racial anxieties, and others the impact of suburbanization and changing gender roles. But this course also explores the relationship between film noir, and existentialist themes in literature and philosophy. Existentialism approaches enduring questions that philosophy, religion and literature have always sought to answer: Does fate, free will or chance dictate our lives? What is the proper response to atrocity and how do we assign blame or establish a moral order in the face of it? We will analyze the fallen world portrayed in noir by tracing these questions in the philosophy and literature that precede and accompany the moment of classic noir in the forties and fifties. We will read Sartre, Camus, Primo Levi, Eli Wiesel, Raymond Chandler, The Book of Job, genre theory, as well as specific film studies texts. Films will include Fritz Lang's *Scarlet Street*, Howard Hawks' *The Big Sleep*, Billy Wilder's *Double Indemnity*, Roman Polanski's *Chinatown*, and Robert Altman's *The Long Goodbye*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1690 Cracks in the Mirror: The Margins of Japanese National Identity (4 Credits)***Typically offered occasionally*

Across time and place, global migration and the flow of information have presented profound questions with respect to national identity. What does it mean to be American? Who can be German? What is a Canadian citizen? How have large immigrant populations in countries like France generated debates on the character of national identity and the demands and nature of citizenship? Can many different cultures (rather than one national culture) coexist peacefully and equitably in a single country under a policy of multiculturalism? We often think of these questions in the context of the United States and Europe. But how do they look if we examine Japan, today a country with falling birthrates and almost zero net immigration? The idea of *Tan'itsu minzouku* ("a unified race" or a "single people") is a prevalent one where "the Japanese" are said to share common customs, lifestyles, and beliefs. This course aims to deconstruct the myth of Japanese homogeneity with a focus upon marginalized populations at the fringes of Japanese society. Ultimately it asks the questions: who are "the Japanese" and what place does "Japan" occupy in the contemporary world? Will demographic changes generate more open policies with respect to immigration and citizenship? Weekly topics cover nationalism and the politics of identity, *Nihonjinron* and the myth of Japanese uniqueness, oldcomers in Japan (Koreans), newcomers to Japan (Filipinos, Chinese, Vietnamese minorities), indigenous populations like Ainu and Okinawans, burakumin, sexual minorities, and popmultiethnicity. Sources include fictional works by Japanese minority writers, historical scholarship, documentaries like *Shinjuku Boys*, which addresses gender, sexuality, and love in Japanese society, and films such as *GO* about Zainichi Koreans (resident Koreans).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1692 The Transformation of Music in a Century of Electronica (4 Credits)***Typically offered occasionally*

This course will examine the effect of electronics on the inventions and the artistic and social activities that shaped musical thought throughout the twentieth century and into today. From the initial "magic" of capturing sound through recording - until the invention and development of electrical and electronic musical instruments, these changes in art and music during the century of electronica were unique and often mind-blowing. The interaction of impressionism, "modernism", abstract art and dadaism on musical compositions during their times will be explored as will the profound effect of both analog and digital devices on creativity and performance. The primary text will be *Electronic and Experimental Music* by Thom Holmes, and recommended readings will include *Analog Days*, by Pinch and Trocco; *Theremin*, by Albert Glinsky; and *Electroacoustic Music*, by Herbert Deutsch.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1693 Travel Narratives (2 Credits)***Typically offered occasionally*

This course examines several nineteenth- and twentieth-century travel narratives in an exploration of the experience of travel and the many questions it raises about social identity and cultural difference, the traveler's search for adventure and "authenticity," the relationship between tourism and colonialism, and the pervasive use of travel metaphors in the discourse of postmodernism. Readings will include a variety of nonfiction travel books, such as Flaubert in Egypt, Orwell's *Down and Out in Paris and London*, Chatwin's *Songlines*, Theroux's *The Old Patagonian Express*, Phillips' *The European Tribe*, and Jamaica Kincaid's *A Small Place*, as well as scholarly articles about the genre of travel narrative and the sociology of travel.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1695 Competing Images of the Sage: Confucius and Lao Tzu (4 Credits)***Typically offered occasionally*

Among the early Chinese philosophers whose ideas have framed moral, social and political discourse in East Asia, the figures of Confucius and Lao Tzu stand out, not only as thinkers of towering influence, but also as diametrically opposed archetypes of wisdom. In this seminar, we begin by reading the works attributed to each man, and then we proceed to examine the ways in which their legacies have been and continue to be appropriated by others. Toward this end we explore competing manifestations of Confucius and Lao Tzu in Chinese religion, in popular culture, and in the marketplace of ideas. Themes include the opposing impulses of idolization and iconoclasm, censorship and propaganda, and the sacralization and commercialization of traditional values. Apart from Confucius' *Analects* and Lao Tzu's *Tao Te Ching*, assignments may include Lao-tzu and the *Tao-te-ching* edited by Livia Kohn and Michael LaFargue, selections from *Early Daoist Scriptures* by Stephen R. Bokenkamp, *Confucius from the Heart: Ancient Wisdom for Today's World* by Yu Dan, and the controversial 2010 Hong Kong film "Confucius" starring Yun-fat Chow.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1697 Murder and More: 3 films by Imamura Shohei (2 Credits)*Typically offered occasionally*

Imamura Shohei (1926-2006) was one of Japan's most highly acclaimed film directors, twice awarded the Cannes' Golden Palm award. This course will explore three of his films, *The Insect Woman*, *Pigs and Battleships*, and *Vengeance is Mine*, each of which takes a hard look at the seedy side of modern Japanese society, depicting, respectively, a prostitute, gangsters, and a serial murderer. We will support our film viewings with analytic treatments of the films, alongside readings on Japanese history and tradition. Possible texts include: Gluck, *Postwar Japan as History*; Richie, *A Hundred Years of Japanese Film*; Washburn and Cavanaugh, *Word and Image in Japanese Cinema*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1698 The Social Contract: Early Modern European Political Theory (4 Credits)***Typically offered occasionally*

What holds a society together? This course will explore one influential answer to this foundational question within philosophy and social theory, namely social contract theory as it developed within early modern European political philosophy. Modern assumptions about the relationship between individual and society, private property and ownership, rationality, economics and the market, and rights and responsibilities of citizenship have all been shaped by social contract theory. But, even though this theory has enjoyed great influence, it has been severely criticized as unrealistic and biased towards individualism and property holders. We will read the foundational social contract works in this course and try to understand their assumptions, strengths, and weaknesses. The works to be read will include: Hobbes' *De Cive*, Locke's *Two Treatises of Government*, and Rousseau's *The Social Contract*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1699 Feeling, in Theory (4 Credits)***Typically offered occasionally*

Over the past several decades, scholars from a wide range of disciplinary perspectives—literature, women's studies, political science, and aesthetics, to name a few—have returned to the question of "affect," also referred to as "feeling" or "emotion," as well as "passion," "pathos," "mood," or even "love." This course aims to familiarize students with the field of "affect theory" by surveying some of the most important texts that ground it (e.g. Aristotle, Raymond Williams, Freud, and Silvan Tomkins) as well as several that have emerged more recently (Deleuze and Guattari, Massumi, Ahmed, Ngai, among others). Much of our work together will be to read closely some very difficult theoretical texts, each of which attempts to describe what affect is, and why it matters to and for a wide range of experiences: political, aesthetic, musical, and psychic, among them. Additionally, over the course of the semester we will focus on some specific affective states and the texts that have grappled with their deep structure—from "cruel optimism," to happiness, anxiety, boredom, and depression. Lastly, we will undertake some experimental work by collaborating to produce what we might call "affective events" that may serve to instruct, persuade, or otherwise make an impact through affective means. While this course has no prerequisites, it is particularly appropriate for students who feel they are up for the challenge of reading some rather difficult theoretical material.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1700 Becoming "Global," Forging "Modernity" (4 Credits)***Typically offered occasionally*

Over and over, we are told that the world we live in is becoming increasingly global. All its parts are connected to one another, and goods, people, culture, and information can move from one place to another, seemingly without barriers. Yet how new is this phenomenon? Scholars have pointed to the middle of the sixteenth century as the moment when the economy became global, and the age of exploration and colonization began to connect many parts of the world to each other in a complex network that included cooperation, piracy, and slavery. This course will explore the emergence of a global consciousness in the early modern period. Our primary questions include: to what extent did people in this century begin to imagine and experience the world globally (that is, as an entity whose regions were interdependent rather than separate)? Does the change in understanding of the world vary by region, by class, ethnicity, gender, or religion? How did globalization influence cultural developments? What influence did global encounters have on European identities—for example on ideas about, and experiences of, gender, sexuality, class religion, and citizenship? Was the global economy seen as cooperative or competitive? To answer these questions, we will consider how the attempts to create, and the struggle to understand, this global world produced new narratives and forms of interdisciplinary thinking. In order to see how the issues surrounding globalization as we understand them today have a long and complex history, we will also study works that put the past in present in conversation with each other. We will investigate a wide variety of primary works, such as travel narratives, plays, poems, early forms of ethnography, films, engravings, and globes, as well as secondary works by literary scholars, anthropologists, and historians of labor, the economy, and science. While the focus is on the "European" and emerging "American" perspective, we will also read several works that challenge the Eurocentric view of globalization that was emerging and still dominates much of contemporary discourse of globalization.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1701 The End of the World (4 Credits)***Typically offered occasionally*

The idea of the world coming to an end is a characteristic and fundamental part of the western tradition. The course will examine the emergence of the idea of end-time thinking, often called apocalypticism, and consider its persistence and influence through religious, psychological, sociological, and literary lenses. We will examine Jewish and early Christian apocalypticism, its revival in the middle ages and nineteenth century America, the rereading of Biblical narratives as atomic destruction during the Cold War, and the development of science-based apocalypses. The course will close with deep investigation of the Mayan calendar and the modern eschatological movements inspired by it. Readings may include: Book of Daniel; Book of Revelation; Wessinger, *Millennialism, Persecution, and Violence*; Kyle, *The Last Days are Here Again*; Paul Davies, *The Last Three Minutes*; Mary Shelley, *The Last Man*; Arthur C. Clarke, *Childhood's End*; Paul Boyer, *When Time Shall Be No More*; Mayan calendrical documents relating to 2012; Cormac McCarthy, *The Road*; John Hall, *Apocalypse*; Film: *On the Beach*; Carl Sagan, *The Cold and the Dark*; Al Gore, *An Inconvenient Truth*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1702 Spectacle and Mass Media (4 Credits)*Typically offered occasionally*

It is not surprising that concepts of spectacle have been of great importance for studies of visual media. From the earliest modernist theories that linked spectacle to medium specificity, historians, theoreticians and critics have attempted to understand the centrality of spectacle to mass media. This class looks at some of the pivotal ways in which spectacle has been understood, exploring the differences between modern and post-modern critics and the distinctions and overlaps between historical and theoretical investigations. Starting with Tom Gunning's idea of attractions, a concept that revolutionized understanding of early cinema and its seemingly cavalier approach to narrative, we will explore how the concept of spectacle links history/theory and representation/reception. We will look at modernist debates around the image and consider their consequences for theories of perception, exploring the impact of consumerism in reshaping the image. We will also consider the relationship of spectacle and narrative, looking at how theorists like Laura Mulvey tied this regimen into the presentation of sexual difference. Mulvey is one of many critics to link spectacle to femininity, a topic we will explore as we consider the relationship of spectacle to sexuality. Finally, we will consider the postmodern consumerist spectacle and the creation of a "virtual gaze," explored by Anne Friedberg. Readings will include Tom Gunning, "An Aesthetic of Astonishment: Early Film and the (In)Credulous Spectator," Anne Friedberg, *Window Shopping: Cinema and the Postmodern*, Laura Mulvey, "Visual Pleasure and Narrative Cinema," Jonathan Crary, *Suspensions of Perception: Attention, Spectacle and Modern Culture*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1703 The Green Dream (4 Credits)***Typically offered occasionally*

The modern notion of "greenness" equates the natural environment with goodness. What do we make of this equation? This seminar will take an interdisciplinary approach to analyzing the way that people have conceptualized their relationship with nature and the natural, and how these views impact our behavior. We will employ psychological theory and empirical research to explore how people form their values with regard to the environment. Possible texts include Hippocrates, Yi-Fu Tuan, E.O. Wilson, William Cronon, Ernest Callenbach, Rachel Carson, Alan Weisman, Michael Pollan and Ruth Ozeki.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1704 The Weary Blues: Rites of Passage and Writing about Passages (4 Credits)***Typically offered occasionally*

This course will consider the intimate relationship between writing, identity and movement. We will survey texts in the English literary tradition that use the language of motion – travel, migration and wandering – to articulate the problems of identity formation, ranging from mythmaking on a large scale in Anglo-Saxon poetry to the self-fashioning of individuals, such as the poetic aspirations of Langston Hughes. The texts we will consider will include rewritings of the Exodus, the European arrival in the New World and the Middle Passage as well as literary texts that enable literal movement. The swirl of ideas and genres we will question center on the idea of passages, or the possibility of transformation through travel and writing. The course will help students think about the political and effective implications of the written word to bridge cultural gaps, mobilize peoples and excavate one's sense of heritage. The reading for this course will be cross-temporal and focus on medieval and African-American texts. Medieval texts will include the Old English Exodus, Egil's Saga, Chaucer's "Man of Law's Tale" and "The Clerk's Tale," Geoffrey of Monmouth's History of the Kings of Britain. Later texts will include: Shakespeare's *The Tempest*, Dave Eggers' *What Is the What*, Langston Hughes' poetry, Saidiya Hartman's *Lose Your Mother*, Barack Obama's *Dreams From My Father*, Toni Morrison's *Beloved* and Sharifa Rhodes-Pitts' *Harlem is Nowhere*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1705 Antigone(s): Ancient Greece/Performance Now (4 Credits)***Typically offered occasionally*

A production of Antigone is taking place somewhere in the world every day—right now, as you are reading this. What was Antigone? What is Antigone? What might Antigone yet be? Our course—a collaboration between a stage director and a classicist—begins with an immersion in Sophocles' prize-winning play (441 BCE), with close attention to the history, politics, aesthetics, performance conditions, and production features of ancient Athenian drama more generally. The second half of our course turns to contemporary renditions of Antigone and will consider the dramatic and cultural configurations each new production activates. Antigone's exploration of the complexities of gender, kinship, citizenship, law, resistance to authority, family vs. the state, and religion (among other issues) has been compelling for modern thought, and especially galvanizing to theaters of resistance and dissent. Our classes will combine critical inquiry into the plays and surrounding discourse as well as experiments in interpretation—including acting workshops and staging exercises. Students need no background in acting, theater, or ancient literature, but do need critical energy and discipline. Among the modern plays we might address, in the second half of the semester, are reimaginings of Antigone by Brecht, Fugard, Miyagawa, Gambaro, Pongstaphone, and Piatote. To help us place antiquity and modernity in a productive conversation, we will also read secondary literature from several fields (classics, political theory, anthropology, theory of sexuality/gender).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1706 The Origins of Language and its Place in Western Thought (4 Credits)*Typically offered occasionally*

How did language emerge? Language is arguably the most important of social institutions and yet its origins and what it reveals about human nature have posed a persistent and unresolved riddle to philosophers and evolutionary biologists alike. This course looks at the long history of thought about the origins of language in the Western tradition, from enlightenment thinkers like Rousseau and Condillac through modern linguists like Chomsky and Pinker, as a way to explore how ideas of the human and of society are theorized. As we will see, each theory of language origins invariably involves a theory of human nature, of the relationship between emotions and rationality, and of the individual to society. How do various theories of language presuppose theories of society and human nature? How do thinkers about language origins account for linguistic diversity and what implications does it have for their understandings of human nature and difference? The course will engage with a lineage of texts from philosophy, anthropology, linguistics, and evolutionary biology in order to explore these questions. Texts include Condillac, *Essay on the Origin of Human Knowledge*; de Saussure, *Course in General Linguistics*; Herder, *Treatise on the Origin of Language*; and Pinker, *The Language Instinct*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1708 Visions of the Good Life in Ancient Greece (4 Credits)***Typically offered occasionally*

How should one live? What is the best life? The thinkers of Ancient Greece contemplated these questions in different ways, and their responses have powerfully influenced subsequent political and social philosophies. In this course, we will examine four ways in which the Greeks thought about and articulated the idea of the good life—the heroic, which understands the good life as striving for distinction and lasting fame through great deeds; the tragic, which sees the pursuit of happiness as fraught with conflict, ambiguity, and finitude; the philosophical, which prizes contemplation and the quest for truth; and the political, which emphasizes the contribution of collective life to individual happiness. Texts will include Homer's *Iliad*, selected plays by Aeschylus, Sophocles, and Euripides, Plato's *Republic*, and Aristotle's *Politics*. We will explore the visions of the good life these texts present, their possible points of overlap, the internal tensions that complicate them, and their continuing relevance and impact on modern ethical and political ideals.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1709 Sites of Surrealism (4 Credits)***Typically offered occasionally*

A flea market where one always finds what one has lost; a vanishing passage through a capital city where capitalism dreams of its own demise; a landscape riven by colonial violence whose scars speak the language of resistance. The Surrealists did not want to escape from the world but to return to it – to reclaim reality for those whom reality drove into exile. The sites of Surrealism are as contradictory and ambivalent as the artworks that represent them: at once external and internal, strange and familiar, contemporary and archaic. In these sites, psychic and social life endlessly mirror each other, and private interiors are open to the elements of history. In this class, we will examine these contested sites in texts by André Breton, Louis Aragon, Claude Cahun, Aimé Césaire, and Julien Gracq. We will draw on the theories of Freud and Marx, both of whom influenced Surrealist thought, and on the work of Walter Benjamin, who found in Surrealism a method of reading the relics of a recent past. Sites are also places seen – sights – and Surrealist thought is always a way of seeing. Guided by the work of Rosalind Krauss, Hal Foster, Mary Ann Caws, James Clifford, and Michael Taussig, we will examine Surrealist vision in painting, sculpture, and especially film and photography.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1710 Sex and the State (4 Credits)***Typically offered occasionally*

Why are gay marriage and family planning at the heart of the cultural divide that polarizes contemporary American politics? What is at stake in debates about family values and the right to choose, and what subject positions do these debates produce and refuse? This course will take a comparative look at the ways citizens inhabit categories of sex, gender, and sexuality, with attention to the fact that some identities are made more legible than others. We will call into question the separation of the so-called public and private spheres, asking what is gained and what is lost by imagining a 'private' sphere as somehow outside of politics and the market. If we understand registered marriage as one mode of addressing the state, how does it both generate and violate fantasies of privacy? What is the relationship between private property and the sanctity of the home? What bodily practices are at stake in asserting a relationship between sex, dignity and humanity? Readings may include works by Janet Halley, Hendrik Hartog, Saba Mahmood, Timothy Mitchell, Mimi Thi Nguyen and James Scott.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1711 Politics, Writing and the Nobel Prize in Latin America (4 Credits)*Typically offered occasionally*

Over the last one hundred years, seven Latin American authors have won the Nobel Prize: Gabriela Mistral (1945); Miguel Angel Asturias (1967); Pablo Neruda (1971); Gabriel García Márquez (1982); Octavio Paz (1990); Rigoberto Menchú (Peace Prize, 1992); Mario Vargas Llosa (2010).

Together, they give us a chance to consider some of the major literary and political movements in Latin America leading up to the present. Through novels and autobiography, Asturias and Menchú explore very different aspects of the indigenous struggle in Guatemala; the poetry of Mistral and Neruda reveals the successive influences of surrealism, communism, and feminism, up to the eve of the Pinochet coup in Chile; the novels of García Márquez in Colombia and Vargas Llosa in Peru embody tensions between realism and magical realism; and Paz, in Mexico, in his poetry and essays, represents a country that has been a literary cornerstone of Latin America. We will look at these authors in the context of the history, politics, and cultures of their respective countries, and conclude by considering a few authors who did not get the prize but were equally influential, such as Jorge Luis Borges and Roberto Bolaño.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1712 Empire, Race and Politics (4 Credits)***Typically offered occasionally*

The goal of this course is not to define kinds of empire or to narrate its historical transformation, though we will consider these issues. Our goal, rather, is to consider how "empire" has been represented, defended, and opposed in American politics. We will focus especially on anti-imperial voices, to consider how they depict what "empire" is and why it is dangerous or wrong, as well as how they justify their opposition and imagine alternatives. We will move through the history of such voices, from critics of the 1787 Constitution to Henry Thoreau and other abolitionist critics of the Mexican War and then of the Spanish-America War, and from critics of World War Two to critics of Vietnam. We will analyze how arguments about and against empire are related to arguments about capitalism, race, masculinity, modernity, and democracy. We will explore the recurring patterns of metaphor, narrative, and argument in this chorus of voices, and analyze the problems, dangers, and variants in their language. (For instance, do critics remain too much within a nationalist frame by telling nostalgic stories of loss and decline? Are they unintentionally imperialist in the kinds of racial privileges they assume? Do their alternatives to empire enact a wish to escape from valuable aspects of modernity or of democracy?) The course readings end with the Vietnam War, but final projects will consider how contemporary critics of empire do or should relate to these inherited idioms. Readings include J.M Coetzee's *Waiting for the Barbarians*; Norman Mailer's *Armies of the Night* and *Why are We in Vietnam?*; poetry by Allan Ginsberg, speeches by SDS leaders and Eugene McCarthy, treatises by C. Wright Mills, David Harvey, and Talal Asad; essays by Audre Lorde and Gloria Anzaldua.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1713 From Blackface to Black Power: Twentieth-century African American History and Culture (4 Credits)***Typically offered occasionally*

This interdisciplinary seminar looks at the formation and representation of African American identity within the context of the quest for the full rights of United States citizenship during the twentieth century. Throughout this complex period of United States history, African Americans made considerable gains in their pursuit of equal rights. Simultaneously, black identity underwent dramatic changes as the majority of African Americans transformed themselves from enslaved persons to New Negroes to Proud and Beautiful Black Americans. Largely barred from traditional politics and mainstream forms of communication, black men and women developed and relied upon alternative ways of speaking to one another about politics, economics, racism, white America, and society and culture. As cultural mediators, black artists illustrated and provoked transformations of black identity and black political consciousness. Not simply a "wing" of political activism, cultural production is inextricably intertwined with political agitation and social change. Focusing upon the intersection between the cultural and political realms, we will explore the roots and routes of the African cultural Diaspora as the foundation of urban, northern, politically conscious cultural production.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1714 What is Critique? (4 Credits)***Typically offered occasionally*

The philosopher and theorist Michel Foucault argued that critique is a powerful form of insubordination and a crucial "instrument for those who fight, resist, and who no longer want what is." But how might critical philosophy, which trades in ideas, help us combat material and pervasive forms of injustice? What is theory's relationship to praxis and to politics, and what kind of theory or practice is critique? The seminar begins with a consideration of the uneasy place of critique in the western philosophical tradition. We will read Kant, Marx, Foucault, Asad, Mahmood and Moten among others, in order to establish a sense of how critique emerges as a mode of radical questioning, an art of unsettling self-evident answers and interfering with established relations of power. We will consider what the practice of critique entails, and what it means to suggest, as these authors do, that critique interrogates the historically specific relationships between power, truth and the subject. Together we will ask after the conditions of what can and cannot be thought or said, and how these conditions tend to shape our formation as political subjects. We will close the seminar with a reading of Achille Mbembe's recently translated *Critique of Black Reason*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1715 Narrating Gender in the Arab World (4 Credits)*Typically offered occasionally*

This course examines the work of contemporary female novelists and artists of the Middle East and North Africa. Our objective is to critically investigate how the categories of 'gender' and 'sexuality' are narrated in the Arab context. We will ask the following questions: what, if anything, is particular to the representation of women in the Arab world? How are these texts symptomatic of and/or resistant to dominant narratives of gendered identity emerging from both the Arab world and West? What are the relationships between gender ideologies and the projects of colonialism, nationalism and globalization? How do gender and sexuality intersect with questions of race, class and religion? What archetypes, tropes and symbols do these works employ, complicate or challenge? How have these images shifted historically and what non-normative visions of gender and sexuality have emerged? Readings include fiction by Sahar Khalifa, Hanan al-Shaykh, Huda Barakat, Ahlam Mosteghanemi, Somaya Ramadan, Mansoura Ez-Eldin and Radwa Ashour. Readings will be paired with film, art and video installations, as well as theoretical selections on: feminism in the Arab world, women and Islam, Orientalism and Queer Theory.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1716 Literature and Film of the Maghreb (4 Credits)***Typically offered occasionally*

This course explores twentieth century literary and cinematic works of the region of North Africa referred to as the Maghreb—namely Algeria, Morocco and Tunisia. We will examine Arabophone and Francophone works representative of the diverse cultural, social and political histories of the region. In this regard, we will address issues of linguistic and ethnic pluralism, colonialism, nationalist rhetoric, Arabization policies and Islamic reform. More crucially, the course will ask how these works engage with the lengthy and often violent history of French imperialism in the Maghreb in relation to dominant and emerging narratives of national identity, language and culture. These concerns will be framed alongside the theories of orientalism, postcolonialism, deconstruction and semiotics. We will read works by Muhammad Berrada, Driss Chraïbi, Assia Djebar, Abdelkebir Khatibi, Ahlam Mosteghanemi and al-Tahir Wattar, in addition to watching the films of Moufida Tlatli, Rachid Bouchareb and Nouri Bouzid.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1717 The Keynesian Century (4 Credits)***Typically offered occasionally*

This class explores the intellectual history of economics during the 20th Century, and particularly the central economist of that century: John Maynard Keynes. What factors led to the ascendancy of Keynesian economics during the middle of the 20th Century? What role did historical events such as the Great Depression, World War II, the Vietnam War and Stagflation play in determining this ascendancy? What did the new, post-WWII technocratic class take from Keynes and what did they ignore? What led economists to largely disavow Keynes' insights towards the end of the 20th Century? What does "Keynesian economics" even mean? We will also examine works from the various schools of economic thought that emerged during the 20th century, all of which—in no small part—defined themselves either in support of or in opposition to Keynes's ideas. Readings will also include selections from Joan Robinson, Fredrick Hayek, Robert Lucas, Milton Friedman David Harvey, James Tobin, John Kenneth Galbraith and others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1718 Hegel: Spirit, History, and Forgiveness (4 Credits)***Typically offered occasionally*

German Idealist thinker G.W.F. Hegel's views of historical and cultural change have been tremendously influential. Hegel asks us to consider: is there a logic to historical development? Can human knowledge ever be complete? Is a past of domination required for a future of freedom? Hegel raises these questions, and more, in *The Phenomenology of Spirit*. This course will introduce students to this seminal work, exploring Hegel's ideas about the development of civilization, the nature of knowledge, the status of the Enlightenment and the French Revolution as projects of intellectual and political liberation, and the prospect of forgiveness for historical wrongs. We will also look at some other works that draw on similar themes, such as Kant's *Perpetual Peace* and Sophocles' *Antigone*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1719 China Gazing (4 Credits)***Typically offered occasionally*

Ever since Marco Polo's travels in the 13th century, China has provoked the Western imagination less as a place than a set of ideas—a cipher of difference and a test-case for universals. For thinkers from Leibniz to Kristeva, and in recent controversies around Ai Weiwei as much as FoxConn, determining how China and the Chinese are (or ought to be) like or unlike other states and cultures has sounded out essential questions about governance, civilizational progress, epistemology, creativity, and the bounds of fellow-feeling. Guided by the history of diplomatic, economic, and cultural exchanges between China and the Western world, this course is built around several key tropes that have persisted adaptively throughout that history, such as despotism and internationalism, the laboring body and the revolutionary masses. Our emphasis is on critical analysis of the political as well as the aesthetic imagination. Readings span literature, history, political philosophy, and travel writing. We also scrutinize several works of art, film, theatre, and performance.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1720 The Artificial and the Natural (4 Credits)*Typically offered occasionally*

When we hear the story about molecular biologists inserting a gene responsible for luminosity taken from a lightning bug into a tobacco or strawberry plant, we tend to be repulsed, declaring that such a move is 'unnatural.' Yet when we see cows grazing on the Great Plains, or a beautiful array of flowers at the Brooklyn Botanical Garden, we praise the beauty of nature. However, flowers and cattle are just as 'artificial' as the genetically modified tobacco or strawberry plant. After all, they are the products of centuries of breeding, artificially selecting for traits, which nature itself did not. Likewise, why should a chemical polymer or dye derived from a natural substance, such as carbon, be any more (or less) artificial than a genetically modified mouse programmed to succumb to cancer? Finally, why are we awestruck when we hear about IBM's Big Blue defeating one of the greatest chess player of the century, Gary Kasparov, yet we are deeply concerned with and troubled by the attempts of scientists and engineers to devise computers, which may one day mimic human attributes, such as consciousness? The goal of this course is to study the debate in the West from Aristotle to the present and explore its socio-political, philosophical, economic and scientific ramifications. This course may be counted toward the science requirement. Readings include Aristotle's *Metaphysics* and *Meteorology*, Essays by Grafton, Newman, and Bensaude-Vincent in *The Natural and the Artificial*; Shapin, *The Scientific Revolution*, Riskin on automata, Goethe, N. Hawthorne, E. A. Poe, Freud, Turing, Fullwiley (race and genes) and Jackson (gene patenting).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1721 Performativity and the Power of Words (4 Credits)***Typically offered occasionally*

The common expression, "Sticks and stones will break my bones but words will never hurt me," encapsulates a Euro-American understanding of language in which "real" actions are thought to contrast with "mere" words. And yet, as legal cases concerning hate speech, or controversies surrounding curse words on television make clear, despite our beliefs that they should not, words nevertheless do have powerful effects in the world. Indeed, language not only describes the world, it also acts on it. The concept of "performativity"—the idea that language not only describes things, but does things—has become increasingly important to understanding this, the power of words. This course will give students a solid grounding in the different understandings and orientations towards the idea of "performativity." We will look at the social organization of powerful words expanding the philosophical account of speech as action to include more socially grounded accounts. Case-studies will range from early anthropological work on magical, ritual and taboo speech, to contemporary work on hate speech and "gender performativity." Readings include J.L. Austin *How to Do Things with Words*; J. Butler *Excitable Speech*; J. Favret-Saada *Deadly Words: Witchcraft in the Bocage*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1722 Writing the Present Day Life (4 Credits)***Typically offered occasionally*

This course examines the impact of the digital age on questions of writing, identity construction, ethics, trauma, and love. Our entry into the digital age has been compared to the cultural shift that occurred when the Gutenberg Bible enabled the wide distribution of the written word. What is the relationship between the "spirit of an age" or *Zeitgeist* and its narratives and texts? For example, at the end of Virginia Woolf's novel *Orlando* (1928), her time-traveling and sex-changing Elizabethan heroine Orlando, enters "the present day." By the novel's end, Orlando has grown into a young woman in "present day" London. Who might Orlando be today? Reading a range of texts including Shakespeare's *Hamlet*, Duras' *The Lover*, Tom Stoppard's *Arcadia*, as well as essays on the gaze, trauma, gender and representation. We will view Cindy Sherman's photographs and Chaplin's film *Modern Times*. We conclude with students writing their own last chapter of *Orlando*, situated in present day New York.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1723 (Dis) Inheriting Power: Literature & the Legacies of Colonialism (4 Credits)***Typically offered occasionally*

This course investigates colonialism and its cultural legacies. We will examine texts situated in a variety of international locations including Nigeria, South Africa, Zimbabwe, India, China, New Zealand, Australia, Jamaica, and the U.S. Students will have the opportunity to think about how colonial power has shaped both the way we see the world and the way we read literature today. Tackling issues pertaining to gender and sexuality, slavery and memory, religion and cultural identity, and space and privilege, we will probe the various relationships to power that postcolonial writers inhabit. What are the tensions that arise between the First and Third Worlds, between the North and the South, and the East and the West? How and why were these geographic distinctions invented? Readings to include E.M. Forster's *A Passage to India*, Jean Rhys' *Wide Sargasso Sea*, Salman Rushdie's *Midnight's Children*, and J.M. Coetzee's *Disgrace*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1724 Race, Ethnicity and Popular Media (4 Credits)***Typically offered occasionally*

What does critical race theory look like or sound like when we encounter it on the radio, on a dance-floor, or on a movie screen? What does it mean to use media as a site of cultural critique? In this course we will pay close attention to the racial politics of what neo-Marxist philosopher Theodor Adorno once famously called "the culture industries": namely film, television, radio and popular music. More specifically, we will examine how contemporary cultural workers of color (musicians, filmmakers, artists, etc.) have utilized mass-mediated forms to resist, respond to, and reveal the conundrum of "race" in the twenty-first century. Our readings will include perspectives from a range of ethnic studies scholars such as Stuart Hall, Tricia Rose, Cornel West, Mark Anthony Neal and Daphne Brooks. We will also survey the more embodied or "performative" theoretical insights offered by figures such as Spike Lee, Lil Kim, R. Kelly, Tyler Perry, Jennifer Lopez, Amy Winehouse, Savion Glover and Beyonce Knowles, among others. In short, in this course we will think about media as more than simply a site for "representing" race, but rather also as a site for forming and constructing race as we know it (i.e. racial formation).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1725 Cultures of Finance (4 Credits)*Typically offered occasionally*

Why has the financial sector emerged as such a leading part of our contemporary economy? To what extent does the financial sector today model action across the political, cultural and social spheres of life? Often, we see finance as a realm determined by 'objective' -- and opaque -- financial models and devices whose consequences seem out of reach to society. This course seeks to remedy that concept, focusing on the study of culture from within financial institutions and markets, and its development as playing an important role in everyday social life. In this course, we will define key features of the contemporary system of finance as part of the historical development of capitalism. We will consider the ways in the culture of finance has inflected, informed, and determined the wider culture that is increasingly described in financial terms and forms. We will visit the spatial arrangements of trading desks and central exchanges, their technological devices and models, financial instruments, and the people who occupy these spaces as our central object of inquiry, while considering the ways in which financial instruments are made to circulate through this system and the ways in which they are culturally negotiated. Readings may include Max Weber, Arjun Appadurai, Randy Martin, David Harvey, Tim Mitchell, Don MacKenzie, Karen Ho, and Caitlin Zaloom.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1726 The Novel and Society: Victorian Secrets (4 Credits)***Typically offered occasionally*

In the twenty-first century, the Internet arguably makes secrecy impossible, but the exposure of secrets is already an important theme in many 19th-century British novels. In part, this reflects a society in which identity seems increasingly malleable through greater social class mobility, the questioning of traditional gender roles, and imperialist opportunities. In these novels, fake identities conceal a murderer and a madwoman, among others. And the societal constraints inspiring the fictional secrets also led the authors to keep secrets of their own. Beloved author Charles Dickens, the father of 10, had a 13-year love affair with a woman who was 18 when they met. But does the novel genre, particularly the "realist" Victorian novel, with its emphasis on an omniscient narrator and intersecting plots, have a special relationship to secrets? We attempt to uncover the answer by studying *Jane Eyre* (1847) by Charlotte Bronte (1847), *Great Expectations* (1861), by Charles Dickens, George Eliot's *Middlemarch* (1871-2), and Arthur Conan Doyle's first Sherlock Holmes novel, *A Study in Scarlet* (1887). Theory and criticism include selections from Michel Foucault's *History of Sexuality*, Edward Said's *Culture and Imperialism*, Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic*, and Gayatri Chakravorty Spivak's "Three Women's Texts and a Critique of Imperialism."

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1727 Plato's Apology (2 Credits)***Typically offered occasionally*

'Corrupting the youth' of Athens? Virtue in action? Threat to the body politic? Model citizen? Plato's Socrates presents a conundrum for ancient and modern thought. In his brilliant dialogue, the *Apology*, Plato recreates Socrates' defense of himself at his trial in 399 BCE for (among other things) 'corrupting the youth' of his city. The *Apology* sits at the intersection of law, politics, philosophy, religion, erotics, and pedagogy. In this course, we will read the *Apology* closely, exploring it as philosophical reflection, courtroom oratory, literary text -- and as gripping drama. Supplementary readings will address: intellectual milieu, historical and political context, questions of genre.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1729 Ancient and Renaissance Festivity: Its Literary, Dramatic and Social Forms (4 Credits)***Typically offered occasionally*

This class investigates the role of festive custom and holiday release, and the kinds of performance and literary form that they enable or frustrate, in ancient Greece and Rome, and in Renaissance Europe, with a 20th century postlude. Why does festivity sometimes lead to political revolt and at other times does not? Why does the "carnavalesque" often include festive abuse as well as celebration? We look at theories of festivity and release, at the dionysiac, at the human/animal union in festivity, and at the role of the classical period in shaping Renaissance and even modern ideas of festivity, irony and the festive worship of the gods. We also explore the effect of the Protestant suppression of festive holiday and theatricality in Shakespeare's England, and at the tensions inherent in festivity between excess and moderation, between the saturnalia and the philosophical symposium. The class begins with classical festivity, with Plato's "Symposium," Euripides' *The Bacchae* and the satyr play *Cyclops*, selections from Ovid's *Fasti*, the *Metamorphoses*, and Apuleius' *Golden Ass*. Readings from the Renaissance include: Rabelais, *Gargantua and Pantagruel*; Shakespeare, *A Midsummer Night's Dream*, *1 Henry IV*, *Twelfth Night*, *Antony and Cleopatra*, *The Winter's Tale*. Concluding with carnival practices in the circum-Atlantic world, we take as examples the film *Black Orpheus* (*Orfeu Negro*, directed by Marcel Camus), New Orleans carnival and Jazz Funerals, and Paule Marshall's novel *The Chosen Place, the Timeless People* (1969) in order to see how these older traditions shape modern experience. We may end in 1968 in Greenwich Village with Richard Schechner's *Dionysus in 69*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1730 Art in Critical Theory (4 Credits)*Typically offered occasionally*

What is “critical theory”, and how did it gain profound and conspicuous traction in the art world? What does theory have to do with the experience of visual art? Does it change how we look at and respond to Art? Theory and critique are not only expected from so-called “serious artists”, both are also being produced and consumed at rapid rates by students, established artists, historians, critics, etc. This course will begin with a brief look at the foundations of critical theory, and move onto the primary aim of studying the development of critical theory in the field of art. Emphasis will be placed on addressing what it means to be “critical” and how critical theory has been used in the writings and artworks by artists such as Yvonne Rainer, Hans Haake, Mary Kelly, Thomas Lawson, Dan Graham, and Andrea Fraser. These artists have integrated writing/theorizing with creating artworks, and continue to do so with persistence and rigor. In addition to investigating the emergence and impact of critical theory in the field of Art, students will be challenged to make theory into action: to theorize.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1731 Gender Undone: Fiction, Film, and Feminist Theory (4 Credits)***Typically offered occasionally*

Is gender something one has or something one does? What does it mean to “do” a feminist reading of a text or a film? How might feminist theory endeavor to both describe and undo cultural constructions of gender? This course will explore these questions by reading a range of theoretical and literary texts that elaborate historical, medical, psychoanalytic, and cultural models of gender and sexuality. We will read critics and theorists who have become central to contemporary feminism, including Freud, Mulvey, Foucault, Butler, Halberstam, and hooks, among others. We will pay particular attention to literary texts that have been productive for feminist and queer formulations of gender, including work by Charlotte Perkins Gilman, Gloria Anzaldúa, Maxine Hong Kingston, Alison Bechdel, and Ta-Nehisi Coates. Finally, we will screen several films and television shows that invite viewers to reform or rethink their own perceptions of gender, including *M. Butterfly*, *Orange is the New Black*, *The Wire*, and *Southern Comfort*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1732 Intermedia and Interdisciplinary Art Practices (4 Credits)***Typically offered occasionally*

This seminar will focus on the development of interdisciplinary approaches in art practices from the 1960's to the present. Course material will begin with Dick Higgins' concept of 'intermedia', which was initially used to propose interdisciplinarity as the necessity of crossing genres, such as using painting, performance, video, film, poetry, and theatre as part of a viable artistic practice. By moving away from privileging one medium over another, this approach, which we will explore, aimed at challenging notion of authenticity in art and erasing the boundary between producer and viewer as well as between linguistic and visual production. Consideration will then be given to contemporary interdisciplinary methods. Course investigations will also be framed by questions pertaining to the place of ethics and critical discourses in art; the shape and aesthetic that 'critical' art projects assume; as well as the relevance and limits of political and critical art projects in exhibition systems. In addition to reading texts from writers such as Amelia Jones, Hal Foster, Nicolas Bourriaud, Andrea Fraser, Liam Gillick, and Miwon Kwon, there will be visits to exhibitions within the city.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1733 Sensation! Affect, the Body and the Market (4 Credits)***Typically offered occasionally*

The word “sensation” not only indicates “an operation of any of the senses,” but also “an exciting experience” (OED). This course will explore the cultural resonance of “sensation” by asking the following questions: What are the connections between the impressions received by our senses and what is commonly understood as a “sensational” event or experience? How does bodily feeling translate into received opinion? And how does the market shape the reactions of our very senses? What do aesthetics, psychology and marketing have to do with the making of sensational phenomena? We will explore the various meanings of “sensation” in literature and art, taking on questions of affect, scintillation, and outrage, while exploring the various personal and social meanings ascribed to sensational books, art exhibits, and other popular trends. For example, taking Wilkie Collins's 1860 work *The Woman in White*, which inaugurated a decade-long craze for novels dealing with bigamy, murder, and insanity, and the 1997 “Sensation” exhibit organized by the art collector Charles Saatchi, featuring such notorious works as Tracey Emin's *Everyone I Have Ever Slept With*, Damien Hirst's formaldehyde-suspended shark, and Chris Ofili's portrait of the Virgin Mary decorated with elephant dung, we will explore how titillation, captivation, shock, and disgust are produced, shaped, and experienced. Other readings include Roland Barthes, Gilles Deleuze, Sylvie Gilbert, Susan Sontag, and Sigmund Freud.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1734 Renaissance and Renewal in the Ninth Century (2 Credits)*Typically offered occasionally*

The European Early Middle Ages may seem an unlikely place to find a renaissance. In recent centuries, the era has been labeled foreign and backward – a “Dark Age” of systemic violence, brutal social injustice, and intellectual and artistic poverty. In reality, however, it was a world of vibrant artistic flourishing, social and political innovation, and ingenuity. In this course, students will study key texts from the long ninth century, which saw a proliferation of scholarship and art under the patronage of the legendary emperor Charlemagne and his heirs. Carolingian courts became centers of learning, bringing the finest thinkers of Europe together in conversation, recalling the aesthetics and values of the ancient world while also forging new artistic styles and modes of scientific thought. Carolingian rulers engaged diplomatically with the world beyond—not just England and Scandinavia beyond the North Sea, but also the eastern Atlantic, North Africa, and the Levant. Immersing themselves in this world, students will consider how the Carolingian “renaissance” paved the way for the inventions and revolutions of the later Middle Ages and beyond.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1735 American Narratives II (4 Credits)***Typically offered occasionally*

The goal of this course is to create a conversation between post world war two American literature and political thought. We focus especially on the relationship between theorists making arguments using the genre of the treatise or monograph, and literary artists dramatizing protagonists acting in fictional worlds. What theoretical and political difference do differences of genre make in how readers (and citizens) apprehend and act in the world? But we also pursue more substantive questions. First, how is politics (and the meaning of democracy) represented in both theory and fiction? Second, how do literary artists represent and rework the dominant idioms and tropes of American politics - especially ideas of the frontier, self-making, freedom, and related claims to American exceptionalism? Third, how are the politics of race and gender addressed in and by literary art in comparison to works of theory? Lastly, do critics and writers repeat the pervasive and unquestioned attachment to the idea of “America,” or do they trouble it by offering anti-national or diasporic identifications? Our theorists include C. Wright Mills, Norman O. Brown, Sheldon Wolin, Judith Butler, Lauren Berlant, Kimberlee Crenshaw, Gloria Anzaldua, and Eve Sedgwick; our literary artists may include Thomas Pynchon, Norman Mailer, Allan Ginsberg, Phillip Roth, James Baldwin, Adrienne Rich, Audre Lorde, Margaret Atwood, Toni Morrison.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1736 Making a Scientific Revolution: Medieval Christendom and Islam (4 Credits)***Typically offered occasionally*

The roots of the “Scientific Revolution” were formed in the Middle Ages - both in Christian and Muslim lands. Science co-developed alongside monotheistic religions in this period of vibrant trade, scholarship, and intellectual development. This course focuses on how the sciences examined the relationships between the human being, nature and the divine. We will read original primary sources (in English) and use period tools and techniques to further our study. We will follow several of these sciences into the “Scientific Revolution” and discuss how they relate to the standard narrative of a revolution in science. Scientific themes will include mathematics, music theory, astronomy/astrology, perspective/optics, alchemy/chemistry, atomism, medicine/physiology, and physics. Readings may include Plato, Aristotle, Lucretius, Ptolemy, Galen, Plotinus, Boethius, Al-kindi, Alhazen, Avicenna, Ibn Tufayl, Averroes, Thomas Aquinas, Buridan, Oresme, Vesalius, Kepler, Galileo, Newton, and Leibniz.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1737 Science and Culture (2 Credits)***Typically offered occasionally*

This course examines various examples of how the conduct and context of science are framed by culture, and conversely, how science shapes culture. Which models proffered by various historians, philosophers, cultural anthropologists, and sociologists can begin to explain this relationship? The first portion of this course addresses how scientific knowledge was intricately intertwined with religious and political knowledge during the Scientific Revolution and the Enlightenment. The next section illustrates how important developments in thermodynamics (or the physics of work and waste) led to improvements in nineteenth-century musical instrument design and a change in musical aesthetics. Similarly, we shall discuss how twentieth-century technological and scientific developments in fin-de-siècle Europe and the U.S. directly led to new artistic expressions and aesthetics. The final third of the course looks at how the content of scientific and technological knowledge associated with “Big Science” from World War II to the present owes much to the development of national defense in the case of physics and to venture-corporate capitalism in the case of molecular biology. Rather than simply stay at the level of case studies, we shall continually test the various models, which attempt to explain the complex and historically contingent relationship between science and culture. Finally, the course will force students to think about related issues, such as the history of objectivity and the differences and similarities between science on the one hand, and the social sciences and humanities on the other. Readings include: Newton, Jackson, Kursell, Riskin, Brain, Kevles, and Weinberg. This interdisciplinary seminar may be used to fulfill the science requirement.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1738 The Cultural Politics of Bad Taste (4 Credits)*Typically offered occasionally*

This seminar investigates the ideological, political and historical parameters of 'taste' in popular culture. Through examination of media artifacts that exemplify 'trash,' the course examines how 'taste' is constituted as a cultural category that reflects, produces and maintains the social structures of American society. What is meant by designations such as 'good' and 'bad' media, 'high and 'low' art, 'offensive' or 'artistic' and who is empowered to make these distinctions? How do 'bad objects' reveal the ideological basis of 'taste,' and what is their relationship to 'legitimate' art forms? Does 'trash' pose a challenge to cultural standards of taste and 'the mainstream'? What is the relationship between 'bad' art and spectatorship and why might audiences find 'trash' so enthralling? Readings are drawn from Bourdieu's *Distinction*, Glynn's *Tabloid Culture*, Ross' *No Respect*, and the anthology *Trash Culture*, while screenings include cult films such as *Freaks*, *Pink Flamingos*, *Plan 9 From Outer Space*, *South Park*, and *The Room*, and a selection of reality TV programs, music and viral videos.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1739 Kinship Community: Ancient Texts and Modern Theories (4 Credits)***Typically offered occasionally*

What is the relation of the family to larger structures of community and of state? Do kinship bonds provide a model for those of community or must they be superseded in the interest of a more enlightened state? To what degree do contemporary aspirations for gender equality entail a radical renovation of our understanding of the family? We will consider these questions through a close reading of ancient texts, from the Greek and Judeo-Christian traditions, which we will read in conjunction with some contemporary thinkers on kinship and the state. Primary readings include: Aeschylus *Oresteia*, Homeric Hymn to Demeter, Sophocles *Oedipus Tyrannus* and *Antigone*, Euripides *Ion*, Plato *Republic*, Aristophanes *Ecclesiazusae*, Longus *Daphnis and Chloe*, Genesis and Exodus, Paul Romans and Galatians, Martyrdom of Perpetua, Kushner *Angels in America*, Nelson The Argonauts; theoretical texts include: Freud *Totem and Taboo* and *Moses and Monotheism*, and selections from Engels, Lévi-Strauss, G. Rubin, P. Clastres, A. Rich, and J. Butler.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1740 Bridging Culture and Nature: An Introduction to Conservation Science (4 Credits)***Typically offered occasionally*

In this course we will explore ways to deepen our relationship to nature and apply this understanding to the challenging work of conservation biology. We will examine the diversity of life on earth, the principal threats to biological and climate systems, and specific actions that are being taken to reverse these threats, and manage our own behavior and choices. Throughout the semester, we will explore how a diverse mix of practitioners - scientists, business leaders, financial institutions, entrepreneurs, social workers, and artists - can work together to conserve the earth's rich diversity and create a balanced and equitable relationship with nature. Students will research and share lessons learned through a weekly blog, and propose a practical project that demonstrates how each of us can work to protect and restore nature. Course research will include extensive readings and viewings from a wide variety of peer reviewed science journals and popular publications. At the course conclusion, students from all disciplines should see a role for themselves in the conservation work that is an essential focus of this century.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1741 Truth and Power (4 Credits)***Typically offered occasionally*

Socrates, one of the founding figures of Western philosophy, devoted himself to the examined life. He constantly questioned established opinions and received ideologies in order to discover the truth. His city—a democracy—put him to death, on charges of corrupting the youth and undermining belief in the gods. This epochal moment frames a series of troubled questions about the relationships between truth and power. Our aim in this course will be to explore a variety of perspectives on the conflicts and intersections between claims to truth and forms of power. Beginning with the trial of Socrates and continuing through both ancient and modern sources, we will ask: is a life devoted to truth or philosophy fundamentally opposed to political action? In what ways can truth liberate us from oppressive uses of power? How are assertions of the truth bound up with the exercise of institutional power? Readings will include Plato's *Apology* and *Republic*, Sophocles's *Oedipus the King*, Boethius's *Consolation of Philosophy*, Locke's *Letter Concerning Toleration*, Kant's "What is Enlightenment?", John Stuart Mill's *On Liberty*, and works by Karl Marx, Hannah Arendt, Michel Foucault, and others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1742 The Politics of Aid: Haiti, NGOs and the Developing World (4 Credits)***Typically offered occasionally*

With the demise of European colonial empires and the emergence of developing nations—the neo-colonial state—the Caribbean and the continent of Africa have become the center of development discourse. This dialectic between largely European and U.S. American thinkers and nongovernmental organizations have produced a slew of books within the last decade that analyze the development plans within a neoliberal and post-disaster space, the role of NGOs in the developing world and the shortcomings of the state. This course examines the shifting meaning of development, the relationship between the state and NGOs, and the world of humanitarian aid. By exploring key texts that examine the above themes, including aid programs, donor interests, and strategies for structural and economic improvement, this course utilizes the disciplines of history, anthropology, and economics to better understand the merits and tensions of development in Haiti and also in sub-Saharan Africa. Some of the books we will read include: Mark Schuller's *Killing Them with Kindness* and Jonathan Katz, *The Big Truck That Went By: How the World Came to Save Haiti and Left Behind a Disaster*; Frederick Cooper's and Randall Packard's *International Development and the Social Sciences: Essays on the History and Politics of Knowledge*, Dambisa Moyo's *Dead Aid: Why Aid Is Not Working and How There Is a Better Way for Africa*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1743 James Joyce and Interdisciplinary Modernism (4 Credits)*Typically offered occasionally*

Application: <http://gallatin.nyu.edu/utilities/forms/course-app.html> For more information: <http://gallatin.nyu.edu/academics/undergraduate/global/travelcourses/dublin-joyce.html> In this course we will read and discuss the major works of James Joyce with a focus on their significance to Modernism, literary theory, and to interdisciplinary scholarship. We will read *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and sections of *Finnegans Wake*. We will pay particular attention to how different movements in literary theory have responded to Joyce's work and will therefore read short critical essays by major and minor Joyce scholars. Our exploration of interdisciplinarity will include discussions of Joyce and music, religion, post-colonialism, history, sexuality, philosophy, intellectual property, and Irish Studies. We will also look at representations of Joyce's work in music, dance, visual art, theater and film. We will be traveling as a class to Dublin over Spring break and therefore will focus throughout the course on the relationship of Joyce to Ireland past and present, and on issues of place, memory, and literary tourism. The course will include guest speakers and events at the Glucksman Irish House.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1746 Feminist Theory: Fiction, Nature/Cultures, and Religion (4 Credits)***Typically offered occasionally*

This interdisciplinary seminar uses select novels from Margaret Atwood to introduce key topics in feminist theory and philosophy. The novels we read are *The Handmaid's Tale*, *Oryx and Crake*, and *The Year of the Flood*. Atwood's fiction provides a richly textured approach to a range of topics which are critical for feminist theory and which show the deep interdisciplinary connection of these topics to each other and to the world. The key issues we consider include sex, gender, sexuality, patriarchy, feminist epistemology, feminist politics, ecofeminism, and feminist theology. The theory and philosophy authors we study include Mary Wollstonecraft, Simone de Beauvoir, Kate Millett, bell hooks, Iris Marion Young, Judith Butler, Carolyn Merchant, Helen Longino, Sandra Harding, Donna Haraway, Elizabeth Grosz, Karen Barad, Nancy Tuana, Susan Bordo, and Rosemary Ruether.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1747 Global Bioethics (4 Credits)***Typically offered occasionally*

According to the philosopher Peter A. Singer, "Global bioethics seeks to identify key ethical problems faced by the world's six billion inhabitants and envisages solutions that transcend national borders and cultures." In this course, we examine the emerging field of global bioethics, addressing questions such as: What bioethical concerns do the world's populations share in common? What are the opportunities and challenges to establishing a common moral framework for addressing bioethical concerns worldwide? Are cultural and geographic variations of ethical concerns and means for addressing them inevitable and perhaps appropriate? We will explore the historical context, principles and practices of bioethics and global health, as well as their interrelationships. Other issues that we will discuss in this seminar include the social determinants of health, human rights, research ethics, HIV/AIDS, ethical issues at the end of life, and emergency/disaster relief. Throughout the course we will utilize case studies to compare and contrast bioethical dilemmas locally, nationally and internationally. Students will learn and apply a stepwise approach for conducting ethical analysis. Class activities will include simulated clinical bioethics committees, research ethics review committees as well as policy analysis and recommendations. Course readings will include scholarly articles and chapters from the medical and social science literature such as public health, political science and philosophy. Additionally, we will read from selected works of fiction that can inform and enrich our discussion of global bioethics including Camus' *The Plague* and Conrad's *The Heart of Darkness*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1748 Ruins, Fragments, and Archives (4 Credits)***Typically offered occasionally*

Traces of time passing, ruins are time that has turned into space, duration ossified and broken up into fragments. Fragments are things we carry out of ruins, relics rescued from the abyss of lost time. We create archives to organize the rescued and the abandoned, compiling catalogs and designing systems that are often ruins themselves. Drawing on literature, painting, film, and installation art, this class will explore the entanglement of nature and history and of the recent and deep past in representations of architectural and social decay—in stories and images of ruined cottages, "picturesque" abbeys and castles, partially buried woodsheds. We will examine representations of objects redeemed from the ruins of history as well as the ruined sites in which such objects find refuge (arcades, museums, libraries). And we will consider what it means for something to outlive its usefulness, to survive itself and live on in its own afterlife. Students will write several analytic essays, building toward a research project in which they will explore and interpret a ruin of their choice. Texts may include essays by Uvedale Price, Walter Benjamin, Siegfried Kracauer, Sigmund Freud, Michel Foucault, Douglas Crimp, Robert Smithson, Marguerite Yourcenar, and Hal Foster; engravings, films, and installations by Giovanni Battista Piranesi, Jacques Tourneur, Chantal Akerman, Ilya Kabakov, Tacita Dean, and Pat O'Neill; poetry and prose by William Cowper, William Wordsworth, Percy Bysshe Shelley, Edgar Allan Poe, Virginia Woolf, H.D., Louis Aragon, Susan Howe, and Theresa Hak Kyung Cha.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1749 Mixed Emotions: Generic Hybridity from Oliver Twist to Parasite (4 Credits)*Typically offered occasionally*

What if comedy and tragedy wore a single mask, not two? In fact, they already do. Drama (particularly melodrama) and comedy have long co-existed within the popular novels, plays, films, and television shows that have circulated since the 1700's and the rise of mass literacy and media. In this class, we will consider how and why the comic and the melodramatic are so often made to work in tandem rather than against each other. Class readings will enable us to consider melodrama and comic realism as paired responses to or consequences of the key changes said to characterize modernity: the decline of presumed common belief in the universal and metaphysical; the newfound role of the machine in relation to art and the rise of the culture industries; shifts in the political meaning of race, class, gender, and sexuality; and the philosophical arguments that emerged from the tension between the "Age of Enlightenment" and "Discovery of the Unconscious." The syllabus may include selected television shows (probably WandaVision) as well as fiction and films by Charles Dickens, Harriet Beecher Stowe, Fannie Hurst, Dorothy Parker, D. W. Griffiths, Buster Keaton, Douglas Sirk, Max Ophüls, Rainer Werner Fassbinder, Wong Kar Wei, and Bong Joon Ho.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1750 Good Design: Objects, Bodies, Buildings, Cities (4 Credits)***Typically offered occasionally*

Good Design takes as its premise that visual literacy is a vital yet under-examined area of academic discourse. Although we engage the designed environment every day, non-specialists have few ways to make sense of the myriad decisions that come together to form objects and places. This course asks students to analyze existing designs and create new work, while also examining the relationships between these two processes. One central question is whether design principles that operate at a small scale, say the scale of a hand-held object, are also appropriate at a larger scale, such as the scale of human habitation. The course uses scale as a lens through which to engage this question, as readings and projects consider the design of something you can hold (like a tool), the design of something that can embrace the body (clothing or furniture), and something that can be inhabited (a dwelling). Presentations of student-designed work, discussions of assigned readings, and reviews of analytic writing will structure the majority of course meetings. Students will read primary source material from the Museum of Modern Art archives, related to the original Good Design exhibits from the 1950's. Other authors will include: Edgar Kaufmann, Jr.; Paola Antonelli, Humble Masterpieces: Everyday Marvels of Design; ; Pietra Rivoli, The Travels of a T-shirt in the Global Economy; Jay Greene, Design is How It Works; Richard Dyer, White; Louise Harpman and Scott Specht, Coffee Lids; podcasts from John Biewen, Seeing White. Field trips to museums, galleries, design retailers are planned.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1751 Biology and Society (4 Credits)***Typically offered occasionally*

Perhaps the most recent ethical challenge faced by all of us is biotechnology. This seminar explores the relationship between the biological sciences and society in the U.S. throughout the twentieth century. We will examine how debates concerning "nature versus nurture" have been framed historically. We shall discuss the history of eugenics and investigate how the U.S. government saw eugenics as proffering an objective tool for testing immigration and sterilization policies. We shall ask if there is a link between eugenics and the Human Genome Project. How has the patenting of human and plant genes reshaped the conduct of scientific research? How are molecular biology and pharmaceutical and biotech firms simultaneously challenging and reifying notions of race in the age of biocapitalism? How much of human behavior is shaped by genes, and how does that affect issues concerning free will and culpability? Is it ethical for developing countries to use genetically modified crops rather than their own sustainable practices? How has the HIV/AIDS epidemic reshaped the historical notions of the doctor-patient relationship and objectivity of drug testing? This course aims at drawing attention to the ethical, legal, and social issues generated by biology over the past century. Readings will include works from twentieth-century politicians such as Teddy Roosevelt, eugenicists, including Charles Davenport, the historian of science Dan Kevles, the philosopher of science Michael Ruse, the sociologist and historian of medicine Steven Epstein, the sociologist of race Troy Duster, and intellectual property lawyers such as Rebecca Eisenberg, as well as recent works by molecular biologists and geneticists on the definition of race, the role of patenting in biotechnology, and how commercial interests are driving scientific research.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1752 This Mediated Life: How Media Narratives Make Us Who We Are (4 Credits)***Typically offered occasionally*

This interdisciplinary seminar will investigate how mass media not only provides us with entertainment and distraction but is crucial in constructing and maintaining our identities. Contemporary mass media forms, both legacy and emergent, reflect anxieties and fears, aspirations and hopes while also providing a means by which we navigate an increasingly complex and divisive social and political landscape. Utilizing wide ranging critical and theoretical methodologies, students will consider how media turns fact and fiction, reality and experience into compelling stories through which we find our place in the world. The course will explore questions such as: How do mass media provide narratives that delineate and naturalize prevailing ideologies? How do such narratives alternately form our sense of politics, economics, race, gender, sexuality and citizenship? Can media provide a means to challenge cultural and political hegemony through construction and distribution of narratives which provide alternatives to such structures? Readings will be drawn from Berger's Media Analysis Techniques as well as the anthologies The Media Studies Reader and Gender, Race and Class in the Media and screenings will include excerpts from films The Dark Knight Rises, The Secret, The Truman Show, Network, The Social Network and Quiz Show, television shows Ways of Seeing, The Daily Show, The Simpsons and The X-Files, among others, as well as a selection of other media forms, including advertisements, blogs, podcasts, magazines, music videos, and social media sites.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1753 The Sonnet & the Philosophy of Language: From the Early Modern to the Contemporary (4 Credits)*Typically offered occasionally*

How does one read something as complex as a Shakespeare sonnet? What are sonnets trying to do? Who is speaking, and to whom? How does the form of the sonnet—its rhyme scheme, metre, and the set of rhetorical expectations it engenders—enable rather than constrict forms of passionate expression and persuasion. Why should we still be interested in this strange form today? What invites us to imagine ourselves as the speaker or recipient of the sonnets powerful speech acts? Why does it continue to speak to us, not only about love, desire, and the force of argument, but also of language itself? This course will examine the language of the sonnets of Philip Sidney, Edmund Spenser and William Shakespeare from the perspective of a variety of philosophers and theorists who have had a significant impact on literary criticism, including Plato, Locke, Saussure, Benveniste, Bakhtin, Wittgenstein, Austin, Derrida and Lacan. It aims to reveal the continuing power of the sonnet in the twenty-first century, and its abiding influence in our discourses of desire, love and personal identity.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1754 Shakespearean Comedy & the Sources of the Comic (4 Credits)***Typically offered occasionally*

What is comic about Shakespearean comedy? This course will involve a close, comparative reading of a selection Shakespeare's comedies. We will trace their origin in Greek and Roman comedy and the folk festivities and festivals of Shakespeare's time, examine a number of theories of Shakespearean comedy like those of Northrop Frye, J. D. Salinger, C.L. Barber and Murray Krieger, and look at the comedies in the light of recent gender and queer theory. Our discussion of the comedies will attend to their negotiation of love and desire within shifting matrices of social and political power, cross-dressed actors and sexual difference and identity, and the tension between mood and structure in the plays. The course will also include film versions, like Kenneth Branagh's *Love's Labour's Lost* and *Much Ado About Nothing*, Trevor Nunn's *Twelfth Night* and *The Merchant of Venice* starring Al Pacino as Shylock.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1758 Growing Up Victorian (4 Credits)***Typically offered occasionally*

During the Victorian era, the social construction of childhood developed in ways that continue to influence us today. Victoria was 18 on her ascension to the English throne, and during much of her reign more than a third of the population was 15 or younger. Victorians were fascinated by childhood, and many contemporary readers recognize Lewis Carroll's *Alice's Adventures in Wonderland*, and other works from what would become the "golden age" of literature written especially for children, along with novelist Charles Dickens's depictions of Pip, Little Nell, Oliver Twist and Tiny Tim. Differences in class, gender, location, and generation created not one but multiple Victorian childhoods, so we will study depictions of boys and girls of every class, from the beginning to the end of the era, in various disciplines and literary genres. Readings may include poems by Elizabeth Barrett Browning, Christina Rossetti, and Edward Lear; Carroll's and Dickens's above-mentioned works, selections from the novels *Jane Eyre* (Charlotte Bronte), *Mary Barton* (Elizabeth Gaskell), and *Kim* (Rudyard Kipling); selections from John Stuart Mill's *Autobiography*; Friedrich Engels' *The Condition of the Working Class in England*, journalist Henry Mayhew's *London Labour and the London Poor*, Edward Said's postcolonial criticism; and Phillipe Aries' *Centuries of Childhood*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1759 Exhibition Systems and Curating (4 Credits)***Typically offered occasionally*

This course aims at a thorough investigation of strategies of curating and exhibiting artworks, and how curators as well as artists utilize various installation and exhibition strategies. Course material will consider important texts and practices including but not limited to: relational aesthetics, interdisciplinary art practices, performance art, and institutional critique. There will be an equal amount of time spent both in the seminar room and visiting exhibitions in museums and galleries in New York City. Readings for the course will include essays by Okwui Enwezor, Thelma Golden, Jennifer Gonzalez, Jens Hoffmann, and Paul O'Neill.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1760 Quantification and Social Thought (4 Credits)***Typically offered occasionally*

In an age of "big data," "sabermetrics," and "evidence-based medicine," statistical concepts and mathematical models for decision-making have become ever more common. Although proponents would argue that these new methods are increasingly powerful, their use raises complicated questions about how decisions can and should be made, in realms from drafting a baseball player to measuring the effectiveness of a federal program. This course examines the history of quantification from the early modern period to the present, with special attention to the ways new technologies and methodologies intersect with changing notions of rationality and causality. Topics include medicine, population statistics, philosophy, professional sports and gambling. Readings may include Laplace, Quetelet, Durkheim, Gould, and Hacking.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1761 Cold War, Hot Science (4 Credits)*Typically offered occasionally*

The years following World War II witnessed unprecedented expansion in the cost and size of scientific activities in the United States. The expanding budget for military research played a central role, but the relevant developments were not limited to engineering and physics. From genetics and game theory to sociology and psychology, many fields developed in the shadow of the "Cold War." Caught up in the "military-industrial-academic complex," scientists and concerned citizens had to grapple with changing political dynamics. This course will approach the topic with a wide-angle lens, combining source material taken from academic scientists, political debates, novels, and popular films. Material may include works by J. Robert Oppenheimer, B.F. Skinner, Rachel Carson, Walter M. Miller, Jr., and Stanley Kubrick.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1762 The Lives, Deaths and Rebirths of Public Space (4 Credits)***Typically offered occasionally*

Recent and very visible social movements have reclaimed public spaces in cities around the world, prompting the question of what, exactly, are public spaces and to whom do they (and the cities around them) belong. For many scholars, the existence of public spaces—the town square, the agora, the rialto—are what makes cities distinctive, but a number of critics have, for at least the last fifty years, been decrying the end of such spaces. This course first examines a number of the classic statements on public space, followed by a close reading and interrogation of the decline of public space theses. Finally, we examine a number of attempts to recapture and reinvigorate public spaces, drawing freely from examples of public art, planning and architecture, and social movements. Among the statements on public space will be selections from classical, democratic, and critical theory, including Aristotle, Arendt, Habermas, De Certeau, and Foucault. Critical contemporary readings on urban space will include Jane Jacobs and selections from urban geographers, sociologists, feminist scholars, and critical race theorists who have engaged the question. The last third of the course, dedicated to rebirths, will include selections and materials from planners and architects, activists and artists who have reflected on the issue while engaging it. Course requirements include student presentations of materials, three short writing assignments, and a final paper on a case of a reimagined public space from NYC.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1763 Feminist Theory and American Women's Poetry (4 Credits)***Typically offered occasionally*

Feminist study has almost by definition pursued a strong interdisciplinary commitment. This course explores feminist works in different fields and brings them into fuller relationship with each other, with literature, and specifically poetry, as a site in which their intercrossing becomes both accessible and dramatic. A major theme will be definitions of selfhood. Topics will include feminist literary criticism, anthropology, psychology, history, political theory, cultural studies, law; reading theorists such as Harold Bloom, Carole Gilligan, Michel Foucault, Catherine MacKinnon, Jean Bethke Elshtain. Literary figures studied will include Emily Dickinson, Frances Harper, Charlotte Gilman (prose and poetry), Sylvia Plath, Anne Sexton, Muriel Rukeyser, Gwendolyn Brooks, Marianne Moore along with other short prose.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1764 Media and Global Social Movements (4 Credits)***Typically offered occasionally*

The recent wave of protest movements—from the uprisings of the Arab Spring to events closer to home like Occupy Wall Street—have sparked a renewed interest in the role of the media in mobilizing and sustaining social movements with global resonance. This seminar offers students the opportunity to analyze the power and limits of the media in contemporary social movements in recent historical contexts. First, readings will examine the political-economic conditions that have led to the mobilization of social claims for global justice in the last decade. We will then consider a range of critical theoretical perspectives on whether and how media and information technologies have been instrumental in the articulation of such claims. This seminar draws on inter-disciplinary readings from media and cultural studies, anthropology, political science and sociology. Authors we will read include: Asef Bayat, Manuel Castells, Donatella Della Porta, Jodi Dean, Alberto Melluci, Nivedita Menon, Francesca Polletta, Michael Watts, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1765 Media and Empire (4 Credits)***Typically offered occasionally*

What does the telegraph and cinema, the Internet and new social media, have to do with empire building? Contemporary discussions about media and technology often focus on how the ways in which our world today has been radically transformed by new kinds of information technologies and novel forms of globalized cultures, yet uneven media flows have long connected the world through processes of imperialism. We will begin at the height of European colonialism in the 19th century, and move forward through the period of decolonization and the Cold War era of the 20th century, into current debates about US hegemony and decline. We will focus on the significance of communication technologies in establishing military and economic power and the role of the mass media in shaping our ideas about racial supremacy and cultural difference. We will also consider the role of these same media and information technologies to challenge colonial domination, mis-representation and imperial rule in the 20th and 21st centuries, with a geographical focus on Africa, Asia and Latin America in relation to Britain and US imperial legacies. Authors we will read include: Aimé Césaire, Frantz Fanon, Niall Ferguson, Stuart Hall, Anne McClintock, Edward Said and Ella Shohat, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1766 Evil (4 Credits)*Typically offered occasionally*

This interdisciplinary seminar will examine the concept of evil, as it appears in a variety of religious, philosophical, psychological and literary texts and their cultural contexts. Variably personified as malevolent celestial beings—whether playful or vengeful figures like Beelzebul, Kali, Lucifer, Ravana, Xenu, etc.—evil has been tied to ethics. In South and East Asian traditions evil is an effect of the law of karma (literally, “action”). In Buddhism, evil appears because of ignorance or illusion, which mistakes our ‘self’ and the world to be made up of independent and permanent “things.” In the Christian West, evil was seen as a necessary by-product of a “free will” whose corruption or depravity must be acknowledged to achieve any human goodness. Framed philosophically, as a value judgment that has historically been assigned to intentionally harmful actions, misfortune, or even natural disasters such as the Great Lisbon Earthquake of 1755, evil came to be problematized in the West in the question: “How could a benevolent God allow the innocent to suffer?” We will survey the depth of that question, but also ask: Is this formulation of “the problem of evil” uniquely Western in its assumption that a god must be absolutely good? In addition, we will approach the concept of evil psychologically, by examining demonic possession and exorcism, as well as recurring complicity in mass atrocities, which will lead us to consider the theory of “the scapegoat,” and the very different idea that evil now is “banal,” as unthinking people become part of the machinery of modern power. Readings may include: Hannah Arendt, *Eichmann in Jerusalem*; “Book of Job;” Bhagavad-Gita; Wendy Doniger, *The Origins of Evil in Hindu Mythology*; Freud, *Civilization & Its Discontents*; Rene Girard, *Violence and the Sacred*; Primo Levi, *The Drowned and the Saved*; Stanley Milgram, *Obedience to Authority*; Gitta Sereny, *Into That Darkness*; Voltaire, *Candide*; and Elie Wiesel, *Night*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1767 Crime in the USA (4 Credits)***Typically offered occasionally*

The United States has the highest incarceration rate in the world. This course examines the way that the United States punishes offenders, including the costs borne at the state and federal levels of government to administer prisons and the criminal justice system more broadly. It also examines the causes and consequences of the rising incarceration rates that the nation witnessed during the 1980s, 1990s and 2000s, such as the role that politics has played, the labor market effects of having a prison record, and the spill-over effects that incarceration has on formerly incarcerated persons’ communities and families. While grounded in the social sciences, the course explores its subject matter from an interdisciplinary perspective, connecting scholarship from history, economics, philosophy, political science, sociology and law. It will combine conceptual and statistical approaches to analysis. It is not a class about policing nor is it about protests or political advocacy, but understanding empirical evidence related to trends in incarceration is a skill that may be useful to students interested in such issues. Possible texts include Bruce Western, *Punishment and Inequality in America*; Garland, David, *Punishment and Modern Society*; Mary Pattillo, David Weiman and Bruce Western, eds., *Imprisoning America: The Social Effects of Mass Incarceration*; Norval Morris and David Rothman, *The Oxford History of the Prison*; and Jeff Manza and Christopher Uggen, *Locked Out: Felon Disenfranchisement and American Democracy*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1768 Government and the Economy: What Every Citizen Should Know (4 Credits)***Typically offered occasionally*

Why does the US government seem unable to ever put together a budget on time? Why does the United States regularly run deficits and why does the nation owe over \$21 trillion dollars in debt? What are some of the different ways that the government intervenes in the economy and why is government intervention often so controversial in the United States? In this course students will learn how an economy functions at the macroeconomic level and about ways the federal government can influence the way the economy performs, while also learning about how the structure of the US government and the political process can shape the nation’s economic policies. Our goal is to study the national economy in a way that situates basic economic insights in a political, historical, and moral-philosophical context so that we can fully understand the environment in which economic policy decisions are made. Examples of issues to be analyzed include government spending, taxes, social assistance programs, the government’s response to COVID, the Social Security Program, the debt limit, and whom the government borrows from. Readings may include the U.S. Constitution; Mattea Kramer’s *A People’s Guide to the Federal Budget*; Burman and Slemrod’s *Taxes in America: What Everyone Needs to Know*; the novel *Boomsday* by Christopher Buckley; George Lakoff’s *Moral Politics*; Jonathan Haidt’s *The Righteous Mind: Why Good People are Divided by Politics and Religion*, and Maurizio Lazzarato’s *The Making of the Indebted Man*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1769 Lab Lit: Fact, Fiction, and the Narratives of Science (4 Credits)***Typically offered occasionally*

The past two decades have seen the publication of a surprising number of novels that center on science and scientific work. In this course, we take an interdisciplinary approach to understanding this new genre: at times, we’ll use a literary studies perspective, asking how such novels create fictional drama and narrative suspense out of scientific work. We’ll also draw on research in the history and sociology of science that examines the construction of scientific identity and the dynamics of the scientific community, as we look at how these novels represent scientists and the scientific world. And we’ll turn to feminist critiques of science and work in science studies that interrogates the very nature of scientific research and thinking. Readings may include Allegra Goodman’s *Intuition*, Alan Lightman’s *Einstein’s Dreams*, Max Weber’s “Science as a Vocation,” Bruno Latour and Steve Woolgar’s *Laboratory Life*, and essays by Evelyn Fox Keller and Sandra Hrdy. Students will explore these texts through seminar-style discussions, brief blogging assignments, a short essay, and a final research paper.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1771 The Promise and Pitfalls of Markets (4 Credits)*Typically offered occasionally*

In his classic text, *The Wealth of Nations*, the Scottish economist and moral philosopher Adam Smith argued that the human propensity to "truck, barter and exchange" would naturally lead to socially optimal outcomes if people were left to trade freely, without any government interference in markets. This idea that a competitive market can lead to efficient outcomes is a central tenet of economic theory today. Moreover, the more general belief that markets know what's best is widely held throughout U.S. society. This course is designed to teach students about what economics has to offer to the analysis of markets and the ways that firms make decisions. It also will include analyses of market outcomes from scholars in disciplines outside economics, and some discussion of firms' ethical obligations. In its exploration of these topics, the course draws largely on disciplines such as economics, history, moral philosophy, and the law. Readings may include texts such as the following: *Free to Choose* by Milton and Rose Friedman, *The Winner-Take-All Society* by Robert Frank, *The Globalization Paradox* by Dani Rodrik, *The Jungle* by Upton Sinclair, *Lochner v. New York* by Paul Kens, and Mary Hirschfeld's *Aquinas and the Market*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1772 Music and Civic Culture: Ancient and Modern (4 Credits)***Typically offered occasionally*

This course examines the role of music theory and musical performance in the formation of community, actual and utopic. We will begin our study with the musical, mathematical, and mystical thought of Pythagoras and his followers in the short-lived utopian community of Croton: How is "the Music of the Spheres" a paradigm both for ethical action within the community and for the progress of the soul within the cosmos? From Croton, we will turn to debates about music and civic culture in fifth-century democratic Athens: What forms of music and poetry sustain and subvert citizens and states? Is there a particularly "democratic" form of music? (Readings from Aeschylus, Euripides, Aristophanes, and Plato.) From ancient Greece, we will then turn to the late-nineteenth century efforts of Wagner, partially inspired by Athenian tragedy, to create the "Total Work of Art" in his Ring cycle of music-dramas and in the festival at Bayreuth; we will also read the responses of Nietzsche, Adorno, and Mann (amongst others) to Wagner. Finally, we will listen to and discuss some twentieth-century experiments in music and art, especially those loosely associated with Fluxus and with New York City (e.g., John Cage, Steve Reich, La Monte Young, Yoko Ono, The Velvet Underground), as well as the "free jazz" of Cecil Taylor and the afro-futurism of Sun Ra.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1773 Anna Karenina (2 Credits)***Typically offered occasionally*

Tolstoy's famous novel begins with a provocation: "all happy families are alike; each unhappy family is unhappy in its own way." In questioning the relationship between morality and ordinary joys and sorrows, this course will begin with the book's historical context before proceeding with interdisciplinary readings and retellings of the story. Originally published in serialized form, *Anna Karenina* was a comment on contentious debates about legal reforms and the so-called woman question in 1870s Russia. This course will rely on our reading of the text to similar effect: how do we decide what constitutes a family and why? What work do we expect the state and society to do on behalf of love, and vice versa? With these questions in mind, we will read Tolstoy's eponymous heroine as a study in subjectivity and selfhood originating in and exceeding the realist novel, illuminating her status as a screen for historical and contemporary anxieties about infidelity, motherhood, consumption, scandal and choice. Reading the novel will be a central project of the class. Secondary readings will range from legal histories of marriage and consent to psychoanalytic works on desire and identification, as well as films such as Darezhan Omirbaev's *Chouga*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1774 Nonviolence in Movements for Social Change (4 Credits)***Typically offered occasionally*

This course will examine the ways in which nonviolent movements have successfully influenced modern societies. While a major focus will be on the American civil rights movement beginning with the Niagara Movement in 1909, we will also study the philosophy and tactics employed by the 1989 Friedliche Revolution (Germany), the Women of Liberia Mass Action for Peace, the Mothers of the Plaza de Mayo (Argentina), The Community of Peace People (Northern Ireland), the Kenyan Women's movement (whose "no sex" strategy harkens back to Lysistrata), as well as the moral arguments embedded in the Religious Society of Friends and other "peace churches." Notions of nonviolent resistance and pacifism as well as the philosophy employed by such leaders as George Fox, A. Philip Randolph, Rosa Parks, Mohandas Mahatma Gandhi, Martin Luther King, Jr., Bayard Rustin, and Mairead Maguire will aid us in understanding how nonviolence has been employed to effect social change in many different scenarios and cultures. Texts may include: *Parting the Waters* by Taylor Branch, *Raising up a Prophet: The African American Encounter with Gandhi* by Sudarshan Kapur, *The Children* by David Halberstam, and such films as Florian Henckel von Donnersmarck's *The Lives of Others*, Henry Hampton's documentary series *Eyes on the Prize*, Lee Hirsch's *Amandla! A Revolution in Four Part Harmony*, and Gini Ritiker's *Pray the Devil Back to Hell*. Musical works by Pete Seeger, Peter, Paul and Mary, and the Beatles may also be utilized for analysis and chronicling of nonviolent movements.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1775 Contemporary Visual Culture and the Politics of Images (4 Credits)*Typically offered occasionally*

In this course students learn to think about the reading and writing practices of contemporary visual culture. What does it mean to “read” an image? How are images used politically? Is what is “un-seen” as important as what is seen? Students tackle philosophical, ethical, and political questions, and are encouraged to pursue topics of individual interest for assigned papers and projects. We will ground our discussions in relevant theory and debates and will explore multiple visual genres, including the graphic novel form, film, ads, and photography. In examining the politics of visual images, this course places special, extended emphasis on images in the context of war and social justice crises. Throughout, we will think about our own roles in contemporary visual culture; we are consumers, participators, and creators of imagery. What does this mean for us when considered through, for example, an ethical or aesthetic or humanitarian lens? Critical literature by Susan Sontag, Susie Linfield, Scott McCloud, and/or Shahidul Alam, among others, will inform our discussions and deepen student writing. Our syllabus also incorporates journalistic accounts, feature films, and conflict photography. Students will write reaction papers, longer essays, and have the option of a visual project.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1777 Sex Crimes, Sex Panics (4 Credits)***Typically offered occasionally*

The idea of the incorrigible sexual monster still lingers in the discourses of medicine and law. This fact is never plainer than in the moments of crisis and panic following revelations of sexual misconduct. Through analysis of historical case studies and discussion of recent events, students in this class will explore ways that sexuality has been criminalized (and decriminalized) and pathologized (and depathologized). Students will have the option of preparing a final case study, a final research paper, a research proposal, or artistic based historical project under direction of the instructor. Readings include works by Gayle Rubin, Michel Foucault, Cesar Lombroso, Richard von Krafft-Ebing, Stanley Cohen, and Sigmund Freud.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1778 Punk Aesthetics (4 Credits)***Typically offered occasionally*

Although punk seemed to be non- or even anti-aesthetic, it has paradoxically proven to be among the most significant artistic phenomena of the last half century. The western aesthetic tradition is based in notions of beauty and conformity to official standards; this course asks, therefore, whether a movement or sensibility that took pride in the ugly, offensive, and outlaw can even be called aesthetic. If not, and given punk's influence on contemporary art, then what relevance does aesthetics hold for us today? Of particular interest is the politics of aesthetics, and the forum which punk provided for expressing racial, sexual, gender, and class differences that were traditionally held to be outside of both society and art. Readings will include aesthetic philosophy, both traditional (Kant, Hegel, and Nietzsche) and modern (Brecht, Debord, Adorno & Horkheimer), as well as critical theory of the period (Baudrillard, Jameson, Hebdige). These will be considered in dialogue with works of music, visual art, film, literature, graphic design, and fashion from the punk milieu of the 1970s and 1980s, and with historical precursors who influenced or shared punk's aesthetic worldview (Sade, Goya, Rimbaud, Duchamp).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1779 Nation, Lyric, Epic: The Poetry of Mahmoud Darwish (4 Credits)**

Mahmoud Darwish (1941-2008) achieved immense fame and international success at a relatively young age as a national/ist poet writing about and for Palestinian existence and resistance in Israel and, later, in various exiles. He resisted this label early on and reinvented himself and his poetry. But the tension between the “political” and the “poetic” and the pressures and demands of the former continued to haunt Darwish even as he became a renowned world poet and one of the most important Arab poets of the 20th century. The course will trace Darwish's rise in the cultural and political context of the second half of the 20th century and follow his metamorphosis from a national/ist poet to a global figure. We will focus on his experiments with form and narrative and his engagement with nationalism, mythology, history, and other poetic traditions. In addition to extensive selections from Darwish's work, readings (all in English) will include Yeates, Lorca, Neruda, Brecht, Said, and Benjamin.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1780 Carl Sagan: From Cosmos to Nuclear Winter (4 Credits)***Typically offered occasionally*

This course uses Carl Sagan as a frame through which to examine the complicated relationship between professional science and the public, the place of humans in the universe, the tensions between science and pseudoscience, and the role of science in political activism. Sagan introduced a generation of readers and television viewers to a romantic, awe-filled vision of the universe. He explained that we were literally stardust, and let ordinary people inhabit the excitement of the exploration of space. Through *The Tonight Show* and *Cosmos*, he became a fixture of the American home. But Sagan was also censured by his colleagues for his work to popularize science, even as he vigorously patrolled the borders of science against those who fell short of professional stature. And while he gained fame by trying to communicate with aliens, he used that fame to warn against the dangers of nuclear war and environmental destruction. We will read works by Sagan, including *Cosmos* and its companion television program, *Dragons of Eden*, *Murmurs of Earth*, *The Demon Haunted World*, and *The Cold and the Dark*. These sources will be supplemented with theoretical work on the rhetoric and philosophy of science.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1781 A Sense of Place (2 Credits)***Typically offered occasionally*

This course examines the places in which we work and play, travel and dwell—the office tower and the suburban house, the city street and the superhighway, the small town and the megalopolis, the shopping mall and the theme park, the American road and foreign places. Synthesizing insights from literary works and fields like cultural geography, landscape studies, and architectural history, we explore such questions as: What gives a place its particular feel or character? How do our values and worldview affect the way we experience places, and what constitutes that experience? How do places—and the way they are represented in literature and other media—shape our attitudes and behavior? What gives a place “quality,” and how can we design and build better places? Readings may include J. B. Jackson's *Landscape in Sight*, Yi-Fu Tuan's *Space and Place*, James Kunstler's *The Geography of Nowhere*, D. J. Waldie's *Holy Land*, Italo Calvino's *Invisible Cities*, and Michael Sorkin's *Twenty Minutes in Manhattan*. —

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1782 Madness and Civilization (4 Credits)*Typically offered occasionally*

"Much madness is divinest sense," Emily Dickinson wrote, further observing that "much sense [is] starkest madness." The poet insisted that the majority sets and enforces the standard by which sanity is evaluated, and we will take this notion as our starting premise. How are social standards for what is and is not normal set? How are they enforced? What is at stake in maintaining definitions of mental health? How have these definitions changed over time? What is the price of transgressing the boundaries of sanity? What might be the privileges conferred by madness? Using writing as a way of reading closely and thinking critically, students will produce three analytical and literary critical essays and a research paper, as well as present on a topic or issue connected to the course theme. Our readings may include works by Michel Foucault, Chester Brown, Charlotte Perkins Gilman, Anne Sexton, Sigmund Freud, and Ken Kesey. We will also consider a number of visual works by artists like Yayoi Kusama and Henry Darger.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1783 Theories of Justice (4 Credits)***Typically offered occasionally*

Ideas of justice are central to discussions of morality, rule of law, politics and the good life in both the ancient and modern worlds. For instance, the concept of "liberty and justice for all" has potent normative force—undergirding narratives about legitimacy in liberal legalism, as well deployed to defend acts of civil disobedience. Justice has been invoked throughout history as belonging to a higher order moral scheme that supervenes over positive law and politics, serving as a way to endorse or critique social and political arrangements. But, while there tends to be broad acceptance of the general concept of justice, particular conceptions that instantiate the term continue to be matters of controversy and debate. This course explores ways in which conceptions of justice play out in politics, law and morality. We will examine particular forms of justice—distributive, retributive, procedural, substantive, restorative, constitutive etc., reading classic texts, legal opinions and journal articles. And we will discuss how accounts of justice are predicated on various kinds of arguments, such as naturalist claims concerning antecedent facts about the world, etc. We will also look at justice used in novel locutions, such as the term "environmental justice." The approach will be interdisciplinary, drawing upon a variety of source texts ranging from Socratic propositions about justice (δικαιοσύνη) and virtue (#ρετή) in Plato's Republic and Crito to John Rawls' Theory of Justice, landmark US Supreme Court cases and Albert Camus' L'Etranger. Course objectives are to develop proficiency in moral theory, political philosophy, law and jurisprudential theory, using the concept of justice as the analytical window to highlight key moments in legal and political philosophy, and as a mechanism to understand conceptions of the good life from the ancient world into modernity. No prior knowledge of social and political philosophy is required or assumed.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1784 Under the Influence of X: The Revolutionary Politics and Poetry of Malcolm X (4 Credits)***Typically offered occasionally*

The life of Malcolm X represents an extraordinary personal and political evolution that has moved millions around the world. The man born Malcolm Little was at different points in his life described as a foster child, shoeshine boy, street hustler, convicted criminal, Muslim minister, black separatist, revolutionary nationalist and human rights activist. His words and worldview offer meaningful insight into compelling and contradictory aspects of power, politics, and possibilities for social change in America. This course critically examines the institutional and cultural forces—the poetry, the movements, the sociological contexts—that shaped the path by which Malcolm Little became Detroit Red, Malcolm X, and finally El Hajj Malik El Shabazz. At the same time we carefully analyse his theorizing, strategizing, and self-representations. Our focus on this outspoken revolutionary will expose the contradictory impulses of a nation that both demonized and deified him. In turn, tracing his narrative and his reception by black and white worlds will illuminate politics at national and global scales, and provide a critical perspective on race, class, gender, and the state.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1785 U.S. Empire and the Global South: The Long 20th Century (4 Credits)***Typically offered occasionally*

This course will explore the makings of the U.S. Empire in the long 20th century through a closer look at its interactions with what has come to be termed "the Global South." The main goals are to think critically about "empire" and "the global south" as dynamic categories of analysis, to explore debates about "American Exceptionalism," and to examine how U.S. imperial power has been articulated and contested. The class will pursue these goals by focusing on four historical conjunctures that have brought together different regions of the world and that enable a better understanding of the political economy and cultural practices of the U.S. Empire. These conjunctures are the 1890s formal acquisition of colonies, the 1950s Cold War realignment, the 1980s debt crisis and counter-revolutions, and the contemporary War on Terror. Readings for this course may include: Greg Gradin's Empire's Workshop, Laleh Khalili's Time in the Shadows, Ann Stoler and Carole McGranahan's Imperial Formations, Emily Rosenberg's Financial Missionaries to the World, Christina Duffy Burnett and Burke Marshall's Foreign in a Domestic Sense, Julian Go's American Empire and the Politics of Meaning, Edward Said's Covering Islam, Lila Abu-Lughod's Do Muslim Women Need Saving?, and Neferti Tadiyar's Things Fall Away.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1786 Trash Matters: Exploring Development, Environment, and Culture through Garbage (4 Credits)*Typically offered occasionally*

This course considers the production, management, and disposal of garbage as a dynamic cultural phenomenon that can lend insight into a broad array of questions at the nexus of environment and development. Most broadly, unpacking waste's deep political and cultural dimensions provides for critical reflection on urbanism, social relations of difference, global economic processes, and people's relationships to nature.

After exploring theories of waste and value, the first half of the course examines the rise of the discard society in the global North through looking at waste politics in the United States, with a special focus on New York City. The second half of the course expands the purview of our analysis to consider global waste geographies, focusing on waste trade and circulation in the context of uneven development. Specific topics may include: waste work in New York City; dumping and environmental justice in the US; the limits of recycling; toxic exports and the global e-waste trade; carbon as global waste; biocitizenship and the tragedy of Bhopal; waste-based social movements and rebellion through disorder; the art of rubbish. Authors may include: Mary Douglas, Gay Hawkins, Robin Nagle, Heather Rogers, and Sarah Moore.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1787 Iphigenia (s): War, Sacrifice, and Politics in Performance (4 Credits)***Typically offered occasionally*

A war must be fought: or must it? The Greek army must sail: or must it? A daughter's sacrifice is required: or is it? Patriotism motivates war: or does it? Euripides' *Iphigenia in Aulis* is a brilliant, vertiginous investigation into the intersection of war, sacrifice, politics, and kinship. Through Euripides, we see how a marriage might become a sacrifice; how motives shift over time; how conflicts in one moment are reframed in another—this play is a stunning inquiry into the tricky ways of reason and passion. We will begin with *Iphigenia in Aulis* and the tradition it mobilizes—that Agamemnon, leader of the Greeks, is compelled to sacrifice his daughter *Iphigenia* in order to ensure a fair wind for the sailing of the Greek expedition against Troy. Behind this play are centuries of profound, complex thinking about reasons for war, the nature of heroism, the rhetorics of patriotism, the obligations of kinship, the logic of marriage. From the *Iliad* through the efflorescence of tragedy in Athenian state theater, to early modern and 21st century adaptations and transformations, poets and playwrights have found *Iphigenia* "good to think with." Our classes will combine critical inquiry into Euripides' *Iphigenia in Aulis* and other ancient and modern treatments of the *Iphigenia* myth, together with experiments in interpretation—including acting workshops and staging exercises. Students need no background in acting, theater, or ancient literature, but do need critical energy and discipline. Authors we will read, in addition to Euripides, will include Homer, Aeschylus, Thucydides, and Aristotle; in the second half of the semester, we will explore modern re-imaginings of *Iphigenia* (e.g. Racine's *Iphigénie*) and those by contemporary playwrights (among them: Ellen McLaughlin, Caridad Svich, Charles Mee).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1788 The Sublime (4 Credits)***Typically offered occasionally*

The "sublime" is an aesthetic term that goes back to Ancient Rome and forward to current times. We can get a sense of its contemporary use by looking at a Tate Modern wall description. The Tate tells us that, although the term is "much contested," the sublime denotes "an exalted state of mind, or an overwhelming response to art or nature that goes beyond everyday experience." The sublime expresses "formlessness, immensity, intense light or darkness, terror, solitude and silence," all of which can be overpowering and even traumatic. But, surprisingly, rather than overwhelm us or traumatize us, the sublime offers us "the solace of transcendence, an art in which one could lose oneself." Early examples of the sublime included natural or artistic representations mountains, avalanches, waterfalls, stormy seas, human ruins, or the infinite vault of the starry sky. This course examines theoretical and creative representations of the sublime in writers and artists from ancient to postmodern. These include Longinus, Kant, Schiller, Wordsworth, Schopenhauer, Nietzsche, Newman, Rosenblum, Du Bois, Lyotard, Battersby, Chopin, Freeman, Malick, Wagner, Viola, and von Trier. Our goal is to consider the personal, political, spiritual, and aesthetic potential of this most elusive and fascinating concept.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1789 Video: History, Theory, Practice (4 Credits)***Typically offered occasionally*

This course investigates video as an artistic medium, a tool of surveillant culture, and a means for everyday witnessing, watching, documenting, remembering, and giving oneself to be seen. We will begin by tracing the invention of the medium from the mid-1950s, and the subsequent effect on both artists and non-artists as video technology became more commonplace and affordable in the 1970s. We will consider the history of video art, including artists like William Wegman, Adrian Piper, Vito Acconci, Nam June Paik, and Joan Jonas, as well the historical use of video by activist groups such as the Videofreex and Paper Tiger Television. Our discussion of video in contemporary art practice will touch on works by Sharon Hayes, Candice Breitz, Patty Chang, and Jacolby Satterwhite, among many others. Examining the history of video as an art form will require that we make sense of the interaction between artistic and non-artistic uses of the medium, as well as the ways in which artists do the work of representing important aspects of life in the visual field as such technological innovations as video have transformed that experience. What does video offer as a mode of representation that other mediums do not? Are there things that video does particularly well? Conversely, what are the blind spots of the medium? While all students will write critical papers as well as produce short video projects, students are asked to elect to enroll in one of two course code options: Option 1 (Video as Interdisciplinary Seminar, wherein major work completed is of the written type) or Option 2 (Video as Arts Workshop, wherein major work completed is artwork/video projects). All students meet together regardless of option elected, and all students are also required to attend one and a half hour weekly screenings of videos in addition to regular course meeting hours.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1790 The Scientific Revolution (4 Credits)*Typically offered occasionally*

Science is today one of the most powerful ways to understand the world. But there was a time when all the foundations of modern science—experiments, theories, mathematics, scientific instruments—were considered radical, unreliable, and unjustified. The period when these foundations came to be accepted is known as the Scientific Revolution. This was the era of Copernicus, Newton, and Galileo pioneering dramatically new ways of thinking about the universe and humanity's place in it, and this course explores how these new ways came to be accepted. We will look at not just the great achievements of the Scientific Revolution, but also how those achievements were crucially interdependent on the contemporary context of society, politics, religion, printing, and art. We will discuss why science appeared when and where it did, how science impacted society, and how we can retain the power of science while also acknowledging that it is fundamentally a human enterprise. Readings include works by Aristotle, Ibn Sina, Copernicus, Descartes, Vesalius, Francis Bacon, Galileo, Pascal, Newton, and Leibniz, as well as selections from Shapin and Schaffer's *Leviathan and the Air Pump*, Daston and Park's *Wonders and the Order of Nature*, and Ginzburg's *The Cheese and the Worms*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1793 Femininity, Postfeminism and Mass Media (4 Credits)***Typically offered occasionally*

Postfeminism is an ambiguous and often contradictory term whose very indeterminacy speaks to the difficulties in understanding contemporary relationships between feminism, femininity, citizenship and identity. Positioned simultaneously as a backlash against feminism, a testament to achieved gender equality, as a reclamation of traditional feminine values and a sign of female success, postfeminism's significance is widely felt even as its specific meanings and cultural effects appear unclear. This class will examine postfeminism's relationship to feminism and femininity, situating all three as historically and culturally significant manifestations of the female self. Closely linked to the development of neoliberalism with its emphasis on self-reliance, choice and privatization, postfeminism is largely a product of consumer culture and mass media that have particularly consequences for feminine identities and gender relations. This course will look at popular women's media from the makeover show, to fashion magazines and blogs, chick films and television drama to explore how they manage tradition and promote a more privatized and commercial feminine self, negotiating the relationship between family responsibilities and more *laissez faire* ideas of female success and self-actualization.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1794 History and Memory in the Early Modern Atlantic World (4 Credits)***Typically offered occasionally*

This course explores the history, memory, and representation of enslavement and abolition in the Atlantic World, circa 1500 to 1888. The key questions we are posing are: how do we recover the unrecoverable and how do we remember the "unrememberable?" We will consider the history of enslavement in the Atlantic World, the gaps in our knowledge, the global trauma of Atlantic World Slavery, and contemporary and contemporaneous representations. Key themes include: the formation of the Atlantic World, enslavement, the transatlantic slave trade, the formation of African American cultures, the emergence of race and racism, resistance and rebellion, abolition, emancipation and the meaning of freedom. We will delve into primary sources and secondary literature including non-fiction, fiction, critical analysis, film, music, and visual arts to consider the ways in which the tentacles of the past reach into and influence the present and future. The reading list may include works by Olaudah Equiano, Aphra Behn, William Shakespeare, Toni Morrison, and Saidiya Hartman.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1795 Art and Ethics (4 Credits)***Typically offered occasionally*

The relationship between art and ethics has been a significant philosophical problem since antiquity and one that continues to engage us. While some argue that art is autonomous from ethics, others insist that ethics is a necessary component of art and of one's aesthetic judgment of the work. This course explores the various positions that have been taken in this debate and raises several key questions: Can art be morally enlightening and, if so, how? If a work of art is morally better, does that make it better as art? Is morally deficient art to be shunned, or even censored? Do subjects of artworks have rights as to how they are represented? Do artists have duties as artists and duties as human beings, and if so, to whom? How much tension is there between the demands of art and the demands of life? These questions will be examined through the lens of painting (Rembrandt, Picasso, Rothko), cinema (Pasolini, Riefenstahl, Truffaut), photography (Mapplethorpe, Arbus, Mann), music (Wagner), and literature (Nabokov) with readings drawn from Plato, Horace, Tolstoy, Wilde, Danto, Nabokov, Sontag, as well as other contemporary philosophers, writers, and critics.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1797 Rome: A Visual and Virtual Empire (4 Credits)*Typically offered occasionally*

In this course we will use modern tools to study an ancient empire. Rome was at the height of its power in the late first century BC through the 4th century AD, during which time it was a multi-cultural and complex political system. In the 21st century, Rome's visual and material record is increasingly being studied with digital techniques. Over the course of the semester, students will gain hands-on skills with a variety of digital resources and tools; skills that will be useful in the study of any culture, including our own. We will look at the development of public entertainment as seen in amphitheaters around the empire. Students will learn to map the spread of these great structures so as to identify both imperial control and common identity as well as local initiative in the Roman Empire. Pompeii, the city famously destroyed in 79 AD, provides rich opportunities to think about daily life in ancient times. Modern technologies—including Google Street View and 3D reconstructions—are facilitating new approaches to our understanding of how women and men—both rich and poor—interacted, made a living, and died in this complex urban environment. Students will also make their own 3D models of imperial and private portraits in the Metropolitan and Brooklyn Museums.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1798 The Public Conversation on the Urban Environment (4 Credits)***Typically offered occasionally*

In this course students will work in four communities along Broadway doing Participatory Action Research on the nature of the public conversation about the urban environment at each site. Based on observations, interviews, focus groups, analyses of newspapers, blogs, and other community media, we will learn about the various ways in which people, especially young people, think about, experience, and find meaning in their urban environment. By the end of the semester students will stage a public forum at each site that will prompt an explicit conversation on the topic. Present at the conversation will be experts and community members alike. We will present the findings of our projects to policy makers and public artists identified by the instructor as interested in working in those communities.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1799 Self-Consciousness & Other Burdens of Modernity: European Writing Rousseau to Ibsen (4 Credits)***Typically offered occasionally*

Today it is widely believed that each of us is a one, unique. Modern Western culture, in this sense, is heir to Jean-Jacques Rousseau, who began his *Confessions* by claiming, "I know my heart, and have studied mankind; I am not made like any one I have been acquainted with, perhaps like no one in existence." Earlier writers of autobiographies were inclined to identify themselves as one of many sinners or subjects rather than one-of-a-kind. Rousseau's self-assertion was radical in its time but he spoke for an era that would come to depict growing up as the discovery of personal knowledge and associate maturity with the attainment of individuality and self-sufficiency. Central to that cultural historical trend was the emergence of the modern novel as a major literary form. In hindsight, the novel seems to have been custom-made for readers seeking narratives of heightened subjectivity and singular stories that were truly "novel"—new, unforeseen, ostensibly non-formulaic. In this class we will closely read and discuss texts that reveal how individuality came to be regarded as a felt, acquired, universal experience and pay particular attention to the novel's role in the formation of the new subjectivity. We will consider questions about what was lost and gained as writers struggled with tradition and social awareness to filter everything through a singular consciousness. Possible readings include a few specimens of 18th century philosophy (Rousseau's *Essay on Inequality*, Kant's "What Is Enlightenment?") and popular writing (Samuel Smiles's *Self-Help*) as well as literary texts (Wordsworth's autobiographical verse, Austen's *Emma*, Shelley's *Frankenstein*, Dickens's *Great Expectations*, Flaubert's *Sentimental Education*, Dostoyevsky's *Notes from Underground*, selections from Whitman, Ibsen's *Hedda Gabler* and *A Doll's House*).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1800 Writing the Rationale and Preparing for the Colloquium (2 Credits)***Typically offered occasionally*

The aim of this course is to help students develop and write the Rationale, compose the List of Works, and prepare for the Colloquium. We will begin the course by asking students to hone their Concentration and to think about the relation/difference between a Concentration and a Rationale, and identify key words, questions, and themes to guide their thinking and writing. We will also discuss different disciplinary formations of knowledge and methodologies, how to think interdisciplinarily, how to contextualize works and key themes across cultures, geographic locations, and knowledge formations, and how to historicize key questions and topics. We will do this through weekly guest lectures, short writing assignments, and in class workshops and discussion. The first part of the class will be devoted to drafting, revising, and completing the Rationale and List of Works. Students will work as a class, in small affinity groups, and individually with their advisers and with the professors as they work toward their final drafts. The latter part of the course will focus on the colloquium. We will discuss expectations and strategies for preparation, and in the final weeks of the semester students will practice presenting their ideas and fielding questions in brief, mock colloquia.

Grading: Ugrd Gallatin Pass/Fail**Repeatable for additional credit:** No

IDSEM-UG 1801 Minds and Bodies: A History of Neuroscience (4 Credits)*Typically offered occasionally*

This course examines the history of the sciences of the mind and brain from the end of the eighteenth century to the present. Ranging from mesmerism and phrenology to physiology, genetics, and neuroscience, it will consider the development over time of knowledge about the brain and its relationship to the body. The course will also analyze the ways in which this knowledge has been applied in medicine, law, economics, government policy, and religion. Some of the topics we will look at include the following: mind-body dualism, neuron theory, psychoanalysis and biology, brain imaging, the molecular and plastic brain, and psychotropic drugs. The course takes a primarily historical approach to this topic, but work from other academic disciplines that engage with related questions will also be addressed. The last third of the course will focus on recent history and contemporary issues surrounding the “century of the brain.” One of our challenges will be to examine what history and science and technology studies more broadly might contribute to ongoing conversations about minds and bodies. Texts we will consider include Ann Fabian’s *The Skull Collectors* and Ray Kurzweil’s *How to Create a Mind*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1802 Hearing Difference: The Commercial Music Industry and the American Racial Imaginary (4 Credits)***Typically offered occasionally*

In 1903, at the dawn of the commercial music industry, sociologist W. E. B. DuBois famously proclaimed that the foremost problem in twentieth century American society is “the problem of the color line.” Du Bois’s prescience sets the stage for this course’s exploration of racial identity in recorded, commercially available music. We will examine how racial performance has intermingled with music consumption in the United States since blackface minstrelsy in the 1830s. Our goal is to understand how deeply embedded race—both ascribed and claimed—is in American music culture, reverberating throughout the last century in debates on artists’ authenticity, propriety, and popularity. This course is organized chronologically; each week is devoted to a particular era and its corresponding musical genres leading up to the present. With the rising importance of visual media since the mid-20th century, a historically informed understanding of the confluences of race and ethnicity in American music culture through music media and technologies will offer an enhanced understanding of the past and our contemporary, internet-driven musical landscape.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1803 Debating Capitalism in America (4 Credits)***Typically offered occasionally*

Capitalism can often seem as American as apple pie—yet from the Haymarket bombing in 1886 to the epic market collapse of 2008, it has endured periods of significant criticism and public doubt in the United States. Through history, film, economic thought, and music, this course will examine such moments of debate in U.S. history with an eye and ear toward understanding their influence on American social, political, and economic life. How has Americans’ understanding of capitalism changed? How has historical context affected its reputation as a system for organizing economic life? How have alternatives to capitalism been envisioned or pursued? Debates over capitalism have arisen equally from moments of adversity and ascendancy in U.S. and global history, and this course will cover both. Readings will include Adam Smith, Karl Marx, Andrew Carnegie, Emma Goldman, Lewis Corey, Milton Friedman, and David Harvey.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1804 Impressionism and the Modern City (4 Credits)***Typically offered occasionally*

By breaking with all traditional standards by which great painting was judged – naturalistic representation, historically distant subject matter, and narrative content – Impressionism defined modernism in art. It is no coincidence that Manet, Degas, Monet, Renoir, Cassatt, Morisot, and their followers were based in Paris, a key center of modernization in western culture. Indeed, Paris itself was their primary subject. This course considers how the profound economic and political changes of the later 19th century did, and did not, appear in such characteristic Impressionist themes as leisure, labor, commerce, class, transportation, entertainment, poverty, family, and sex. We will seek to trace the ways that social forces like industrial capitalism and the rise of the bourgeoisie were manifested in the pictorial form of Impressionist painting and the physical form of Haussmann’s Paris. Our guiding text will be T.J. Clark’s groundbreaking study *The Painting of Modern Life*; in addition to art historical readings, we will draw on fiction (Balzac, Zola) and critical sources both historical (Marx, Baudelaire, Benjamin) and contemporary (Marshall Berman, Susan Buck-Morss, David Harvey).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1805 The Coen Brothers: Failure and the American Dream (4 Credits)*Typically offered occasionally*

One of the most powerful myths in American society is "the American Dream," which promises that opportunity is available to all, and that material success and happiness will come through individual effort. This dream deeply informs our psychic and political lives. In most cases American popular culture reproduces and even magnifies this myth rather than subject it to criticism. Economic downturns, lost wars, and social stagnation are rarely acknowledged in popular American cinema (without some redemptive factor), and abject failure is a surprisingly rare subject. Yet the Coen Brothers—two of the most critically acclaimed contemporary American filmmakers—have made failure their primary subject. Their work abounds with losers, lost hopes, and broken dreams. They challenge and rework established film genres—the western, crime caper, film noir, musical, and even art house film—as they disturb the ideology that drives these narrative forms. In this class we will examine how the genres of American film are structured by the American Dream, and how the Coens criticize its promise of prosperity, upward mobility, recognition, and fulfillment. In addition, we will explore how artists, social scientists, activists, and journalists have sought to portray an alternative (bleaker) view of American life. Readings will include sociological texts, cultural criticism—such as Jack Halberstam's *Queer Art of Failure*, as well as readings in cinema studies.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1806 Science, Race and Colonialism in Comparative Perspective (4 Credits)***Typically offered occasionally*

This course examines the history of the concept of race as it relates to the development of both European colonialism and modern biological science. We will examine how and why popular notions and systematic theories of racial difference took shape and changed over time and how those ideas were put to use or expressed in various colonial contexts. The approach of the course is comparative, with a focus on Britain, France, Germany, and the United States, and the material is divided into three sections. In the first section, we will look at early European encounters with human difference in the New World, Asia, and Africa and trace how colonial exploration and exchange helped lay the foundations for race science. The second section considers the development of scientific racism from the appearance of Darwin's theory of evolution to World War II and the Holocaust. The final section examines postwar reappraisals of the race concept and the process of decolonization, as well as a series of unresolved questions about the meanings of race in our contemporary global culture. Primary readings in the course include Andrew Curran's *Anatomy of Blackness* and Stephen Jay Gould's *The Mismeasure of Man*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1807 Dystopian Fictions (4 Credits)***Typically offered occasionally*

Science fiction is centrally concerned with the question, "How could things be different?" Often, it has answered that question by imagining that things are much worse. And sometimes, it has imagined that things are much better. This is a course about dystopian and utopian science fiction, focusing primarily on novels and short fiction; our readings may include George Orwell's 1984, Margaret Atwood's *The Handmaid's Tale*, Rokeya Sakhawat Hossain's "Sultana's Dream," Octavia Butler's *Parable of the Sower*, and Ursula Le Guin's *The Dispossessed*. What constitutes dystopia within these texts? How do they envision utopia? How do forms of injustice present in today's world—such as those involving race and gender—shape these visions of alternate societies? How do those societies relate to the world in which the author was writing, or to our contemporary moment? What responses do dystopian fictions solicit from their readers? Our discussion of these and other questions will be informed by readings that provide historical, critical, and theoretical contexts. Work for the course will likely include short response papers, a class blogging assignment, leading discussion, and two formal papers, the second of which will give students the opportunity to investigate a work of dystopian or utopian fiction of their choosing.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1808 The World According to Opera (4 Credits)***Typically offered occasionally*

"No good opera plot can be sensible," explained W.H. Auden, "for people do not sing when they are feeling sensible." This class is about the demonstrative, durational art of opera, and thus about the staging and voicing of unruly passions. An art form where music, language, drama, and design converge, opera unfurls a world where eros, madness, violent demise and the will to power are not only permitted but privileged. This course offers an introduction to four centuries of operatic history through close study of nine key works by Monteverdi, Purcell, Mozart, Wagner, Verdi, Bizet, Puccini, and Adams. Some themes we explore along the way include nationalism; fandom; race/ethnicity and gender/sexuality in plot and in casting; historically informed performance; opera's relationship to other artistic mediums; and philosophical considerations of the singing voice. Assignments include short reading/viewing response essays, a midterm essay, and a final project based on an opera of your choosing. Weekly screenings are mandatory and count toward class attendance.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1809 Achilles' Shield: Mapping the Ancient Cosmos (4 Credits)*Typically offered occasionally*

In Book 18 of the Iliad, Homer describes the shield made for the hero Achilles. On the shield, the god Hephaestus represented the whole earth, the sun and moon, the constellations, the Ocean that encircles the world, the cities of men, and their farms, festivals, and wars. Achilles' shield introduces questions about the ways in which the world and the cosmos were understood in the ancient world and the contexts that produced these understandings. How did different ancient sources represent the world and the relationship of the world to the heavenly bodies? What were the organizational principles and goals that governed these representations? As scientific knowledge expands, how do popular conceptions of the world adapt to this new information? And in the absence of maps, which have largely not survived from antiquity, how might other kinds of visual and textual evidence reveal how people thought about geographical relationships, as well as related relationships between centers and frontiers, peoples familiar and foreign, and the earth and heavens? This course investigates ancient scientific and mathematical theories on the extent and shape of the world alongside other kinds of representations—poetic, political, religious, material, and visual. Primary sources may include: Homer Iliad, Alcman, Plato Timaeus, Aristotle De Caelo, Herodotus, Hanno's Periplus, Ptolemy, Strabo, Pomponius Mela, Copernicus, Giordano Bruno, Galileo.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1810 Art and Politics in the City: New York and Buenos Aires (4 Credits)***Typically offered occasionally*

Using advanced video-conferencing in both cities, this course brings together students in New York and Buenos Aires to examine how urban arts and politics intersect in the Americas: How are art and politics understood and expressed differently and similarly in these two American metropolises and why? How do shared aesthetic features of public art in the city reflect the global circulation of urban creative modes? What do we learn about local politics from looking at the art and writing on a city's public spaces? Teams of students in both cities will conduct field work in key neighborhoods - among them Colegiales and San Telmo in Buenos Aires, and Chinatown and Bushwick in New York - to build upon an archive of murals, graffiti, performances, and installations begun in the spring of 2015 by students in this course. Then, drawing from readings in history, art criticism, and urban studies, as well as from census and electoral data and using GIS technology, we will analyze how social and political processes like gentrification, inequality, and planning generate and reflect creative political expression as captured in our database, culminating in transnational, collaborative projects that explore what the art and writing of city streets reveals about urban life in 21st century America.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1811 Desperate Housewives of the 19th-Century Novel (4 Credits)***Typically offered occasionally*

From Jeffrey Eugenides's novel *The Marriage Plot* to TV's "Desperate Housewives" and "Real Housewives" series, our contemporary culture explores what happens after "happily ever after." Some of the great novels of the mid-to-late 19th century also examine the dilemmas of wives during a period when every aspect of "The Woman Question," including divorce and child custody laws, was debated. In this course we explore controversial novels in which female characters struggle with lives largely limited by the cultural stereotypes of the Angel in the House and the emerging New Woman. Readings include Gustave Flaubert's *Madame Bovary* (1856), Kate Chopin's *The Awakening* (1899), and George Gissing's *The Odd Women* (1893). We contextualize each with readings on history and society in the French, American, and English settings. We also read about the post-publication history of these works, including Flaubert's trial for obscenity, Chopin's supposedly abandoning novel-writing because of the controversy over her work, and Gissing's own two disastrous marriages. Other readings include selections from J.S. Mill's *The Subjection of Women* and from the theory of Veblen and Foucault. We will end with an "update"—Tayari Jones's *An American Marriage* (2018).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1812 Reading and Thinking about David Foster Wallace's Infinite Jest (2 Credits)***Typically offered occasionally*

"If words are all we have as world and god," David Foster Wallace wrote, "we must treat them with care and rigor: we must worship." A new generation of readers seems to have taken Wallace's advice and his 1996 novel *Infinite Jest* is arguably the most talked about and influential American novel of the 21st century. Described as "hysterical realism," "post-ironic literature," the "grunge American novel," the "definitive hipster novel," "new sincerity," and also as an "awful novel" showing "no discernable talent," the book explores themes of depression, addiction, family, advertising, film theory, media studies, drugs, and tennis. But the book is more than the sum of these themes and is often described as anticipating coming cultural changes or even as preparing readers for these changes. This course will focus on reading the entirety of the novel and thinking about ways in which it interacts with contemporary culture, media, and technology. Course requirements include reading the entire 1079 pages (including footnotes), discussion, regular blog posts, and two short analytical papers or projects. We will also briefly look at writing about the novel in critical and popular works and in online forums. Both first time and return readers are welcome to the class.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1813 Exhibitions: A History, A Theory, An Exploration (2 Credits)*Typically offered occasionally*

Exhibitions are spaces of knowledge, experience, and entertainment. This course studies the methods, functions, and conditions of exhibition practice, through visual and textual analysis as well as exhibition visits. Although the history of exhibitions and museums, from the 18th to 21st century, will provide a foundation for this course, special attention will be paid to the present. New York will be considered as a center of cultural experimentation where artists (including Latin American artists) share ideas in a global context. We will address the following questions: What are the major theoretical and practical issues at stake in different kinds of exhibitions, and how can we perceive their significance? What is the relationship between the curator and artist/s? What role does museum architecture play in creating a context for experiencing exhibitions? What are some productive interactions between exhibitions and contemporary thought? Finally, what is an exhibition? Readings will include essays by curators, writers, and critics.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1814 Darwin's Origin of Species (2 Credits)***Typically offered occasionally*

Charles Darwin's Origin of Species is clearly one of the most influential scientific texts ever published. It is also one of the most accessible to the general reader. Everyone has an inkling of what Darwin's theory is about, but few people have read more than a few selected chapters of the Origin, if that. In this course we will read the first (1859) edition in its entirety, at the pace of two chapters per week. The Origin of Species draws upon a wealth of Darwin's own experiences and research, as well as that of many others, and is both a snapshot of the state of the life and earth sciences in the mid-nineteenth century and a window into the workings of a keen, logical, and perceptive mind. A willingness to dig into the details is a more important prerequisite for the class than a familiarity with the sciences. The background and context of Darwin's examples, concepts, and arguments will be supplied as needed through brief lectures, slides, and supplementary readings.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1815 Malthus and His Legacy (2 Credits)***Typically offered occasionally*

This course will focus on a close reading of Thomas Robert Malthus's Essay on the Principle of Population and an examination of some of the reactions to and implications of this work in the nineteenth and twentieth centuries. Ironically, today, if people read Malthus at all, they read the short first edition, whereas in the nineteenth century most of those who were influenced positively or negatively by Malthus, including, among others, Charles Darwin, Karl Marx, Harriet Martineau, and John Stuart Mill, read the second edition, or later editions based on the second. We will read both editions and focus on the second, which exerted the most influence on subsequent social and political thought, economics, and biology. Those not familiar with this work may be surprised to find that Malthus framed his arguments within the tradition of natural theology and that, contrary to the popular understanding, he did not predict environmental disaster due to human overpopulation. What he did say, and how people have interpreted it, will be the subject of this course.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1816 Proximity and Protest in the 18th-Century Letter and its Afterlives (4 Credits)***Typically offered occasionally*

In this course we unearth the lost art of letter-writing and study epistolary form in interdisciplinary context, putting the epistolary novel, one of the most popular prose forms of the eighteenth century, in conversation with a range of primary documents (newspapers, pamphlets, travel letters) as well as works of philosophy and critical theoretical works. As we do so, we will ask how these letters let us unfold the problems of distance, intimacy, and exchange. Of particular interest to us will be how the epistolary form accounts for the scenes of its composition and represents the circumstances and space around the act of writing: In what ways does the epistolary novel (along with collections of letters of the period) imagine travel and contact with other cultures? What exactly is the "readerly" intimacy letters create, and how do these strategies portray and construct gender? How do these letters depict strangers, foreigners, and other "others," and how do they address or confront the public? We will think about how the letter reinforces or resists norms. Our readings will take us across Europe and the Atlantic world and, more locally, to the Wrightsman Galleries at the Metropolitan Museum of Art where we will consider the domestic spaces, objects, and material histories that inform some exemplars of this literary form. Finally, we will conclude our inquiry with a look at the epistolary form's 21st-century afterlife, and students can expect some creative projects along the way. Major texts may include: Montesquieu, Persian Letters (1721); Samuel Richardson, Pamela (1741); Jean-Jacques Rousseau, Julie, or The New Heloise (1761); Lady Mary Montagu, Turkish Embassy Letters (1763); Hannah Webster Foster, The Coquette; or, The History of Eliza Wharton (1797); and Leonora Sansay, Secret History: or, The Horrors of Santo Domingo (1808).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1817 Politics of Reform in America (4 Credits)***Typically offered occasionally*

This course examines reformers and reform movements advocating for social or legislative change in the United States, from the Progressive Era to the present day. In various areas of public debate – inequality, public morality, race relations, baseball, sexual practices, and educational policy, to name just a few – we will probe the relationship between reform efforts, forms of radicalism, and mainstream discourses. What role did reform movements play in transforming the United States? How should we define the limits to what "reform" has been able to achieve within the historical framework of American capitalism? Readings will include selections from Jacob Riis's How the Other Half Lives, Ida B. Wells-Barnett's journalism, Jennifer Fronc's New York Undercover, Ira Katznelson's Fear Itself, as well as other primary and secondary sources.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1818 Mindfulness and Mysticism (4 Credits)*Typically offered occasionally*

Practices of meditation and contemplation have emerged as “mindfulness based interventions” (MBI) in medicine, psychotherapy, education, and popular culture. This class will explore some of the core practices of MBI as well as some of the larger philosophical, historical, political, poetic, and religious aspects of mindfulness. We will also consider how mindfulness practices compare with writings on spiritual, even mystical, states of consciousness. Theorists, poets, and practitioners we study include Thich Nhat Hahn, bell hooks, Jon Kabat-Zinn, Meister Eckhart, Hui Neng, Alice Walker, William James, Rev. Angel Kyodo Williams, Michael Pollan, Bret Davis, and Zenju Earthlyn Manuel, Ryokan, Basho, Wallace Stevens, Elizabeth Bishop, Richard Wright, and Sonia Sanchez.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1819 What is Post-structuralism? (4 Credits)***Typically offered occasionally*

Like so many terms using the “post-” prefix, post-structuralism is hard to define: do we mean to indicate an aftermath, a continuity, a break, a repetition? In this course, we’ll investigate some of the thinkers associated with post-structuralism and discover, perhaps, that all of these designators apply. Post-structuralism emerged in the late 1960s and early 1970s and is associated with writers as diverse and complicated as Jacques Derrida, Michel Foucault, Gilles Deleuze and Felix Guattari, and Julia Kristeva. We might say that post-structuralism is what happens when structuralist thought collides with aspects of the “Continental” tradition in philosophy. If the central claim of structuralism is that all systems of meaning are structured along the lines of language, post-structuralist thought interrogates that claim. But rather than rejecting it outright, post-structuralist thinkers attend to the ways in which systems of meaning tend to instability, contingency, opening up gaps and silences, leaving echoes and traces. In the first part of this course, we’ll focus on some of the nineteenth- and twentieth-century philosophers who influenced the post-structuralist turn: Nietzsche, Freud, Heidegger, Blanchot. In the second part of the course, we’ll read some works of major post-structuralist thinkers. Finally, in the third part of the course, we’ll spend some time looking at the impact of this general tendency in thought and the way in which it has influenced contemporary writers in political theory, gender studies and media studies.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1820 The Faces of Landscape (4 Credits)***Typically offered occasionally*

Landscapes are views of the world: sites seen as well as ways of seeing and knowing. Representations of landscape invite us to perceive the world while instructing us how to conceive it. Drawing on poetry and prose, narrative and philosophy, painting, photography, and film, this course will explore landscapes as symbolic sites that are also physical places, windows on reality that mirror our subjectivity. Our focus will be on the Romantic landscape and its transformation by and into the modern city. The Romantic self reads the face of nature as an ambivalent text, by turns beautiful and sublime, vivifying and deathly, familiar and strange. Romantic “spots of time,” local reservoirs of psychic meanings, register the growth of the mind as well as the passage of history, reflecting and resisting the ruinous progress of industrialization and commodification that overwrites the Book of Nature with a new system of inorganic signs. The modern city both negates the Romantic landscape and recovers it in the second nature of streets, façades, and crowds. Turning to the cityscape, we will examine its hiding places for modern fugitives from modernity and their melancholy pursuers. We will theorize landscapes from psychoanalytic, Marxist, and phenomenological points of view and, in turn, consider the role of landscape in these theoretical writings. Texts may include Romantic prose and poetry by Burke, Wordsworth, and Mary Shelley; modern and postmodern writing by Baudelaire, Stein, Woolf, Césaire, and Borges; cultural and aesthetic theory by Freud, Heidegger, Benjamin, Adorno, Smithson, Jackson, Cosgrove, Rose, and Taussig.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1821 Democracy and Difference (4 Credits)***Typically offered occasionally*

This seminar focuses on what political theorists call “democratic theory,” which addresses the defining institutions, cultural meaning, inherent difficulties, and contemporary crisis of specifically “democratic” forms of political life. We begin by reviewing classical and contemporary formulations of what democracy is, for what can be called liberal, deliberative, communitarian, and agonistic approaches entail very definitions of democracy, contrasting senses of its dangers and possibilities, as well as divergent visions of citizenship and public life, political culture and modernity. Then we consider these approaches in relation to the issue of difference: how do they explain and address the persistence of racialized and gendered forms of inequality in regimes committed to formal and legal equality? Why are formally democratic societies typically characterized by intense struggle over issues of identity and difference, not only race, gender, and sexuality, but also immigration? Our seminar concludes by exploring the relation between democratic regimes and empire, state violence, and national security: how does “democracy” become the name for a regime engaged in permanent war, torture, surveillance of citizens, and suspension of civil liberties?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1822 The Politics of Work (4 Credits)*Typically offered occasionally*

Work—especially wage labor—has come to be assumed as a necessary and unavoidable orientation of modern adult life. Even more, we assume that work is intrinsic to our sense of identity and self-worth. Attached to modern understandings of work are implicit values and morals, specifically the work ethic that frames work as individualistic, merit-based, and belonging to the private sphere. However, recent political critiques have begun to (re) question the ways in which labor and spaces of work constitute (or exclude) us as social and political subjects. In this seminar we will consider work as not only connected and buttressed by the political sphere but as itself political. Our aim will be to examine the unquestioned values that inhere in our understanding of work as well the ways in which the organization of modern forms of work constitute us and organize us as political subjects. In doing so we will consider how labor relations produce and reproduce us as embodied and affective subjects that sustain or exclude different classes, genders, races and ages. We will begin by first examining classical understandings and critiques of the organization of work in the writings of John Locke, Adam Smith, Marx, and Max Weber. We will then turn to contemporary critiques of work including those that point to postwork imaginaries. What would it look and feel like to live in a postwork society? How would we reorganize our time? What creative projects might ensue? What conditions (a basic universal income?) would make such a society possible? Readings for this section of the course may include: Arendt, Foucault, Baudrillard, Barbara Ehrenreich, Aronowitz, Negri, Bloch, Martin Luther King, Jr., and Kathi Weeks.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1823 In With The Old, Out With The New: Debates on "Tradition" in Western Music (4 Credits)***Typically offered occasionally*

Contests between stalwart custodians of "tradition" and rebels searching for new, untested modes of expression pervade Western music history. This course surveys some of the most contentious debates on music's past, present, and future waged between music theorists, critics, artists, and audiences, spanning the last five hundred years. Our focus is on the seemingly inevitable tension between what music is, what it should be, and what it can be. Starting with the Greek philosophers of antiquity, we explore debates on the music of Claudio Monteverdi, Ludwig van Beethoven, Richard Wagner, Duke Ellington, Charlie Parker, Carmen Miranda, John Cage, Bob Dylan, and The Slits. We also examine the backlash against and subsequent defense of styles like jazz, rock and roll, punk rock, rap, and 2000s pop. Our goal is to better understand how culture is "made" precisely during these moments of charged debate, where a particular music's perceived merits or transgressions serve as the pretext for larger often controversial ideological issues. Art in this sense—and music in particular—becomes a platform by which to observe how competing aesthetic value systems reveal deep social and cultural rifts. Each unit within this course has two parts. First, we scrutinize and discuss primary sources related to the debate: letters, scores, newspaper and magazine articles, journal entries, singles, albums, and films. Secondly, we read and discuss secondary sources by scholars, critics, and investigative journalists for context, using this new information as a way to think critically about the primary sources and our own aesthetic judgments. What we will see is that debating music in terms of what's "good" and "bad," classical and avant-garde, edifying and dangerous, traditional and innovative, is, in the Western world, a long-standing tradition in its own right.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1824 Coming Home: Identity and Place (4 Credits)***Typically offered occasionally*

Historian Eric Hobsbawm famously refers to the twentieth century as "the age of extremes," an era of violence marked especially by "the destruction of the past." In response to this perceived break with history, contemporary narratives seek to recover lost pasts, frequently employing tropes of homecoming and return in order to bridge temporal as well as geographical gaps between past and present. Stories of "coming home" document the urgency with which our culture attempts to remember the past in the aftermath of trauma and invests specific places, or "sites of memory," with the power of recall. This course investigates the linkages between identity and place as they are imagined in the aftermath of war and other historical trauma, from film, literature, and theory to practices including reparations and genealogy. Texts may include foundational readings in trauma theory and memory studies as well as selections from Louise Erdrich, Tim O'Brien, Toni Morrison, Jonathan Safran Foer, and James Young, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1825 Human Rights: Local and Global (4 Credits)***Typically offered occasionally*

The term 'International Human Rights' invokes the notion of universalism as background presupposition, as practice and as promise. Yet human rights means something very different in different political contexts. How does the tension between supranational definitions of human rights and the situated knowledges of particular contexts get articulated? What are the harmonies and disharmonies between global and local practice? How do different locals relate to each other? How are questions of empire implicated in the human rights field? This course approaches these questions by looking at how human rights is invoked and negotiated in the United States and Sri Lanka in areas such as prison conditions and media freedom. This is a ten week course that combines classroom study of the human rights field with site visits to human rights organizations in both countries. First in the US and then in Sri Lanka, students will talk with experts in the field, visit with key national and international organizations, and explore how human rights mechanisms negotiate the 'glocal' space. The Sri Lankan component of the course will entail travel to the country over spring break. That week will include shared classroom learning with students from University of Colombo in the morning and site visits in the afternoon. We will read authors such as Sally Merry, David Kennedy, Makau Mutua, Radhika Coomaraswamy and Deepika Udagama as well as country reports by the UN and other organizations regarding the human rights issues in the USA and Sri Lanka.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1826 (Dis)Placed Urban Histories (4 Credits)*Typically offered occasionally*

Neighborhood change comes in many varieties. Mid-twentieth century urban renewal in U.S. cities brought bulldozers and tower-in-the-park housing developments to dozens of poor neighborhoods considered ripe for revision. Early-twenty-first century gentrification, meanwhile, has brought high-end commerce and affluence to areas once occupied by low-income and working class communities. In the Melrose section of the South Bronx, a series of changes have influenced the streetscapes and lives of residents. Rampant arson in the 1970s and 1980s destroyed acres of the neighborhood, for example, while migrants from Puerto Rico and immigrants from the Dominican Republic, West Africa, and Bangladesh, among others, settled in the remaining homes of Melrose to build new lives in a new city. Most recently, federal dollars have been earmarked for Melrose's reconstruction and redevelopment. This course, offered in partnership with the Bronx-based community empowerment organization WHEDCo, invites students to become activist historians whose objective is to identify, map, and collaboratively interpret the key themes and places that have historical, social, and cultural meaning to Melrose residents. Students will conduct archival and secondary research; meet with activists and residents who are working to protect the interests of the current community of Melrose; and produce collaborative, mini-exhibits with residents and business owners that designate places of significance to the neighborhood. The course will culminate in a digital and physical map of these sites that will encourage residents and visitors alike to discover the rich history of the neighborhood and the indomitable resilience of its people. Readings may include Evelyn Gonzalez's *The Bronx: A History*, Mark Naison and Bob Gumbs's *Before the Fires: An Oral History of African American Life in the Bronx from the 1930s to the 1960s*, and Tom Angotti's *New York For Sale: Community Planning Meets Global Real Estate*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1827 Justice, Tragedy and Philosophy: Politics in Ancient Greece (4 Credits)***Typically offered occasionally*

This course is an introduction to the tragedy and philosophy of ancient Athens. We are especially interested in exploring concepts of guilt, justice, and the good, as these are developed in diverging ways by tragedians and philosophers. What role does free will play in politics? What does the invention of philosophy tell us about changing attitudes toward politics? Can justice be decided by a political body or must humans conform to an eternal standard? What is the correct way to educate the young? Is the good attainable and what is its relationship to happiness and pleasure? Is democracy possible or must we be ruled by the virtuous and the wise? What place does divinity and revelation have in politics? Does philosophy have a unique vantage point to discuss political questions? Is the emphasis in tragedy on imperfect knowledge a legitimate political concern? These issues will be considered by reading the following works: Aeschylus' *Oresteia*, Sophocles' *Three Theban Plays*, Aristotle's *Nicomachean Ethics*, and Plato's *Republic*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1828 Comparative Melancholies (4 Credits)***Typically offered occasionally*

Twentieth- and twenty-first-century thinkers looked back to the seventeenth and eighteenth centuries as they theorized the black dog dogging modernity: melancholy. Our course will return to these earlier texts, putting early modern, Enlightenment, and Romantic literatures in conversation with modern and post-modern psychoanalytic, philosophical, and political-theoretical works. Our course will be both formal and historical. We will ask how our primary texts understand (and create) structures of melancholy and how these texts communicate the losses we cannot avow. And we'll also examine how varying forms of melancholy have shaped our subjectivities and societies as we study a history of melancholy coinciding with and subtending modernity's origins – a history that includes the emergence of the modern nation-state, of the colony, and of capital. Our seventeenth- and eighteenth-century texts will include: Shakespeare, *Hamlet*; Burton, *The Anatomy of Melancholy* (selections); Defoe, *Robinson Crusoe*; Charles Brockden Brown, *Wieland*; Claire de Dufort Duras, *Ourika*; Goethe, *The Sorrows of Young Werther*; and poems by Coleridge, Blair, Young, Keats, and others. Among our modern readings will be works by Freud, Lacan, Benjamin, Butler, Fanon, Brown, Klein, Kristeva, and others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1829 The Story of/in Psychoanalysis (4 Credits)***Typically offered occasionally*

We spend our lives telling stories, listening to other people's stories, trying desperately to remember a story, wishing we could forget a story, tell a different story. Joan Didion famously begins *The White Album*: "We tell ourselves stories in order to live... We live entirely...by the imposition of a narrative line upon disparate images..." But the process of trying to order our lives also has consequences. This course will be an inquiry into one particular type of story: the psychoanalytic story. Of what does this story consist? What role does the unconscious play in storytelling through dreams, distortion, and displacement? What role do dreams play in the stories that we live each day? What role does the analyst's story play in the tales the patient comes to tell and understand as her own? These are some of the questions we will discuss throughout the semester as we attempt to find ways to talk about the phenomenology of stories that take place both consciously and unconsciously. Our primary texts will be theoretical readings in psychoanalytic theory, primary case material, and stories from psychoanalysts who write about their own internal processes. Readings may include selections from Sigmund Freud, Christopher Bollas, Janet Malcolm, Stephen Grosz, Thomas Ogden, and others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1830 Arab Cinema(s) (4 Credits)*Typically offered occasionally*

The Arab world is a vast region encompassing vibrant societies and dynamic cultures, but its geopolitical importance and a resilient Orientalism often reduce it to Hollywoodish stereotypes and misrepresentations. One way of transcending these misrepresentations is to ask: How do Arab filmmakers represent their own reality cinematically? This course introduces students to contemporary Arab cinema. We will begin by briefly examining the introduction of the medium in colonial times and trace its development both as an industry as well as an art form through the national era all the way to the neoliberal present. We will view and critically examine a number of selected films that represent the diversity of the region, but also the shared concerns and common sociopolitical struggles and challenges facing its societies. We will focus on key moments, both aesthetically and politically, and will explore how filmmakers negotiate and represent the following: anti-colonialism and liberation, nationalism and national identity, gender and sexuality, communal strife and civil wars, class struggle and social justice, globalization and neoliberalism, and the recent revolts. Texts will include Said's "Orientalism," Shafik's "Arab Cinema," Khatib's "Filming the Modern Middle East." Films will include Chahine's "Alexandria Why?" Abu As`ad's "Paradise Now" and Tlatli's "Silence of the Palace."

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1831 Enlightenment Subjects and Subjections (4 Credits)***Typically offered occasionally*

This semester, we will read broadly in literary, philosophical, and political works of the Enlightenment and more recent critical-theoretical texts as we ask how authors of the period understood the construction of the subject (or self) and the powers that shape that subject. We will focus on works that unsettle the neutrality of the categories of "man" or "citizen" and allow us to consider the exclusions central to their constitution: foreigner, servant, woman, slave, the poor. Alongside twentieth- and twenty-first-century critical theoretical texts, we will read Abigail Bailey's memoir of domestic violence, Pierre Marivaux's play in which servants seize their masters' roles (briefly), Mary Wollstonecraft's Vindication of the Rights of Woman, debates about the period's "poor laws," and the anonymously authored Woman of Colour, among other texts.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1832 Genetics and Society (2 Credits)***Typically offered occasionally*

This seven-week course focuses on the recent developments in genetics and how they shape, and conversely are shaped by, society. Topics include three of the most important social aspects of genomic research over the past thirty years: genetic privacy, race and genomics, and the effects on gene patenting on research. Who has access to your genetic information? Can your genetic information be sold to big pharma if your name is removed from the sample? How has the patenting of human genes reshaped the conduct of scientific research? How are molecular biology and pharmaceutical and biotech firms simultaneously challenging and reifying notions of race in the age of biocapitalism? Can one's race be identified at the level of the gene? If so, what are the socio-cultural implications? Indeed, if not, what are the consequences? This course aims at drawing attention to the ethical, legal, and social issues generated by molecular biology from the 1980s to the present. Readings will include works from historians of science Davis, Kevles and Jackson, sociologists and anthropologists of medicine, Duster, Fullwiley, Morning, Epstein, and the science reporter Wade.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1833 Music and Science (2 Credits)***Typically offered occasionally*

Music and science seem to be two different disciplines, a classic example of C. P. Snow's two cultures. Upon closer inspection, however, the two have historically enjoyed a very close and mutually fruitful interaction. This course is dedicated to unearthing the intricate and historically contingent relationships between the two fields from the eighteenth century to the present. Given such a rich history, we shall limit ourselves to an analysis based on material culture. Specifically, we shall focus on how physicists and engineers provided musicians with new forms of aesthetic expression, such as the ability to increase in volume without increasing in pitch, or the use of electricity to generate sounds and tones never heard before. We shall also consider how music provided scientists and engineers with experimental resources to test natural phenomena, such as the testing of adiabatic phenomena and work relevant to the creation of the theory of thermodynamics. Texts include those of Pesic, Voskuhl, Jackson, and Pinch and Trocco.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1834 Wisdom for Life: Cultivating Self, Philosophy, and Society (4 Credits)***Typically offered occasionally*

We live in a time of tremendous challenges: climate change, inequality, financial hardship, conflict, risk, rising mental illness and life style disease, and declining happiness and well being. These challenges signal the need for social and political change, but increasingly they also signal the need for personal and interpersonal change. Echoing a range of contemporary thinkers, cultural and environmental historian Thomas Berry has called the task of bringing the personal and political together the "Great Work." This is the task of giving shape and meaning to our lives by relating personal stories to larger metanarratives of nature and culture. This course explores this idea. What does it mean to see today's overarching challenges as opportunity for creatively reimagining ourselves and the stories we tell about ourselves? What kinds of guidance could we get from philosophical, religious, and aesthetic traditions to develop visions for human life in harmony with itself and with nature? And, perhaps most important, how might we develop personal and political strategies for putting these visions into practice for ourselves and our community?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1835 The Poetics and Politics of Mourning (4 Credits)***Typically offered occasionally*

If "the past is never dead," as Faulkner wrote, how does it continue to live on? How do its ghosts continue to haunt the political present? Can these ghosts be exorcised or does one have to learn to live with them? These questions become especially urgent and consequential in the aftermath of war and catastrophe, as writers and artists confront the legacy of violence and try to memorialize annihilated bodies and spaces. The aesthetic modes they choose to address both the dead and the living and the ways in which they narrate the past have political consequences for the future. We will explore and try to answer these questions by reading a selection of texts (fiction, poetry, film, and visual art) as sites and acts of mourning. We will read and view works from and about Armenia, South Africa, Palestine, Iraq, Lebanon, and the US. Readings will include Benjamin, Boulus, Butler, Darwish, Derrida, Freud, Khoury, Morrison, and Youssef.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1836 Fashion, Politics and Justice (4 Credits)*Typically offered occasionally*

This course offers an overview of the political economy of the 21st century fashion industry. Focusing on specific transnational supply chains, we follow the globalized production and consumption of garments and brands, and examine closely the debates about gender, race and globalization, economic and social development, labor standards, sustainability and activism. Some of the questions we will explore include: How do we account for the globalization of the garment industry? How do we historically understand the inequities of today's global "fast fashion" industry both in the global South and in the North? Do alternatives such as ethical fashion initiatives by designers, programs for corporate social responsibility and campaigns of consumer activism offer meaningful interventions? What role do workers in the fashion industry—from garment workers to retail workers, to models—play in shaping discussions about a more just and sustainable future for fashion? We draw from interdisciplinary scholarship ranging from anthropology and sociology to media studies and race and ethnic studies. Readings for this course may include: Sarah Banet-Weiser's *Commodity Activism*; Andrew Brooks *Clothing Poverty: The Hidden World of Fast Fashion and Second Hand Clothes*; Jane Collins *Threads: Gender, Labor Power in the Global Apparel Industry*; Jill Esbenshade's *Monitoring Sweatshops: Workers, Consumers, and the Global Apparel Industry*; Tanisha C. Ford's *Liberated Threads: Black Women, Style and the Global Politics of Soul*; Naila Kabear's *The Power to Choose*; Heijin Lee's *Fashion and Beauty in the Time of Asia*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1837 How Art Works (4 Credits)***Typically offered occasionally*

It's commonplace to say that art "moves" us. But what does that really mean and how, exactly, does this happen? For millennia the effect/affect of art has been theorized, debated, and worried over. This class takes as its core the question "How does art work?", and looks at the ways in which various philosophic, religious, educational, political, and scientific texts, from antiquity to the present, have attempted to answer this question. Exploration of this larger question depends on others: What are the ancient philosophers' hopes and fears regarding art's affective abilities? What is at stake in the debate over Biblical iconoclasm and the defense of religious art? How do theorists talk about the ineffable sublime, or categorize aesthetic judgment? How does the avant-garde frame its intersection with the political? How might art "work" in the process of decolonization? How can art educate and persuade? What does neuroscience suggest about art's impact on our brains? Finally, does art, as the poet Auden once pondered, make nothing happen? Through readings, in class discussions, presentations, and writing individual research papers, students will tackle our major question from a variety of disciplinary and historical perspectives. Through this broad survey, *How Art Works* will be approached as an open question: our goal is not to arrive at a definitive destination, but instead to explore the terrain.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1838 Narrating Seduction: The Tale of Genji (4 Credits)***Typically offered occasionally*

Written in the eleventh century by a noble lady of the Japanese court, the *Tale of Genji* has been called the world's first novel, and even the world's first psychological novel. But can we really use the terms "novel" and "psychological" to describe the narrative? In this course we will carefully and closely read *The Tale of Genji* alongside selected secondary sources to focus our attention on such topics as: narration, visibility, sexual politics, relation to reality, poetics, and aesthetics in the text.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1839 Freud (4 Credits)***Typically offered occasionally*

This course aims to give students an in-depth understanding of the fundamental concepts and theories of Sigmund Freud, the so-called "Father of Psychoanalysis." We will read closely a wide range of Freud's writings, from the earliest incarnations of Freudian psychoanalysis to Freud's final formulations of his views. Concepts and theories that we will examine include those of the unconscious, the instincts or drives, infantile sexuality, the "talking cure," transference, dream interpretation, and more. Our sights will also be set both on the ways in which psychoanalytic thought has, from its very beginnings, been in fruitful dialogue with the humanities, specifically literature, philosophy, and the arts, and on its development as a clinical practice. Texts may include: *Studies on Hysteria*, *The Interpretation of Dreams*, *Three Essays on the Theory of Sexuality*, *Papers on Technique*, *Metapsychological Papers*, *Beyond the Pleasure Principle*, *The Ego and the Id*, and a selection of his shorter writings.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1840 Reading Closely, Reading Historically (4 Credits)***Typically offered occasionally*

What does it mean to read closely? How does a work of literature change as you learn more about its historical context or the history of its own production? This is a class on reading and perspective meant to cultivate our skills as students of literature or other kinds of texts. In the first half of the semester, we will approach lyric poems, short stories and novels (Woolf's *Mrs. Dalloway*, Shelley's *Frankenstein*, and the *Arabian Nights*), as worlds unto themselves, taking seriously the texts' internal logic while probing their peculiarities, ambiguities, and paradoxes. We will attend to how poetry fuses intellectual, emotional and aesthetic concerns while developing a shared vocabulary in order to better understand and describe the ways poets utilize wordplay, figurative expression (such as metaphor, synesthesia, and synecdoche), and sonic devices (like rhyme and rhythm) as they transform ordinary language into art. For fiction, we will consider how stories are narrated, their arrangement of time and space, their experiments with point of view, and the ways in which they instantiate character. In the second half of the semester, our perspective will broaden as we look at two case studies. We will set Charlotte Brontë's 1847 novel *Jane Eyre* against the backdrop of nineteenth-century ideas about women's work, the cult of the home and domesticity, the early feminist movement, and roiling debates about the British empire, all issues which intersect Brontë's strange novel, which is at once a coming-of-age story, a spiritual memoir, and a Gothic romance. Similarly, we will explore how issues of race, diaspora, and urban life shape Langston Hughes's 1949 poetry volume *One-Way Ticket*. In the process, we will consider how literary forms themselves are marked by genre (a different kind of history) as they play with and against longstanding conventions.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1841 American Road Narratives (4 Credits)*Typically offered occasionally*

This seminar will explore the literary and historical significance of the road narrative in twentieth-century American literature and film. We will identify the defining features of the American road narrative and ask how stories of travel, especially automobile travel, have functioned as a forum for examining larger social and cultural issues. As we consider the possibilities and promises represented by travel in these stories, we will also interrogate how race, class, and gender affect the experience of being on the road. While the road might signify freedom and new opportunity for some, for others it is linked with desperation or homelessness. Throughout the course, we will think about the relationship between cultural texts and the historical periods during which they were produced. The ways that the automobile has shaped American cities, landscape, and daily life will be particularly important to us. Many of the texts in the seminar feature movement from East to West that evokes the conquest and settling of the U.S. West, a central component of the founding mythology of the United States. However, we will also contemplate different trajectories in the Americas that question the association between travel and conquest. Authors include Zora Neale Hurston, John Steinbeck, Vladimir Nabokov, Jack Kerouac, and Cormac McCarthy.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1842 Ancients vs. Moderns from Antiquity to the Modern Age (4 Credits)***Typically offered occasionally*

Ancients and moderns have participated in constant dialogue—sometimes friendly, and sometimes hostile—that still shapes the complexities of our own approaches to the past today. This relationship has been figured in the metaphor of the modern dwarf standing atop the shoulders of the ancient giant, and seeing further thanks to the giant's tall stature. This trope goes back to the Middle Ages, when medieval thinkers used it to express their relationship to the philosophers, poets, and historians of ancient Greece and Rome. While elegant, the phrase is decidedly ambiguous. Is the present better than the past? Or is the present only praiseworthy because of the past that preceded it? Could moderns ever be giants too? And what of conflicts, when moderns preferred to stand on their own two feet instead? As we will see, the story of "ancients vs. moderns" often proved counterintuitive. Moderns did not always advocate what we might regard as progress, nor did ancients always adopt outlooks that we might think traditional. This seminar traces approximately two millennia of conflict and compromise between so-called "ancients" and "moderns"—from ancient Greece to the world of revolutionary France and America. Students will explore competing constructions of antiquity and modernity through primary source readings from Cicero, Augustine, Peter Abelard, Petrarch, Erasmus, Bacon, Descartes, Gibbon and others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1843 Psychoanalysis Beyond Freud (4 Credits)***Typically offered occasionally*

This course will introduce students to some of the major developments in psychoanalysis that have taken place in Freud's wake. While stressing the broad interdisciplinary scope of psychoanalytic thought, we will also take seriously the insistence of Freud and others that what psychoanalysts know, they know from their clinical experience. Students in this course will become familiar with the concepts and theories of the main schools of post-Freudian psychoanalysis and with the extension of psychoanalytic theory from its origins in clinical psychotherapy into various nonclinical fields—in particular, the study of history and society—by way of a deepening knowledge of the narcissistic and psychotic structures of the mind. Topics include child analysis, object relations, sex and gender, feminism and psychoanalysis, Marxism and psychoanalysis, race/racism, and narcissism. Readings include works by Melanie Klein, Christopher Lasch, Juliet Mitchell, Wilhelm Reich, and D. W. Winnicott, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1844 Genre, Politics and Theory (4 Credits)***Typically offered occasionally*

Our inquiry in this course concerns the relationship between how (through style and genre) we speak and what we are saying. To pursue this relationship, we ask: What are the worldly and political implications when theorists write in the contrasting forms of—for example—dialogue, a treatise, a manifesto, or when literary artists write in the genres of tragedy or melodrama? How does literary form shape a depiction of the world and our relation to it? When political figures seek to authorize action, what differences follow from their form of address? If political actors seek radical political change, must they confirm or disturb our expectations of literary form? Our goal is not to make rules to distinguish genres, but, instead, to think through the kinds of self-reflection and action that different genres foster in audiences. In the first half of the course texts may include: Sophocles' Oedipus Tyrannos compared to Pericles' "Funeral Oration," Machiavelli's The Prince compared with Thomas More, Utopia; Marx, The Communist Manifesto compared to Nietzsche's "Thus Spake Zarathustra." The second half of the semester focuses on the American case by reading texts that perform jeremiadic rhetoric, the frontier myth, racial melodrama, populist rage, progressive narration, and apocalyptic endings.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1845 Intrepid Science: Heroism in the Production of Knowledge (2 Credits)**

This seminar examines the role of heroic character and ideologies of heroism in the production of modern scientific knowledge. Opening with an examination of John Muir as a stereotypical heroic knower of nature—one who goes into the "wilderness," endures suffering, becomes changed, and then carries home enlightenment—the course pursues the limits of this articulation of the hero in the history of knowing and speaking for the natural world. It probes the epistemic consequences of seeing heroism as a scientific virtue. Students are invited to ask: How do hero stories shape how we think about science and nature? Can heroes be non-male? Subaltern? Non-colonial? Non-human? What roles has heroism played in the history of science? The course borrows analytic tools from literary theory and the history of science. Students will engage with various forms of visual and material cultural including images, films, data sets, and museum displays.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1846 Anthropocene Narratives (4 Credits)*Typically offered occasionally*

What, when, and who is the Anthropocene? We are living in a dramatic period in which we are re-thinking how Nature and culture relate to one another. The geological metaphors, entangled histories, situated narratives, ecology, science studies, art, literature, science fiction, and bioinformatics that combine in Anthropocene conceptions both link and divide the Global North and South. In this course, we consider the historical background of the Anthropocene concept, why the debates over when it started are so vitriolic, and what it means in contrast to the many other '-ocenes' proposed (Capitalocene, Chthulucene, Plantationocene, Anglocene, etc...). Using books by Anna Tsing such as *The Mushroom at the End of the World* and *Arts of Living on a Damaged Planet, Facing Gaia* by Bruno Latour, and *Staying with the Trouble* by Donna Haraway as guideposts we will explore ways of envisioning the natural world and its intersection with human culture. In particular, we will frame our individual perceptions of water, energy, fossil fuels, and plastics in light of contemporary discourses. This class is partnered with the 'Art of the Anthropocene' course taught by Prof. Eugenia Kisin. We will combine cohorts for shared field trips and guest speakers and will work together to build toward an art-science exhibition that will be shown on Governors Island in the WetLab house in Fall 2022.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1847 Dangerous and Intermingled: An Intensive Introduction to Critical Research Practices (8 Credits)***Typically offered occasionally*

This course provides a foundation for critical, cross-cultural urban research methodologies, and challenges students to develop interdisciplinary, problem-focused analytic skills and insights by rethinking what we know about New York City. In the world of fundamentalists, intermingled New York has represented and still represents the epitome of danger and evil about the American experiment—the public mixture of classes, genders, races, sexualities, spiritualisms, and the devil-knows-what-else!#? As elite Protestants created a refined European-affected "high brow" culture, they also created myriad "others." This intensive course will examine the historical formation of both sides of this false yet formative binary by walking Manhattan (and Red Hook) to get a grounded understanding of the way spaces have been built, ignored, and rebuilt over time. Course materials will include: Sanderson's *Mannahatta* maps, Burn's documentary "New York – a documentary" (1999), Smith's *Decolonizing Methodologies* (2006), and a course reader. Intensive dialogue-driven seminar approach. Walking shoes and passion for NYC prerequisites!

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1848 Expertise and Democracy (4 Credits)***Typically offered occasionally*

One of the central questions facing activists and reformers is that of expertise. We live an increasingly complex world in which experts of all sorts are unavoidable. Many of central issues facing us - from climate change to global poverty and vaccinations - are problems that require expert knowledge to adjudicate. What role should experts play in a democracy? How can we productively articulate expertise and democracy? Using activism and social change as a backdrop, students will explore theoretical questions as well as practical attempts from the world of social justice to resolve these issues. We will explore the literature in both science studies and in democratic theory and will explore a range of case studies of attempts to "democratize expertise." Guest speakers will include activists from local organizations and former Gallatin students who have gone on to pursue activism. Readings will include a range of "classic" and more contemporary texts on the connection between expertise and democracy, including: Paulo Freire, Martin Luther King, Cornel West, Frances Moore Lappe, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1849 Black Lives Matter: Race, Media, and Popular Protest (4 Credits)***Typically offered occasionally*

The age of the Obama Presidency has been burdened by a number of highly publicized police cases involving the killings of unarmed black citizens at the hands of law enforcement and/or local vigilantes. In the wake of the deaths of Michael Brown, Sandra Bland, Eric Garner, Trayvon Martin, 7-year-old Aiyana Stanley-Jones, and others, the recent #BlackLivesMatter movement has emerged largely in response to histories of state sanctioned violence against black and brown bodies. This seminar links the #blacklivesmatter" movement to four broader phenomena: 1) the rise of the U.S. prison industrial complex and the increasing militarization of inner city communities, 2) the role of media in influencing national conversations about race and racism, 3) the state of racial justice activism in the purportedly "post-racial" Obama Presidency, and 4) the increasingly populist nature of decentralized protest movements in the U.S. We will debate and engage with a variety of topics, including the moral ethics of "looting" and riotous forms of protest; violent vs. nonviolent civil disobedience; the media myth of "black on black" crime; coalitional politics and the black feminist and LGBTQ underpinnings of the #blacklivesmatter movement; and comparisons between the blacklivesmatter movement and the U.S. civil rights movement. Our course will likely include in-person visits from any prominent activists in the movement such as Dr. Cornel West, #BlackLivesMatter co-founder Alicia Garza, mayoral candidate Deray McKesson, and members of the New York City chapter of Black Lives Matter.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1851 Politics of Protection and Global Governance (4 Credits)*Typically offered occasionally*

The course explores new modes of global governance linked to the emergence of an international politics of protection in various forms. This burgeoning and multivalent political form is said to have colonized contemporary international political debates, and is rooted in the conviction that the international community has an ethical responsibility to protect those most in need, especially victims of political violence, poverty, health epidemics and natural disasters. The politics of protection is intimately bound up with contemporary humanitarianism, and at times is used to justify military intervention in cases of flagrant breaches of human rights norms. But what forms of power might this politics give rise to, authorize, delimit, and preclude? To what extent does the politics of protection signal an incarnation of empire? In what ways might it open up new possibilities for democracy? The course sets out to question whether and when political interventions in the name of “protection” can provide the intended humanitarian relief or security they promise. Close attention will be paid to the ways this mode of governance may produce new forms of regulation, vulnerability, and victimization for the very subjects it sets out to help. Class discussions and assignments will be structured around assigned texts from an array of disciplines (political theory, anthropology, international law, and psychology, for ex.) Possible case studies we will explore include: the so-called “humanitarian bombing” of Kosovo, the “Save Darfur” campaign, “the War on Terror” and Guantanamo, environmental treaties to counter global warming, programs to stop the spread of Ebola in Africa, asylum policies in France, peacekeeping missions in the Congo, and transnational anti-trafficking campaigns, to name a few. Readings will look at regional, national, and transnational instantiations of the global politics of protection, and will include works by Michel Foucault, Anne Orford, Nicola Perugini and Neve Gordon, Didier Fassin, Mahmood Mamdani, Miriam Ticktin, Eyal Weisman, and Kofi Annan, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1852 Volcanoes: The Sublime and the Scientific (4 Credits)**

The volcano is a double-edged sword; volcanism provides the world’s most fertile soils and useful natural resources, yet is also the source of immense natural hazard and some of the most extreme global climate changes in human experience. What are the myths, ancient and modern, around volcanoes? How was their early modern scientific observation and conception linked to the Romantic sublime? What role do they play in 21st century conceptions of geoengineering to combat climate change? And what could go wrong? Over the course of this semester, the ongoing, unpredictable volcanic activity will help determine how we cover these questions and others, so that, like our subject, our class will be a dynamic, living entity. Other themes may include fake volcanoes, deep sea vents and the first life, extinction-level events, eruptions that never happened, Caribbean slavery, and geoheritage. Discussions of who has access to science, discussions with leading volcanologists about their research, and incorporation of creative depictions of geophysical processes in the music of Nina Simone and Bjork, films of Werner Herzog, poetry of Anne Carson, or movie depictions such as the 1913 silent film *The Last Days of Pompeii* or the 1990 Tom Hanks film *Joe versus the Volcano* are all fair game as ways to examine and explore Earth science methods and concepts and how we intersect with the planet.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1853 Pollution and Policy (4 Credits)***Typically offered occasionally*

Environmental pollution from human activities has presented considerable challenges to scientists, policymakers, businesses and the general public for more than a century. In this seminar, we will examine the history of pollution problems with the goal of understanding how the definition of “pollutants” changed over time, the ways in which science, politics, and economics have influenced our perceptions of environmental dangers from pollution, and how various forms of pollution have shaped ideas about what levels of risk, damage, and costs to the environment are acceptable. Each week, we will explore a different pollution problem to think critically about the role of scientific expertise, social movements, and government regulation in responding to pollution problems, as well as what these case studies can reveal about broader historical trends in environmental science and politics. In addition to the historical content of the course, we will also study the ways in which environmental issues present unique challenges to historical investigation. The course will pay particular attention to the different methodological approaches used in constructing histories of pollution problems, including environmental history, the history of science and medicine, economic history and diplomatic history. Readings will include texts by prominent environmental activists against pollution such as Alice Hamilton, Rachel Carson and Devra Davis as well as selections from Peter Thorsheim’s *Inventing Pollution* and Naomi Oreskes and Erik Conway’s *Merchants of Doubt*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1854 Architecture and the Modern (4 Credits)***Typically offered occasionally*

This course examines a global framework for “the modern,” using architecture and urbanism as concrete objects for the study of this contentious category in the nineteenth and twentieth centuries. The theory and practice of architecture and urbanism embody and yet contest the universalizing aspirations of concepts of modernism, modernization, and modernity, as highly specific cultural, political, social, and technological enterprises. Taking as a premise that architecture is a site and subject for critical inquiry, what does it tell us about modernities, globalization, and politics, as well as history, theory, and criticism as epistemological approaches? In addition to a range of cultural theorists and historians of architecture and urbanism, students will be introduced to a critical selection of architects and architectural voices from the past and present, each with some stake in (or counter-claim against) the “modern,” including practitioners, critics, and institutions—from Le Corbusier to Rem Koolhaas, Reyner Banham to Manfredo Tafuri, the Bauhaus to the Rural Studio, and the Museum of Modern Art to the City of New York. We will engage architectural concepts and designs by learning to critically read and assess drawings and buildings closely within their historical contexts, drawing on designs, built artifacts, journals, books, films, and web-based materials. The class will also visit significant local works, archives, and institutions.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1855 Creativity, Innovation, Entrepreneurship (4 Credits)*Typically offered occasionally*

The terms creativity, innovation and entrepreneurship (CI&E) are routinely invoked in the 21st century. The goal of this class is to examine these concepts both individually and in the way they interrelate. How do we understand these terms? To what extent are CI&E stable, contestable, or how is one a precursor of the other? A business writer suggested that "creativity is the price of admission, but it's innovation that pays the bills." As values, how do CI&E generate value in business, as well as in life? Thinking analytically and practically about CI&E, we will explore images of the self, economic notions of the good life and of society implicit in different ways that CI&E get parsed. And we will examine the anatomy of start-ups as well as intrapreneurship — the fostering of an entrepreneurial internal culture, where the Gallatin model of individualized study might be considered a useful paradigm.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1856 The Politics, Ethics and Aesthetics of Photography (4 Credits)***Typically offered occasionally*

This course seeks to counter the enormous flood of images we routinely consume and produce with alternative practices of looking, thinking and imagining. We will ask what it means to be arrested, interrupted or de-centered by a photograph—its content or form. What if uncertainty signals an ethical opening? Together we will study a wide array of images, from the earliest daguerreotypes of the 19th century through the present and expanding global image economy. The course begins with a brief critical history of photography and proceeds to ask what it might mean to "philosophize with a camera." Students who are not practiced readers of political or critical theory are most welcome, but participants should expect texts by Benjamin, Alloula, Azoulay, Steyerl, Zylinska to help us fathom how questions of technology, identity and power enter the photographic frame. We now live in a world mapped by satellite imaging, drones, facial recognition, racial surveillance, in which what counts as human, and what constitutes human perception, is being radically rethought. How might the ubiquity of cameras inure or blind us to photography's work? This seminar seeks to help students better understand the complex linkages between perception and understanding, and to increase our political and visual literacies.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1857 Photography through the Lens of Magnum and VII (4 Credits)***Typically offered occasionally*

Does the still image have the same power today—an era saturated by images—as it did just a few decades ago? As a photographer, what are the ethical ramifications of acting as the public's eyes? Some of the greatest works of journalistic and documentary photography over the last seventy years have been produced by members of the world-renowned photo collectives, Magnum and VII. Photographers at these leading collectives have not only created iconic documentary images, but also helped define, limit, and focus the field of photojournalism as we know it today. This course examines Magnum and VII both as a business model, in opposition to wire services and other photo agencies, and as a formative influence over the style and content of documentary photography in recent decades. We thus use these collectives as a lens (pun intended!) through which to address a recent history of photography, the trajectory of visual journalism, and ultimately, the place of advocacy in documentary photography, since these collectives often turn an eye toward momentous histories and social justice. Using specific photojournalistic works from each collective, and through conversations with some of the photographers themselves, students will interrogate how historic events (from guerrilla wars to the break up of Yugoslavia), and humanitarian issues (like the mining of "conflict minerals" in the Congo) are recorded in this medium and what impact these images have had on the reception of these events. Texts may include work by Ritchin, Cartier-Bresson, Sontag, and Dyer, and photographs by Robert Capa, Susan Meiselas, Ron Haviv, and Marcus Bleasdale. Students, in turn, will produce their own visual projects.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1858 The Female Body in Contemporary Visual Culture (4 Credits)***Typically offered occasionally*

In light of pressing popular debates over the valuing of female bodies and female beauty in social and political life, this course explores the dominant visual paradigms that shape female embodiment today. Taking the glamorous figure of the runway model as our point of departure, we will put into dialogue the material and representational dimensions of gendered bodies across fields of popular cultural production, considering the different kinds of labor entailed by the female body's insistent commodification, and exploring its psychosocial costs. Critical and feminist literature will help us read recent films, ethnographies and journalistic accounts of female body work, while weekly current events presentations enrich our discussions. Texts include Iris Marion Young's *On Female Body Experience*, Linda McDowell's *Capital Culture* (1997), and Ashley Mears' groundbreaking study of the modeling industry, *Pricing Beauty* (2011).

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1859 Modern Poetry and the Senses (4 Credits)*Typically offered occasionally*

In a letter that he wrote to his Cuban correspondent, José Rodríguez Feo, Wallace Stevens referred to Marcel Proust as a poet. "It seems like a revelation," Stevens wrote of Proust, "but it is quite possible to say that that is exactly what he was and perhaps all that he was." Proust's masterpiece, *In Search of Lost Time*, is often considered for the way it challenged and enlarged the form of the 20th century novel, as well as for the author's meticulous exploration of the workings of time, history, memory, psychology, and the senses. Yet, it is more unusual to study Proust as a poet, or for his impact on modern poetry. In this course, therefore, we begin our study of the presentation and importance of the senses in modern poetry with Proust (via portions of *In Search of Lost Time*). Proust will then serve as prelude to our examination of the various ways that modern poets respond to, follow, and reach beyond him in their use and portrayal of the senses (and, by extension, time and memory). Contextual materials may include, among other texts, Bergson's "Introduction to Metaphysics" and Susan Stewart's *Modern Poetry and the Fate of the Senses*. Primary readings include portions of Proust's *In Search of Lost Time*, and poetry and essays of Valéry, Eliot, Pound, Moore, Bishop, Auden, Stevens, and Brooks.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1860 Technology and Environment (4 Credits)***Typically offered occasionally*

In this seminar, students will examine how technological developments have altered the environment and our experience of it. How have environmental contingencies shaped the design of technological systems? How have technologies, in turn, generated novel ways of conceptualizing the planet and our place in the universe, and how have they influenced our treatment of the environment? We will analyze cases where technological change has arguably damaged the environment as well as instances where technologies have provided solutions to environmental challenges. Students will be asked to engage with a number of scholarly conversations around nature as a historical actor and agent, the meaning of natural and artificial, and historical mythologies of both technological progress and technology's intrinsic hostility to the environment. Readings will include excerpts from the work of Patrick Geddes and Carl Sagan as well as Richard White's *The Organic Machine*, Kate Brown's *Plutopia*, and Michael Bess's *The Light Green Society*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1861 Modern Architectures of South Asia (4 Credits)***Typically offered occasionally*

Struggles between nativisms and globalisms in architecture have produced significant iterations in South Asia; architecture's modern practices and discourses within and outside the region have refracted a colonial and imperial imagery, national visions, regional and vernacular aesthetic inflections, and artistic, urban, and territorial worldviews. This course will focus on a history of architecture and planning that interrogates a history of South Asian modernism and modernity, examining constructions of each from within and beyond the subcontinent and its diasporas, through architecture's many forms, including artifacts and practices of formal and informal building, territorial construction, photographic representation and other spatial imagery, criticism and writing, pedagogy, exhibitions and other public activity, and discourses on aesthetics. Course material spans the mid-nineteenth century to the present, and includes the study of work by both celebrated and little-known actors such as Edwin Lutyens, Otto Koenigsberger, Minnette de Silva, Louis Kahn, Charles Correa, and Brinda Somaya, and the projects of institutions and initiatives such as the Archaeological Survey of India and the Urban Study Group in Bangladesh. We will explore a range of writings, from Sir Banister Fletcher's *A History of Architecture* to the journals *MARG* and *Mimar*, as well as architectural pedagogy as introduced to the subcontinent (and the colonies) in the Sir J.J. School of Art in what was once Bombay, and much later in the Centre for Environment Planning & Technology (CEPT) School of Architecture in Ahmedabad. We will also examine formal and informal urbanisms of sites such as Delhi, Chandigarh, Dhaka, and Dharavi, as well as geographies and architectures of war, scarcity, and borders, for which South Asia has become emblematic.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1862 Oedipus the King (2 Credits)***Typically offered occasionally*

Oedipus: exemplary citizen or outlier? Savior of the city or its destroyer? Upholder or suspender of the law (including the law of kinship)? As a meditation on kingship as well as kinship, Sophocles' *Oedipus Tyrannos*, first produced in the fifth century BCE, offers a complex Oedipus, if not, perhaps, an Oedipus complex. Sophocles' meditation on the polis, law, family, knowledge, the structure of mind, desire, and the disease in and of state has proved especially rich for philosophers, psychoanalysts, and theater artists: the play also famously provides the core example for Aristotle's meditation on tragedy in the *Poetics*. We will explore the OT as tragedy, as resource, as example and exception.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1863 By Any Means Necessary: The Life and Times of Malcolm X and James Baldwin (4 Credits)*Typically offered occasionally*

This course considers the overlapping lives and legacies of two figures whose influence on the American Civil Rights movement was profound and far reaching: Malcolm X and James Baldwin. In this seminar we will examine the convergences and confluences of these two men's political ideologies—and well as the worlds that shaped them. Though the American public rarely imagined them as political bedfellows in their time, a closer inspection of their lives reveals striking biographical similarities: both were born as the sons of Baptist ministers; both went on to become Harlem legends; and both emerged as “prophets” for the 1960s black freedom movement. Given that both of these men are often thought of as “revolutionaries”—we will move through this course searching for answers to questions such as: How was each of these men “revolutionary” and what precisely did each mean by “revolution”? What were their political differences in terms of envisioning race, racial politics, and the perils of American democracy? How were these concerns manifested in the form and force of their public lives, rhetoric, and written work? How are each of these men remembered, and what are the stakes in studying these figures in a “post” Civil Rights world? Our reading material will include *By Any Means Necessary: The Writings and Speeches of Malcolm X* and *The Fire Next Time*. Our course will also include trips to the Schomburg Center for Research in Black Culture as well as the Malcolm X and Dr. Betty Shabazz Center in Harlem.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1864 Museums as Sites of Social Change (4 Credits)***Typically offered occasionally*

Although traditionally viewed as storage houses for the past, many museums today see themselves as active agents of change and social progress. Museums can act as conveners and catalysts to engage a wide range of issues, from political stances to social justice issues to environmental concerns. But what happens when museums move from a static, neutral stance of reflecting society, to one that actively asserts its views and initiates social progress? How can museums maintain the public's trust and support while engaging with issues that may be charged, or even controversial? Through a range of case studies and guest experts, we will examine how museums are embracing their role as sites for social change.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1865 Times of Trauma (4 Credits)***Typically offered occasionally*

How does trauma fracture narrative continuity and a cohesive sense of time? How can it collapse distinctions among past, present and future? These questions may seem particularly relevant after the past years of pandemic and lockdowns forced many to reconceptualize time. This course will explore theories about the nature of time and the coherence or fragmentation of Self. It will consider how traumas are documented, narrated, and passed on individually and in art, memorials, and performance. Readings may include *Confessions* (Augustine), *Swann's Way* (Marcel Proust), *Moments of Being* (Virginia Woolf), *Austerlitz* (W. B. Sebald), *Maus* (Art Spiegelman), *The Things They Carried* (Tim O'Brien), *Dora Bruder* (Patrick Modiano), *Homegoing* (Yaa Gyasi) *Lose Your Mother* (Saidiya Harman), *The Generation of Postmemory* (Marianne Hirsch) *The Melancholy of Race* (Anne Anlin Cheng), *The Fire Next Time* (James Baldwin), *Aftermath*, (Susan Brison), poetry from and about Ukraine and contemporary essays on how current news, discourse, and assaults can trigger traumatic symptoms and returns of the past.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1866 Poetry and the Politics of Decolonization (4 Credits)***Typically offered occasionally*

The course looks at poets writing in the twentieth century and after whose work is concerned with liberation from colonial rule and, subsequently, with the formation of a post-colonial literary voice. Poetry in the period of decolonization deals with issues of nationalism, racism, and gender identity, place and displacement, and freedom from linguistic and political oppression. We will read, among others, poets from the Indian Subcontinent and Middle East such as Tagore, Iqbal, Faiz and Darwish; two leading poets of négritude, Aimé Césaire and Léopold Senghor, in relation to movements in Caribbean, African, and American literature from the Harlem Renaissance to the present (Claude McKay, Langston Hughes, Nicolas Guillén, and Derek Walcott); Latin American poets including Gabriela Mistral, Pablo Neruda, and Octavio Paz; and English-language poets including W.B. Yeats, William Carlos Williams, and voices of more contemporary movements in poetry including the Beat, feminist, indigenous, LGBTQ and “Black Lives Matter” movements. Using theory and historical background, we will look at the work of each poet comparatively in the context of international development and political change. The course offers an approach to a voice not simply of protest, but of political identity through literature; since this process has touched so much of the world, we are open to works from other literatures that students propose.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1867 Global Noodles: Silk Routes & Subway Connections (4 Credits)

Is this just an excuse to eat lots of noodles. Yes, it is! This basic research course is immersive education in the most delicious, fully embodied sensate, and legal way possible. Along the way, you'll learn about the secret ingredient to noodle making, the oldest noodle, Italian or Chinese?, and what Genghis Khan did for modernity. And yes this course is also historical and sopping in critical cultural theory, you can tell your parents, as a way to learn about cross-cultural communication challenges, intermingled spaces, and embodied knowledges and practices. We will examine the historical and ongoing impacts of the silk route latitudinal and longitudinal movements throughout Central Asia on the vernacular cultures of global cities, such as the migrant friendly neighborhoods New York City. Part of what is unarticulated yet implied by global cities is the compression of *longue durees* of times/spaces in one distinctive time/space. Besides slurping for mouth feel, understanding family broth recipes, and storytelling practices, we'll be documenting, making, analyzing, and appreciating the worlds of noodle practices and conveying our collaborative findings using the latest in mapping apps. Readings and films will include: work by Chef Ken Hom, *The Silk Road: A New History of the World*, *Cuisine & Empire: Cooking in World History*, essays from affect studies, and the use of CartoDB mapping software. Prerequisites – still loving Tampopo (1985) after three viewings, having comfy but stylish walking shoes, and purchasing two monthly Metro Cards.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1868 New Negro Arts and Politics: The Harlem Renaissance Reconsidered (4 Credits)

Typically offered occasionally

Throughout the Twentieth Century, African Americans employed a variety of strategies toward the attainment of social, political, and economic equality. At different historical moments, specific agenda, tactics, and participants have come to forefront, yet the overall objectives remain the same. During the 1920s and 1930s, many African Americans put forth a fusion of cultural and political activism as the vanguard of the movement. While exploring the rich literature of the era, this course looks beyond traditional literary models and delves into the work of performing and visual artists to present students with a deeper and more complete understanding of the complex and dynamic social, cultural, and political phenomenon known as the New Negro or Harlem Renaissance. We will explore the intersection between culture and politics during a specific moment in African American history and examine its place within the larger quest for equality. Readings may include works by Langston Hughes, Fannie Hurst, Carl Van Vechten, Aaron Douglass, Richard Bruce Nugent, Noble Sissle, Eubie Blake, Augusta Savage, Cheryl Greenberg, Mary Renda, and Zora Neale Hurston.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1869 Babel (4 Credits)

Typically offered occasionally

How might we examine the myth of Babel to test assumptions about belonging and separateness? The construction of the Tower and its destruction by God, who then covered the earth with uncomprehending multitudes, would seem to be a story of uniformity, ambition, and then essential difference, of architecture, power, identity, language, and geographic spread. For thousands of years and from the Bible to the Early Modern to today, it seems to haunt us in architectural and imperial ambitions, in film and mass media, in high and contemporary art, in dystopian nightmares about globalization, in novels of authoritarian repression and novellas of spell-binding imaginings of freedom and connectedness. In this seminar we will analyze many of its figurations in Biblical and archaeological scholarship, literature, art and architectural history, film and visual studies, linguistics, philosophy, politics, and history. The subject leaves few alternatives but to broach the culture, politics, and philosophy of living together, and so we will explore some possible alternatives in peace and hospitality, in translation and in embracing the incompetence of language. Amongst the authors encountered, there will be Borges, Derrida, Gideon, Goethe, Huntington, Kafka, Kant, Mirzoeff, and Wordsworth.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1870 Going Baroque: Baroque Theater, from Ambiguity to Hyperbole (4 Credits)

Typically offered occasionally

Mannered, adorned, intricate, elusive, eccentric, subversive, reactionary –these are all qualities often associated with the Baroque aesthetic, a complex and resilient artistic movement that swept the European continent from the late sixteenth to the early eighteenth centuries. While the Baroque may accommodate such labels, it also resists the fetters of definitions. In this course, we examine the controversies that animate the Baroque period: how did an aesthetic of excess come to inform architecture, politics, religion, the visual arts, and specifically for our intent, the theater? How might the Baroque period be considered a living tension between Ambiguity, closely associated with the Renaissance, and Hyperbole, understood here as monumentalism and dogmatism? We look at texts that embrace, but also decry the Baroque aesthetic turn, and we try to understand how this appetite for grandeur, for excess, for unbridled expressivity still mediates the sensibilities of our post-modernity. This course posits that the Baroque was neither a style nor a period, but a shift in sensibility, a philosophical veering, resolutely modern, that never left us. Alongside recent critical essays on the topic, we examine plays, prose and poetry, music and art by, among others, Shakespeare, Dryden, Burton, Donne, Corneille, Racine, Molière, Calderon, Aphra Behn, Montaigne; Monteverdi, Palestrina, Purcell and Vivaldi; Velasquez, Holbein, Caravaggio and Cranach.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1871 Civilization, the Extreme West, and the Argentine Artist León Ferrari (4 Credits)*Typically offered occasionally*

For more than half a century, artist León Ferrari (1920-2013) was at the center of Argentine (and sometimes Brazilian) art, culture, politics, and history. In 1965, his controversial sculpture entitled Western and Christian Civilization, which depicted Christ crucified on a two-meter-long model of a U.S. Vietnam-era bomber, elicited both accolades and shock. During decades of national and international tension, Ferrari's art spurred controversy for the way it critiqued linguistic and cultural convention; sexual repression; anti-Semitism, misogyny, and homophobia; military dictatorship; religion and colonialism; and Latin American megacities. At the same time, he explored paths toward liberation, the potential of mass media and the revolutionary potential of making-- and not making-- art. Is it any wonder that his 2004-2005 Buenos Aires retrospective was vandalized? A judge closed the show, but others mobilized in its favor, thereby demonstrating the unsettled business of culture and politics in a country one historian has called "the Extreme West." In this seminar Ferrari's career will be a springboard to examine a number of crosscutting issues, in particular cultural inheritance and global modernism; artistic, individual, and national sovereignty; censorship and vandalism; and differing notions of civilization. Such questions will lead us to look across media and disciplines toward architecture and urbanism, film and cartoons; as well as philosophy, political theory, history, and literature.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1872 Impressionism: Myths and Modernism (4 Credits)***Typically offered occasionally*

Scholars have often resorted to a variety of familiar clichés to interpret the artistic movement known as modernism. With an emphasis on the Impressionist school of painting, this class will take on those inherited truths, exploring them to tease out their paradoxes and contradictions. Some of the key myths we will explore include the idea of the metropolis (especially Paris) as the center of individual freedom; the notion that artistic change, fueled by technological innovation, is inevitably progressive; and the concept of scientific observation as the basis of knowledge and artistic practice. We will look especially at the idea that art is an autonomous realm, and ask why this vision of art emerged in an era framed by civil war, military defeat, and the emergence of trade and travel across colonial networks--the Caribbean, North Africa and the South Pacific--during an extensively colonial era. Some artists we will look at include: Manet, Monet, Degas, Cassatt, Gauguin, and Pissarro. This seminar will include study trips to the Brooklyn Museum of Art, the Metropolitan Museum, and to MoMA.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1873 Jane Austen in the 21st Century: The Novels and Their Afterlife (4 Credits)***Typically offered occasionally*

It is a truth universally acknowledged that Jane Austen's novels are most appreciated while sipping tea and nibbling crumpets. Yet considerable controversy surrounds Austen's six novels, their place in literary history, their cultural work and cultural capital. Scholarship includes books on "Austen and. . ." the French Revolution, queer studies, and game theory, along with *Global Jane Austen*. Questions abound: Is Austen, who first published as "A Lady," politically conservative, progressive, or radical? Is she a proto-feminist? Does she glorify the marriage plot or subvert it, and what narrative aspects provide the basis for each claim? What part do irony and free indirect discourse play in her sparkling style? Media commodification brings debates on the afterlife: Which group to join, idolizing (and fan fiction-writing) Janeites or academic Austenites? Was "Clueless" the best adaptation? What about the Bollywood or manga versions? We consider these issues and more while reading *Pride and Prejudice*, *Mansfield Park*, *Emma*, and *Persuasion* through the lenses of literature, gender studies, and cultural studies. Critics and theorists include F.R. Leavis, D.W. Harding, Lionel Trilling, Claudia Johnson, Edward Said, Mary Poovey, Eve Kosofsky Sedgwick, and Cornel West.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1874 Charles Dickens' Victorian London: Fictions of Urbanization (4 Credits)***Typically offered occasionally*

London is a Victorian city. That is to say, the years during which Queen Victoria reigned marked its growth and development as a truly modern and global metropolis--and, in fact, as these years saw the expansion and affirmation of the British Empire, an imperial city. Charles Dickens is perhaps the most important novelistic voice of that city, producing unforgettable images of its streets, its people, and its institutions throughout his writing career. In this course, we bring them together to engage a study of a writer and his works through the exploration of the development of London as a modern urban space. We'll begin the course with Dickens' journalism and shorter fiction, setting it in the context of the rise and expansion of the periodical press, and focus our attention on some of the major urban issues that arose in the mid-century: slum clearance, education, the rise of the middle class, and environmental issues that bear on a rapidly expanding urban space, such as the need for a modern sewage system. Then, to further investigate Dickens as novelist, we will center our attention on *Bleak House* (1852-53) and *Little Dorrit* (1855-1857). Punctuating our reading and discussion of this novel, we will travel to London over spring break.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1875 Making Knowledge in the "Scientific Revolution" (2 Credits)

What was science? This course explores diverse modes of scientific knowledge production during the 17th century, a period characterized by a transformation in how the natural world was investigated and understood by means of experimental processes, empirical observation, and scientific instruments. We will consider the "Scientific Revolution" through the lens of the large-scale narratives established by earlier 20th century conceptualizations on this subject, as well as through recent historiographic perspectives that rethink these premises through the study of early modern scientific practices, socio-cultural and commercial networks, and material exchanges as causal factors in the development of the "new science" during the 17th century. This course also reflects upon the historian's archive as a laboratory of knowledge-making. Readings include Butterfield, Kuhn, Latour, Shapin, Smith, Findlen, Daston, Principe. Primary sources include Bacon, Boyle, Evelyn, Quiccheberg.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1876 Library and Laboratory: Trans-cultural Histories of Early Modern Science (4 Credits)

The term "science" stems from the Latin word "scientia," meaning knowledge and skill, and in the early modern period this implied the synthesis of mind and hand. "Library and Laboratory" studies the connectivity of intellectual process and physical research in early modern knowledge production. It examines 17th-century botany and chymistry (developing scientific disciplines at the time) as comparative case studies in the interrelated activities of book collecting, note-taking, and experimentation, which practitioners considered as principal methods for investigating the natural world. Study of these two fields opens up new insights into the trans-cultural nature of early modern science and engages in the re-evaluation of Euro-centric narratives about the "Scientific Revolution." 17th-century European mercantilist globalization exerted a profound impact upon botany and chemistry as Europeans benefited from cross-cultural knowledge transfers involving people in North and South America, as well as in Africa, China, Japan, and SE Asia. In asking how these relationships contributed to the development of botany and chymistry, the seminar examines entangled networks of merchants, scholars, artisans, and indigenous communities, and tracks the material complex that informed operations in the library and laboratory—linked epistemic spaces wherein texts, matter, and instruments functioned as tools in scientific knowledge-making.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1877 An Analysis of Leadership: Drinking the Kool-Aid (4 Credits)

Typically offered occasionally

What is leadership? The calls for more "leadership" and the need for "better" leaders are refrains used with great frequency in the public sphere, but with very little substantive understanding of what the callers are actually seeking. What do we mean by a word that is applied to both Adolf Hitler and Martin Luther King Jr.? Is leadership a unique set of traits ordained from birth that resides within the individual? Is leadership a set of skills that any individual can develop? Is it an ethical stance or only calculated by action and result? Is the role of leader assigned or is it fluid and meritocratic? Does leadership even reside within an individual or is it a relationship between individuals in a group context? This course will not give students a blueprint to becoming an effective leader, but will instead use case studies to critically interrogate what we mean when we talk about leadership. We will explore the contextual and dynamic nature of leadership, and concepts commonly related to leadership, such as culture, race, gender, charisma, competence, decision-making, trust, ethics, and power. The cases we analyze include Hitler's rise to power in Nazi Germany, Jim Jones's People's Temple, Edward Snowden's leaking of NSA files, the rise and fall of Enron, Hillary Clinton's past and present runs for the presidency, the treatment of prisoners in Abu Ghraib, and Rudy Giuliani's actions as mayor before and after 9/11.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1878 Intro to Science and Society (4 Credits)

Typically offered occasionally

The goal of this course is to provide a background to the plethora of techniques proffered by the humanities and social sciences in studying the history of science, technology, and medicine. This course will include lectures, student presentations, and lively discussions. Although this course covers a plethora of disciplines and their methodologies, students are encouraged to see how various tools from one field can be fruitfully applied to another. Topics include: Christian Aristotelianism, the rise of experimentation and the Scientific Revolution, Enlightenment Science, Darwin's theory of evolution and the church, eugenics in 20th-century America, machines and humans during the 19th and 20th centuries, historical explanations of disease, gene patenting, race and genes, and the history of HIV/AIDS. In short this course, which should be taken early on in the Science-and-Society minor, will not only offer an intellectual map for students to plan and craft their own individual program, it also invites students to think synthetically, organically, and creatively on how various disciplines can be brought together with a view to elucidate the scientific, technological, and medical enterprises.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1879 Subversion & Perversion: Queer Critique (4 Credits)

This seminar focuses on queer critique, and we will rely on critique as an ethos or practice that questions and explores the given order of things, rather than functioning as a kind of criticism that intends to expose error. We will find instead that critique puts us, our bodies and our desires, very vividly at stake. Over the course of the semester we will study Foucault, Butler, Rivera, Nelson and others, in particular attending to their accounts of power in order that we might better comprehend how power can both produce and constrain us, differentiate and mobilize us. We will also read widely from the recent and politically urgent work of queer of color critique (Muñoz, Ferguson, Reddy, and Chen) in order to ask after other dissident and diverse ways of being, doing and thinking in common. While this course does not have formal prerequisites, some familiarity with queer theory or critical race theory is strongly advised. Our texts will include film, art, memoir, theory and manifesto; speculating where those genres begin, end, and overlap will be one of our tasks.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1880 Cities and Citizenship: Readings in Global Urbanism (4 Credits)

Cities have long been viewed as the crucible of citizenship. But over the last few decades, the rapid urbanization of the global South has recalibrated Western derived models of cities and citizenship. This course draws on interdisciplinary readings from urban studies, geography, anthropology, and history to grapple with this global “urban revolution.” Rejecting the language of crisis, chaos, and exception that is so often used to characterize cities in the global South, it will provide theoretically informed perspectives on social, cultural, and political life in rapidly urbanizing places throughout the postcolonial world. Attention will be paid to histories and legacies of colonialism alongside novel forms of governance and claims to the city. Though focused primarily on cities in the global South, the class is intended to probe how these cities reconfigure conventional understandings of being a citizen in the city (anywhere), and will also examine the global South within the ‘North’. Topics may include: the rights to the city, infrastructure and planning, gentrification, political ecologies, technologies of rule, informality and slum upgrading, and urban social movements. Selected authors may include: Ananya Roy, James Holston, Mamadou Diouf, Nikhil Anand, and AbdouMaliq Simone.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1881 Justice and Rights Movements: “Let Them Lead the Way” (4 Credits)

“I believe the children are our future; teach them well and let them lead the way.” George Benson’s lyric from *The Greatest* highlights the focus of this interdisciplinary seminar, which will examine the various roles that young people have played in movements of social transformation. From civil rights marches to anti-nuclear protests, young people have oftentimes been the “shock troops” on the front line for social change. But rarely is this aspect of justice and rights movements explored. On a global scale, students will study various methods and strategies used by civil society actors organizing campaigns to lobby against inequity and violence targeted at specific groups. What advocacy mechanisms have been developed and how effective are they? The emphasis will be on the active role of young people as they seek to dismantle systems of oppression and mobilize into “peaceful warriors.” A weekend trip to the NYU Global Site in Washington, DC, will include visits to the U.S. Institute of Peace and the National Museum for the American Indian as well as civil rights memorials. Students will create a “young people’s peace map” of New York City and conclude with a mini-conference. Readings may include *The UN Convention on the Rights of the Child*, *The Children* by David Halberstam, *Civil Disobedience* by Henry David Thoreau, *Marching on Washington: The Forging of a Political Tradition* by Lucy Barber, selections from *Peace and Conflict Studies* by David P. Barash and Charles P. Webel, and creative works such as the film *Amandla!*, music by Peter, Paul and Mary, Miriam Makeba, Pete Seeger, Odetta, and Woodie Guthrie, among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1882 Comedy and its Cities in Classical Antiquity and the Renaissance (4 Credits)

This course will explore the origins and development of the apparently symbiotic relationship between comedy and the city in the dramatic traditions of antiquity and the Renaissance, focusing on plays written, performed, and set in Classical Athens, Republican Rome, the city states of Renaissance Italy, and Elizabethan and Jacobean London. From Aristophanes to Shakespeare, and, arguably, into the modern era, comedy has often seemed especially at home in the city: urban life is a perennial subject of the genre, and city-dwellers among its most loyal audiences. Throughout the semester, we will think about the ways in which comedy has functioned as a form of political engagement; investigate its roles as a repository of local knowledge and a laboratory for spatial experimentation at moments of rapid urban transformation; and attend closely to the ways in which it has represented (or failed to represent) the issues of gender, class, race, and ethnicity that have always afflicted – and energized – life in the metropolis. Readings will include plays by Aristophanes, Menander, Plautus, Terence, Bibbiena, Machiavelli, Aretino, Shakespeare, and Jonson.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1883 Aesthetic Justice (4 Credits)

How is art made to matter through the law? How do policies for governing cultural heritage define art as a valued resource to be protected for future generations, and what are the histories and anxieties surrounding these regulations? This course will focus on several instances of art's intersections with legal regimes, with special attention to the attempt to treat art as a form of property. We will look at examples of legal conflict over the status and meaning of art including: the censorship of "dangerous" art and exhibitions; the repatriation of Indigenous cultural property in the United States, Australia, Aotearoa/New Zealand, and Canada; uses of art as evidence in court hearings; and the place of propaganda in international art worlds. We will develop understandings of how art shapes and is shaped by the "lawfare" that regulates property and propriety. Moving beyond representational understandings of art, we will engage with the connective and critical practices of artists such as Bonnie Devine, Maria Magdalena Campos-Pons, Félix González-Torres, James Luna, Fred Wilson, and Lorna Simpson. We will read texts by social and critical theorists who interrogate the relationships between aesthetics and justice, including Jennifer González, Audra Simpson, and Lynda Nead.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1884 Accessorizing the Renaissance: Manners, Taste and Fashion in Early Modern Europe (4 Credits)

Many of the ideas that we in the West have about manners, appropriate behavior, good taste, style, and fashion originate in the Italian Renaissance, particularly with visual artists who portrayed the clothing practices of the time, and with writers who focused on the ideas of self-fashioning in the construction of a personal and public identity and the necessity of good manners and fine clothing in fostering the relationship one has with the social community. These ideas became crucially important throughout Europe, influenced in part by their trade within the Mediterranean Basin and the Middle East, and form the basis of contemporary attitudes on style, manners, and fashion. This class will explore these key ideas through the perspective of their impact on gender, status, power, identity, and the position of the other. We will read primary texts from the Renaissance about self-fashioning, good manners, and dress in Europe and non-European countries, literary texts that give us dramatic representations of the importance of decorous behavior and style as well as visual representations of attire from the period. Readings may be drawn from texts such as Baldesare Castiglione's *Courtier*, Giovanni della Casa's *Galateo*, Christine de Pizan's *The Treasure of the City of Ladies*, Shakespeare's *Twelfth Night* and *Othello*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1885 Literature and/of Human Rights (4 Credits)

The extent and the manner in which we can think of literary or cinematic genres as linked with human rights raises many questions. The historian Lynn Hunt has argued that the emergence of the novel as a genre in the eighteenth century is the site of the emergence of human rights: the novel invited its readers to engage with an individual's story, to sympathize and empathize with a character whose situation might be quite different from the reader's own. Literary works might even be understood as participating in the construction of the rights-bearing individual and designating the boundaries of the human. However, as Samuel Moyn points out, human rights, as a concept associated with legal frameworks and political claims, is a product of the mid-twentieth century. Testimony, autobiography, plays, essays, and film have been recruited to expose violations of what we might call human rights, inciting awareness and sympathy—and sometimes action. We will begin by sketching a microhistory of the emergence of human rights, testing—and complicating—Hunt's claims for the novel. Then we will move on to look at specific sites and issues. What are some different ways in which literary genres and discourses represent, render visible, and perhaps even constitute human rights violations? How do the techniques of representation associated with the literary communicate? What are the stakes of these forms of representation? How have writers negotiated the limits of genre and language to engage with that which cannot be readily represented? To what extent do the norms of some forms of literary representation serve, paradoxically, to silence or occlude certain voices? Do certain kinds of literary discourse implicitly sustain a problematic opposition between the humanitarian and the political? Authors and texts discussed may include Mary Hays, Olympe De Gouges, anti-gallows literature, Hannah Arendt, Costas Douzinas, Jane Taylor, J. M. Coetzee, Toni Morrison, James Baldwin, Leslie Marmon Silko, and Rigoberta Menchu, among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1886 Imagining Justice (4 Credits)

Cultural work is political imagining. This course asks just where the picture of a just world comes from. The common link between recent political movements like Occupy, Black Lives Matter, contemporary radical feminisms and queer politics is the claim that justice is not for everyone. Through events, actions and statements, movements urge us to see who is left out of the collective imagination of a just world. The creative work of our culture, as much as any political document or decree, teaches us what justice is and whom it is for. This means that it is crucial for us to examine how novels, film, exhibitions, memorials and events represent histories of political change and the achievement of justice. Our time is ripe for this exploration, since in the last few years we have been inundated with work in many genres that represent the anniversaries of the Civil Rights Movement, the Women's Rights Movement, LGBTQ movements and more. Who do these narratives teach us that justice is for, and what happens to those who fall out of their view? We will investigate a range of texts, considering how they uphold or limit forms of justice and also how they intervene against those limits. A range of primary and secondary texts might include Morrison's *Beloved*, Walker's *Meridian*, Baldwin's *The Fire Next Time*, Coates's *Between the World and Me*, and the recent films *Selma* and *12 Years a Slave*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1888 Deconstructing the Wall: A Critical Examination of Current Issues in Education (4 Credits)

This course will explore foundational philosophies of education and theories of learning to develop a vocabulary by which we can examine current controversies and debates about education in both K-12 and higher education. We will begin with core texts addressing the purpose of education in a democratic society, then analyze education sociologically, through questions like: Does education reproduce class divisions or enable social mobility? And more broadly, does education simply reproduce dominant social norms or does it enable social change? We will then engage modern texts drawing heavily from critical pedagogists, to examine contemporary issues in education, including the corporatization of schooling, the charter school movement, the relationship between poverty and educational access, the recently passed Every Student Succeeds Act and the new Secretary of Education, high-stakes testing, freedom of expression and diversity on college campuses, and the concept of school safety in its many forms. In turn, students will be able reflect on and critically engage their own educations and academic choices, while seeing the legal and political elements involved in determining the goals of education, what students are required to learn, and how the resources for learning are defined and distributed. Readings for this course may include Dewey, Freire, hooks, Kozol, and Spring, as well as work by Adler, Darling-Hammonds, Giroux, Greene, Hirsch, Noddings, Sartre, and Tatum.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1889 Body Art, Body Horror (4 Credits)

Western history traditionally held that the human figure was the original and ultimate subject of art. Typically that body was idealized; officially art's greatest achievement was transforming lived flesh into something beautiful, flawless, and transcendent. Why, then, has art so often returned to bodies that are carnal, ugly, disgusting, or horrific? This course considers artistic modes (grotesque, abject, obscene) and subjects (excretion, mortality, perversion, deformity) that make up this alternative aesthetic history. Starting from a shared interest in the body by artists and filmmakers in the 1970s and 1980s, our thematic survey extends from prehistory to the present, while focusing on marginalized artistic periods such as the medieval and baroque. What meanings have been attributed to body horror and how have they changed? What purposes has horror served, especially in disenfranchising women; sexual, racial, and ethnic minorities; the disabled and physically different? Readings draw on philosophy, sociology, anthropology, sociology, psychoanalysis, and literature as well as art history and cinema studies. These theories will help us to understand contemporary artworks (by artists such as Robert Gober, Paul McCarthy, Kiki Smith, Kara Walker) and films (by Tod Browning, David Cronenberg, Stuart Gordon, Ridley Scott, and others).

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1890 Self Representation in Contemporary Art and Literature (4 Credits)

In *Reality Hunger*, David Shields provocatively proposes that "only the suspect artist starts from art; the true artist draws his material elsewhere: from himself." In this interdisciplinary seminar, we will explore and tackle the production of what has been termed "autotheory," the intersection of autobiography and theory, the generic blurring of lyrical essay, rigorous, often scholarly-inflected, argument, and memoir/novel. Our focus will be the sometimes direct, sometimes complicated, typically ambiguous relationship between art and life, as we investigate how art reveals (and conceals) the effects of race, gender, sexuality, and politics in the second half of the twentieth century and the beginning of the twenty-first. How do the ways in which we aspire to live actually relate to the ways in which we do? How is personal experience (inflected by social, political, historical circumstances, as it must necessarily be) self-consciously and deliberately transformed into (timeless) art? How does self-representation engage with notions of truth and authenticity? How might our lived experiences help us approach and make sense of theory and philosophy, of art itself? And, if every artist, as Zola had it, is more or less a realist according to his own eyes, how can art help us approach reality? Readings may include work by Maggie Nelson, Ben Lerner, Patti Smith, Art Spiegelman, Roland Barthes, Andy Warhol, Alison Bechdel, and David Foster Wallace. We will also consider works by artists like Gillian Wearing, Sophie Calle, Louise Bourgeois, Zachary Drucker, Carrie Mae Weems, Glenn Ligon, and Nan Goldin.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1891 Tinkering in Feminist Technoscience (4 Credits)

This course uses the concept of tinkering to explore the innate links between "maker" culture and feminist studies of science. Something more than novice, but less than expert, a tinkerer is one who tests boundaries and innovates through fresh perspective, often working outside of a professional context. Students in this class will learn the theoretical tools of feminist technoscience studies, noting how the topics of scientific research are guided by, and tacitly reinforce, sexist and racist stereotypes and assumptions, and question whether it is possible to change the methods and the ideas that justify scientific knowledge itself. Along the way, students will become tinkerers in a literal sense by completing a collaborative robotics project. Together, we will consider the radical potential of building from scratch in the digital age, the ethical imperative to re-write the world around us, and the philosophical experience of tinkering with knowledge itself. For in feminist critical theory, it is not enough to take things apart: we must also put them back together. No prior experience in building, coding, electronics or feminist theory required.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1892 History of Environmental Sciences (4 Credits)

This course traces the history of environmental sciences such as ecology and climatology from the turn of the 20th century to current affairs. The global history of environmental concern stays at the center of this course, which discusses environmental worries in the British, German, Scandinavian, African and American colonial contexts. The chief focus will be on U.S. experience in trying to deal with organizing nature, environmental preservation and conservation, population growth, environmental design and climatic change. Various ecological, climatological and colonial understandings of human philosophy, race, gender, religion, architecture, politics, and economy will be subject to critical discussion.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1893 Africa/City (4 Credits)

Through a survey of forms and evolution of human settlement, planning, and design at the urban scale on the African continent, this course poses two central questions: what is "African" about the city and its forms, and what is "urban" about Africa? From Jenne to Cairo to Zanzibar to Lagos, we will visit "Africa" and "city," as actualized and as imaginary, contemplating each through form in history, and through the relationship of each term to the other. The course aims to examine the constructions of each through the other, using the dynamic relationships between multiple subjectivities and spaces in specific cities at specific times to investigate the idea of urbanism and its stakes in Africa. Secondary literature and image-based primary sources for the course are structured around specific cities, built and constructed environments, aesthetically organized landscapes, and virtual and social spaces.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1894 Engaged Research (4 Credits)

This course introduces students to community-based research, its fundamental tools, and the potentials and limitations of particular methodologies. This kind of research may draw on philosophy of science, feminist scholarship, and critical social sciences, but it is ultimately research based in communities and driven by the needs of those communities. As such, it may not always meet reigning scientific or scholarly standards, and is prone to criticisms of bias or particularism. At the same time, it has the potential to be more salient and meaningful to community members and to advocates of social change. In this class, we will explore these tensions around community-based research, addressing questions like: Do its potentials outweigh its limits? And what are the best ways to determine community need and to conduct this kind of research as a response to that need? Much of the course time, however, will be dedicated to carrying out projects based with three community-based groups in the New York City area. By the middle of the semester, the course will have moved entirely out of the classroom and participants should be willing to travel to different locations in the city.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1896 Sounding Stories: Musical Readings of Western (4 Credits)

This course takes as its starting-point the musical re-telling of literary texts, in opera, song, madrigals and symphonies. On the one hand, the recasting of stories in music can be seen as a way of reading, explaining or interpreting them. On the other hand, what we hear in music also acts as an immediate, intuitive way of knowing or understanding something inaccessible by other means; that knowledge in turn can be used to shed new light on the music's literary originals, view them from new angles, and set elements into relief that might otherwise go unnoticed or unexamined. In addition to close reading and study, music offers a means of exploring and discussing literature and music along new dimensions. Key works will include: Ovid's *Metamorphoses*, Shakespeare's *The Tempest*, *Love's Labour's Lost*, the Faust legend as told by Marlowe, Mann, and Goethe, Mozart's *Magic Flute*, *Don Giovanni*, Monteverdi's *Orfeo*, and Beethoven's late piano works. No prior knowledge of music is necessary.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1897 The Business of Art (4 Credits)

If the commodity is, as Karl Marx wrote, a mysterious thing, then perhaps no type of commodity is more mysterious than a work of art. This course takes an historical and critical view of a quintessentially neoliberal system: the contemporary art world. Of particular interest is the notion of value, and the ways in which artworks complicate classical Marxian definitions. What is a work of art for? What values does it provide? How is value determined, and by whom? We will investigate such concepts as capital, labor, consumption, spectacle, deskilling, and globalization, specifically with regard to art-world phenomena: auctions, blockbusters, "art stars," biennials and fairs, collectors and dealers. Specific case studies will include both historical milestones in the commodification of art – the rise of mercantilism in the Italian Renaissance, for example, and the transition in 18th century France from "picture shops" to "galleries" – and contemporary artists who blur the line between commercial and critical practice: Warhol, General Idea, Koons, Hirst, Murakami, Sehgal, and others. We will ask, finally, whether it is possible for art workers to resist the market – and should they?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1898 Reading, Performing, and Creating James Joyce's *Finnegans Wake* (4 Credits)

Finnegans Wake is often described as the most difficult work of literature ever written, and it is still debated whether the novel is a masterpiece or an elaborate hoax. This class will be part interdisciplinary seminar and part arts workshop. Half of the class will be devoted to the work itself. We will read short sections of the *Wake* in concert with various commentaries, histories, and annotations, exploring possible "meanings" the text suggests. The other half of the class will engage with artistic pieces that have been inspired by or that incorporate elements of *Finnegans Wake*, including visual art, film, music, sound art, theater, and dance. Students will study these pieces (for example John Cage's sound piece *Roaratorio* and Ulick O'Conner's one act play *Joyicity*) as well as create and present their own creative works. Class requirements will include an analytical paper and a creative work. The course will also feature invited guest speakers and artists.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1899 Ancient Reflections in a Time of Modern War (4 Credits)

In this class we explore ancient Greek attitudes toward war, as represented in epic, drama, and historiography. Among the topics we consider are: rhetoric and rationales for and against war; war and social cohesion; war and empire; the stakes of civil war; war and gender; the social costs of war; the implications for our contemporary situation. Readings may include, Homer, *Iliad*; Sophocles, *Ajax*; Aeschylus *Seven Against Thebes*; Euripides, *Iphigeneia in Aulis* and *Trojan Women*; Aristophanes, *Peace*; Thucydides, *History of the Peloponnesian War*; and twentieth century mediations on the problematic of war, such as Elaine Scarry, *The Body in Pain*; Jonathan Shay, *Achilles in Vietnam*; Simone Weil, *The Iliad*, or the poem of force.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1900 Indigenous Futures: Decolonizing NYC - Documenting the Lenape Trail (6 Credits)

The seminar is a collaborative research project working with experts and knowledge bearers, including Algonquian language scholars, digital mappers, and artists, to explore the many facets of indigenous life along the Lenape Trail in 1609. Shrouded in the mythos of an island real estate deal for “baubles,” the “purchase” of colonial Nieuw Amsterdam has always been suspect. The Wayfinding Lab will use technologies, time-tested and cutting edge, to reconstruct fragments of the Lenape Trail now known as Broadway to make this past “real” today. The engaged, layered, multi-organized knowledge of the Lenape peoples linked to the coastal estuaries of Mannahatta has been scattered to all corners of North America. Yet revitalizing that indigenous philosophy, respecting the people, and reckoning with the unresolved past is foundational towards an enhanced understanding of how to change the here and now, especially in the era of environmental and climate degradation, and climate justice. The Wayfinding Lab will be experimenting with AR/VR conveying the simultaneous presence of pasts and futures via this one route of Broadway.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1901 Social Theory and Curatorial Practice (4 Credits)

In contemporary art and media worlds, it seems as if everyone who makes choices about what to present to the public is called a curator. But what exactly is the work of curating? How do curators refine their capacities for judgment, storytelling, and display? How are these forms of expertise learned, and in what ways do they intersect with other forms of cultural production? Balancing critical and applied perspectives, this course investigates curatorial work as a site of cultural practice, a sphere of action and knowledge—above all, the “eye” or sense of critical taste—that is learned and performed in multiple contexts of display. Connecting curation to its etymological roots in “cure” and “care,” this course will also consider curating as a remedial practice that has changed over time in relation to globalized networks of the art market, professionalization, and the phenomenon of celebrity curators. Students will investigate curatorial intent and outcomes based on exhibition catalogs, reviews, and other forms of documentation. Students will also explore contemporary practices of curating within and beyond the space of the gallery through their own curatorial projects. Throughout the class, we will read theoretical texts by curators, social theorists, and artists, including Claire Bishop, Pierre Bourdieu, Andrea Fraser, Candice Hopkins, and Hans Ulrich Obrist.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1903 Montaigne (2 Credits)

This class is a seven-week introduction to the thought of Michel de Montaigne (1533-1592). Nowadays, we encounter Montaigne's work most frequently in aphoristic quotations like this one: “When I am playing with my cat, how do I know she is not playing with me?” Yet taken out of context, solitary citations conceal the complexity of Montaigne's thought as well as that of the genre in which they appear, a genre, in fact, Montaigne is credited with having invented: the essay. This semester, we will read widely across the three volumes of Montaigne's *Essais* and the diverse topics they consider, from lofty questions that “grapple with the construction of the self, the question of experience, and the meaning of friendship and family to more banal topics like books, laziness, and, yes, thumbs. We will contextualize these writings by placing them in conversation with texts by other authors of the early modern period as well as with more recent literary critical and critical theoretical texts.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1904 Descartes (2 Credits)

This course is a seven-week introduction to the major philosophical works of René Descartes (1596-1650). As we read Descartes' writing, we will study some of the concepts his work is best known for, among them, radical doubt, mind-body dualism, and the “I” created by his famous formula *cogito ergo sum*, or “I think therefore I am.” We will take an interdisciplinary approach to our study of Descartes, valuing careful close readings of the texts and putting Descartes' thought in conversation with literary works of the period. At the same time, we will look ahead to some of Descartes' more recent interlocutors, examining the debates of twentieth-century thinkers responding to Cartesian questions.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1905 Designing for New Climates: Histories of Adaptation (4 Credits)

The course explores how designers have responded to environmental problems and climate change. It starts with turn of the century admirations for primitivism and ends with the cyber punks designing new environments online. Following the work of architects, artists, urban planners, graphic designers and fashionista, the course will review the historical evolution of attempts to “save the world” from our environmental crisis. Who were the key figures that first ignited the green design revolution and its ensuing agenda? The class will unpack texts by thinkers such as Patrick Geddes, Henry David Thoreau, Ebenezer Howard, Louis Sullivan, Buckminster Fuller, Jane Goodall, Annie Leonard, Paul Hawken, Amory Lovins, Walter Gropius, Herbert Beyer, Ian McHarg, and many more. The class will focus on various modernist design schemes for adapting to new warmer climates, and why these attempts often failed. We will also devote time to discuss topics such as building closed ecological systems, counterculture designs, cyber environments, sick building syndrome, biomimetics, eco-fashion, earth art, and other attempts to design with nature. The overall objective is twofold; to survey the larger historical context of ecological design and define specific contributions to the climate change debate. The students will be asked to design, develop and participate in a street project.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1906 Post-Revolutionary Cuban Cinema: An Exploration of Culture and Politics (4 Credits)

In this course we will explore the rich and complex cinematic tradition that has developed in Cuba since the Revolution. Our particular focus will be on the conversation between the films and social and political life in Cuba. Some questions that will guide our investigation follow: if the implementation of the Revolution required a new way of imagining one's political, social, and economic self in relation to one's larger community, what was cinema's role in that imagination? How has Cuban cinema negotiated complex issues surrounding shifting socio-economic practices: for example, the radical increase in the number of women in the workforce; declarations of racial equality; and housing shortages? How did Cuban Cinema continue to provide a form and forum for debate about Cuba's role in the world: for example, the US Embargo/Blockade, the war in Angola, the collapse of the Soviet Union, and the influx of foreign tourists that began in the 1990s? We will view a wide range of filmic genres and forms: newsreels, documentaries, narrative features, as well as recent short and feature length films produced with new technology. We will also attend the screening of at least one film at the 18th Annual Havana Film Festival New York. In addition to weekly film viewings, readings about Cuban economic, social, and political life will be central to the course and will contribute to our understanding of the many changes that have taken place in Cuban culture and politics in the past fifty-seven years. Some likely texts and films for the course include: Tomás Gutiérrez Alea, *Memories of Underdevelopment*; Sara Gómez, *One Way or Another*; Humberto Solás, *Lucía*; Fernando Pérez, *Life is to Whistle*(1998); Ernesto Darnas, *Behavior*; Gloria Rolando, *Breaking the Silence*; Channan, *Cuban Cinema*; Ann Marie Stock, *On Location in Cuba: Street Filmmaking during Times of Transition*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1907 The Literature of Environmental Crisis (4 Credits)

What does it mean for literature to engage with political and ethical concerns about the degradation of the environment? Ranging from literary and environmental classics to contemporary science fiction, this course will look at the way literature changes when it addresses unfolding environmental crisis. We'll ask whether and how the novel, a form adapted to narrating the story of individual lives, can be stretched to represent broad social formations, long-term ecological processes, and abstract political and philosophic positions. How can the "slow violence" of climate change take narrative shape given that it is a process unfolding over centuries? How can writers approach a topic as vast as the Anthropocene—the great sixth age of mass extinctions in which human industry has become a force on par to catastrophic geologic events? How can the myriad and far-flung relationships of global capitalism be instantiated in fictional form? Can non-human species be given voice in language or image? What can science writing borrow from literary art to make technical debates accessible and compelling to a wide audience? Is there a way to write about environmental crisis that also preserves space for human agency—and therefore hope? We'll look at a variety of media and genres which artists have utilized to criticize the present and imagine alternative futures: science fiction, situationism, a graphic novel, social problem fiction, poetry, anarchist manifestos, environmental essays and documentary film. Probable readings include: Margaret Atwood, *The Year of the Flood*; Paolo Bacigalupi, *Pump Six*; Rachel Carson, *Silent Spring*; Paul Chadwick, *Concrete: Think Like a Mountain*; Paul Greenberg, *Four Fish*; Jim Hansen, *Storms of my Grandchildren*; Eizabeth Kolbert, *The Sixth Extinction*; Spike Lee, *When the Levees Broke*; Bill McKibben, *The End of Nature*; Lydia Millet, *How the Dead Dream*; Indra Sinha, *Animal's People*; Justin Taylor, *The Gospel of Anarchy*; Jesmyn Ward, *Salvage the Bones*; Alan Weisman, *The World without Us*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1908 Race and Criminal Law (4 Credits)

This course will examine the relationship between race and criminal law in the United States. Through the use of legal cases, law review articles and contemporary analyses and critiques, the course will expose students to the ways that race has shaped the criminal law and its administration. The goal of the course is to explore both the historical and contemporary treatment of race in the United States by the courts, policy-makers and to examine the construction of race as a concept and identity in the law. Students will gain a basic understanding of legal decision-making at the various discretionary points in the criminal process and how race informs the exercise of discretion.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1909 Art for Emancipation: Reversing Field in Adversarial Territory (4 Credits)

How might the production and analysis of literature, art, and cinema help us forge tools for the emancipation of individuals against society's expectations, and those of family and community, as well as prefabricated identity assignments? In this seminar we will study American literature, art, and cinema in order to develop new interpretations for the specific contexts in which we work, think, write and play. Emulating the model of the shot/countershot—the field practice of the cinematographer who sees from one and then the other angle—we will adopt the perspective of an outsider or a minority in order to gain a new approach to the works of authors and artists such as Erskine Caldwell, Richard Wright, Robert Rauschenberg, John Ford, James Agee and Walker Evans. Looking at these closely, we will try to discern the ways in which these American contributions may resonate with minority worlds, which are too often and otherwise rendered invisible. We will see how and why these works—and many others—might foster a desire for emancipation.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1910 Habits of Reading: Narrative and Genre in Europe and America (4 Credits)

"Myth," "novel," "epic," "thriller," "romantic comedy"—why do people bother making these distinctions between types of narratives, and how do we make them? From defining self ("I'm a sci-fi geek") to organizing society ("only kids read comic books"), genres help us make sense of what we read and perform artistic, social, personal, and commercial functions. In this class we will closely examine stories representing a wide range of Western genres—an ancient epic, fairy tales and folktales, a Shakespearean tragedy, a novel, a novella, a short story, one modern 3-act play (a comedy), television shows, a classic Hollywood film, an "art" film, a video game "narrative," a graphic novel, perhaps even narrative painting and photography. In addition to helping us consider genre in relation to authorial intention and reader response, our survey will enable us to address contemporary questions about readership, fan fiction, and interactivity. When and why do we find it necessary to classify our stories into categories, and who benefits? How do genres reflect and contribute to the cultures that produce them? How do media shape genre and vice versa? How has genre constrained and inspired European and American authors? How do narrative genres prompt distinctions between fiction and truth, affect taste judgements, and shape opinion?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1911 Magic Bullets/Blockbuster Brands: Drugs, Disease and Chem in the Modern World (4 Credits)

What role did pharmaceutical drugs play in the shaping of the world that we currently inhabit? When and where did the key developments in drug therapy take place and how did these therapies relate to evolving understandings and definitions of disease? In what ways has the relationship between the drug industry, the state, and the university changed over time? To what extent were and are drugs and the diseases they are designed to treat embedded in the broader society and culture? What is the relationship between Western drug therapies and the global South? This course examines the history of pharmaceutical drugs and related medical technology in global perspective from the late nineteenth century to the present. Important biomedical advances in drug therapy—such as vaccines, vitamins, antibiotics, steroids, and antiretrovirals—will be considered in relation to changes in the medical profession, the rise of the pharmaceutical industry, and an ongoing tension between drug marketing and state regulation. We will also consider the ways in which Western medicine relates to other medical and healing traditions. Public reaction to and expectations about scientific discovery, intellectual property and global health, and the relationship between illicit and licit drugs will also serve as unifying themes for the course. Course texts will include Jeremy Greene's *Prescribing by Numbers* and Robert Bud's *Penicillin: Triumph and Tragedy*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1912 Wall Street and Public Culture of Finance (4 Credits)

Wall Street has been imagined as a site of democracy, capitalism, and the pursuit of the American Dream; it has also been imagined as a place of immorality, filled with greedy global elite male financiers taking advantage of the "99 percent". This seminar will consider how capital, culture, and power shape understandings of Wall Street in the popular imagination, and how people's everyday practices reshape that understanding. Drawing on a variety of texts—anthropological, sociological, political-economic, historical, literary, and cinematic—we will examine the ways new forms of capital produce financial subjects, class difference, and crisis, within the global economy. We will also explore the ways "Occupy Wall Street" as well as the solidarity economy and other movements are recapturing the radical imagination and the possibilities of new forms of resistance to capitalism. Using interdisciplinary methodologies such as fieldwork, archival research, and literary analysis students will produce short papers and one research paper that allows them to take advantage of conducting research in New York City.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1913 The Politics of Food, Hunger, and Sustainability (4 Credits)

How do politics influence food production and consumption? How does food production and consumption shape societies and development? How can we understand the coexistence of surplus production and hunger? What implications do changes in food production and availability have for society and the environment? In this course, we will explore the relationship between the food system, the ecosystem, and society. We look at the relationship between food and culture; the rise of global, industrial agriculture; the global food system; and the dichotomy of hunger and abundance that exists domestically and internationally. We will also discuss and visit institutional and grassroots movements which offer remedies or alternatives to the current system. By the end of the course, you will be aware of the complexity of the global food system and its consequences on society and the environment, familiar with domestic and international policies that shape food access, and introduced to programs and organizations working on issues of food, hunger, and sustainability in New York and throughout the world. Authors will include Michael Pollan and Amartya Sen.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1914 Islam and Race in the United States (4 Credits)

What has been the role of Islam and Muslim Americans in the culture and politics of the United States? This course will explore the history, culture and politics of American Islam from Malcolm X and the Five-Percent Nation to A Tribe Called Quest and Muslimah feminisms. Islam first arrived in the Americas in the holds of the earliest slave ships and has been here ever since. But over the course of the 20th century, millions more Muslims came to the United States from all parts of the globe, bringing with them numerous theological and cultural interpretations of the faith. While Islam has historically appealed to people of color in the U.S. and elsewhere due to its theological emphasis on universality, or the transcendence of racial difference, it has also been strategically deployed by African Americans in the U.S. to identify and confront racism within both American society at large as well as within the multifaceted American Muslim community. This course examines these complex histories and relationships—looking especially closely at the tensions between Black Muslims and the many Muslim immigrants who came to the United States in the 20th century—in order to identify how variations of American Muslim expression emerge alongside the realities of a specifically American racial framework. Understanding the relationship between race and Islam in America is especially important today, as political rhetoric tied to the “War on Terror” often conflates race and religion, to the detriment of Muslim and Muslim-adjacent (or “perceived Muslim”) communities at home and abroad. Through close readings of historical and cultural texts, such as the scholarly work of Edward E. Curtis and the fictional writings of Michael Muhammad Knight, music, film, and other graphic materials; students in this course will study the plurality of American Islam(s) and the role American Muslims play in the pursuit of civil rights and social justice in our society.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1915 Power and Politics (4 Credits)

To study politics is to study power, and as such, this course addresses the production, conservation, and distribution of power, addressing questions such as: What is power? How is power exerted? How is it gained and lost? How do power centers get challenged? We begin with theoretical understandings of power, applying philosophical and sociological theories of power to social problems including global inequality, national welfare policy, residential patterns, and racial and gender discrimination. We investigate the mechanisms by which groups maintain power historically and currently including the use of force, the control of media, and the dissemination of propaganda through art, film, and literature. Lastly, we address challenges to power structures posed by social movements. Authors include Mills, Chomsky, Gaventa, and Domhoff.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1916 Media, Democracy and the New Political (4 Credits)

Across the globe today, we are witnessing the emergence of new political movements, fueled by media technologies, passionately advancing the claims of “the people” against the ruling “political classes”. We see the rise of charismatic populist leaders and the simultaneous waning of civic values, and polarized political cultures. In this seminar, designed for sophomore students, we will discuss the cotemporary moment of growing polarization and passionate social media-infused politics, by taking a historical and transnational perspective in our overview of normative theories of media and democracy. We will focus on four core questions throughout the course of the semester. What insights and limitations are offered in theories of the “public sphere” and “deliberative democracy”? How has colonialism and capitalism shaped political imaginaries constituted through the media? How has the rapid expansion and commercialization of media infrastructure transformed political participation? How might we rethink media as space of civil society and contentious politics? Authors may include: Walter Benjamin, Franz Fanon, Jurgen Habermas, Benedict Anderson, Edward Said, Partha Chatterjee, Stuart Hall, Ernesto Laclau, Sylvia Winter, Wendy Brown and Jacques Ranciere.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1917 Art of the Anthropocene (4 Credits)

“The Anthropocene” is a controversial term that signals the indelible human marking of the earth’s strata by anthropogenic processes, such as plastic waste, erosion, and atmospheric changes. For many scientists, activists, and artists who use this term, the Anthropocene is not just an objective geologic epoch that follows the Holocene; it enables a critique of human-led environmental impact and provokes us to imagine alternative futures. In this class, we will explore how these groups picture the Anthropocene as more than a geologic era through visual, literary, and ethnographic works that convey the implications of human impact on the world. What are the points of intersection between geophysical and artistic models of climate change? How are experiences of Indigeneity and difference articulated in these future imaginaries? What does it mean to foreground humans in a geologic epoch, and who is excluded from this category of humanness? Students will explore these questions through written assignments in different genres and through the analysis of contemporary art, including work by Edward Burtynsky, Teresa Margolles, and Postcommodity. Texts may include speculative fiction by Margaret Atwood and David Mitchell as well as critical approaches to the Anthropocene by Dipesh Chakrabarty, Donna Haraway, Bruno Latour, Elizabeth Povinelli, and Anna Tsing.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1918 Truth in Narrative: Race and Slavery in the Atlantic World 1600-1900 (4 Credits)

This seminar investigates first-person narratives of slavery from the perspective of adventurers, novelists, former slaves, abolitionists, and slave owners from the early modern period (c1500-1900). Audiences from that period, and historians alike, have doubted some of these accounts as exaggerations. 17th-century dramas, like Aphra Behn's *Oroonoko* and John Smith's *History of Virginia*, have been novelized or romanticized for commercial appeal, yet nevertheless contain undeniable truths about the experience of slavery. 18th- and 19th-century accounts from former slaves, such as Mary Prince and Olaudah Equiano, have been challenged as sensationalized by those in favor of slavery, who doubted that former slaves could become such eloquent writers, and suggested that white abolitionists had ghost-written them instead for their own political gain. This class will discuss how racism influenced these accusations, and how their central message of slavery's brutality can be confirmed, rather than rejected, using memoirs by slave-holders themselves. This course uses these sources to trace the trajectory of New World slavery from its origins in the Mediterranean, to the enslavement of both Native Americans and Africans shipped throughout the Atlantic, to the development of slavery as a racialized institution through colonial legal codes, and finally, to Abolition movements leading up to the American Civil War. The course will focus on the discussion of the aforementioned narratives plus other narratives and film adaptations like Solomon Northup's *Twelve Years a Slave*, with short lectures contextualizing each work in colonial and international history.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1919 Fashion: The Art, the Politics the Performance (4 Credits)

This seminar is devoted to the modern legacy of fashion, to understanding how the 19th and 20th centuries shaped fashion and how fashion shapes us today in the 21st. We shall explore the sexual politics of fashion, its philosophical relationship to temporality (its relentless and impossible pursuit of the 'now'), and its relationship to certain modernist art movements. Fashion, as opposed to traditional dress based on one's social class or occupation, is a fairly recent phenomenon. Historians place the beginning of fashion in the early fifteenth century, concurrent with the burgeoning wool and silk trades of Flanders and Italy. One result of the increased trade and travel of this era was a new, growing awareness of what people were wearing beyond one's own small community. A new desire was born: the wish to look like a figure in a picture, to imitate someone you might never have seen in person. The everyday act of dressing turned into a version of costuming the self, inhabiting a theatrical role, based on an imagined relationship to an image. Fashion, in other words, finds its roots in performance. This performance now plays out on a global stage and has become a multi-billion-dollar industry, raising a host of aesthetic, philosophical, and political questions: Can one opt out of this performance? For whom is fashion performed? How do we experience the duality or split implied by the daily creation of a 'fashioned self'?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1921 The Consumerist Gaze (4 Credits)

Through a critical exploration of 'the consumerist gaze,' this class considers how global capitalism as a process of production and consumption is mediated by the circulation of commodity images. More specifically, we seek to understand the role of commodity images in shaping consumer practices and politics, ways of thinking and seeing, and notions of belonging and difference. In the contemporary moment, that which is gazed upon takes any number of avenues from promises for a better self, environment, or world to images of racialized, exoticized, gendered, sexualized, classed, and 'othered' bodies and ways of being. While we will consider the origins of 'the gaze' as a theoretical approach, the consumerist variety acts as an especially useful framework by employing an interdisciplinary lens that utilizes cultural theory, visual culture, critical geography, business and advertising ethics, and political economy. Possible case studies and topics include: the United Colors of Benetton "Sentenced to Death" campaign, TOMS Shoes' visualization of ethics in its model of poverty alleviation and examples of 'poverty-porn,' the 'pinking' of breast cancer awareness products, and commodity-activism. Possible readings include Raymond Williams, Stuart Hall, Jean Baudrillard, Laura Mulvey, Anne McClintock, Teju Cole, Sut Jhally, Roland Barthes, and Walter Benjamin.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1922 Globalization, Migration, and Statelessness (4 Credits)

Profound changes in global exchanges of goods, ideas and labor in the 20th century require scholars to critically engage with notions of citizenship, belonging, and inclusion. For this reason, the study of refugees and migrants is important both as a way of gaining useful knowledge and as a vehicle for deepening one's understanding the worsening problems of displacement in the 21st century. Globalization, Migration, and Statelessness engages students in the realities of the global flows of people – applying theories of citizenship and belonging to understand the spectrum of labor coercion, the refugee camp as non-place, and the ways in which free capital may be at odds with regulated bodies. Readings include Marshall Thomas, Linda Bosniak, Lisa Marie Cacho, and Ronaldo Munck.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1923 Urban Matters: The Cultural Politics of Contemporary Urban Culture (2 Credits)

Urban living is full of paradox. The seminar explores methods for navigating these paradoxes, for thinking concretely about new ways to develop and govern urban space in light of them. For, clear differentiations between internal and external, local and global, self and other, human and non-human—long critical vehicles of orientation—are simultaneously intensifying and waning, becoming more sharply drawn as they are also being folded into each other. Public and private, local and regional, urban and rural, North and South, rich and poor continue to connote senses of important difference even as these differences melt or fold into each other. In a world where there is so much to pay attention to, where each decision seems more urgent, it is harder to make distinctions between what it is important to pay attention to and what is not, what matters or not? Here matters refer to both specific sites of critical urban problems and potentialities, the questions these sites raise for theory and practice, and the kinds of materials and methods that can be brought to bear to engage them. The seminar will examine units of analysis that go beyond the conventional social categories—individual self, family, household, community, and networks—to explore new ways of describing both human and non-human "inhabitants" of the urban.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1924 The Afro-Arabic World (4 Credits)

Who is an Arab? Where does the “Middle East” end and Africa begin? This course will explore how Arabic-speaking and African-descended peoples have engaged one another and the overlapping configurations of blackness and Arabness that have long circulated in the African Diaspora. Though “Arabs” are popularly imagined in the West through long-held Orientalist stereotypes of the exotic, brown, and uncivilized “other,” many Africans and African Americans were inspired by the Arab anti-colonial culture and politics they encountered during the World Wars. Similarly, as Arabs sought to counter harmful colonial misrepresentations, they looked to the transnational, anti-racist philosophies and movements that African Americans and other African diasporic figures pioneered. These exchanges resulted in surprising moments of solidarity, like the Black Panther Party’s first international chapter in Algeria, and the late Egyptian president Gamal Abdel Nasser’s funding of Malcolm X’s travels through Africa. Through a historical and cultural survey of black and Arab thought through the twentieth and twenty-first centuries – a recent field of inquiry we will call “Afro-Arab Studies” – this class will examine the parallel and intersecting narratives of a range of significant Afro-Arab confluences, including but not limited to: négritude and pan-Arabism, the U.S. Civil Rights and Black Power movements and global anti-colonialism, cultural manifestations of the Non-Aligned and Pan-Africanist movements, and recent Black/Palestinian solidarity organizing. Readings will include narrative essays, political biography, historical monographs, and cultural theory by such writers, poets, and scholars as James Baldwin, Frantz Fanon, June Jordan, Alex Lubin, and Theri A. Pickens.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1925 Food and Nature in Cities (4 Credits)

What is the proper place of nature and agriculture in cities? How do cities shape nature, and vice versa? Where do—and where should—city-dwellers get their food? “Concrete jungles” (as opposed to “real” ones) often seem to be purely human-built, unnatural places where things are made and consumed, not grown. But the place of nature in cities, and our relationship to it, has long been contested. When we look at food in relationship to urban centers, we end up seeing far beyond the questions of what we eat and where we get it. The proper place of nature in cities is at the heart of many contemporary debates over urban policy, including food and agriculture, land use, disaster policy, and immunization. In this class, we will think historically and critically about these debates both in the past and in contemporary cities, focusing on North America, especially New York. Readings will include William Cronon, Ted Steinberg, Catherine McNeur, Katherine Leonard Turner, and others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1926 “Third World” Women’s Writing (4 Credits)

Initially coined by French anthropologist Alfred Sauvy to categorize “developing” nations unaligned with major world powers during the Cold War, the term “Third World” was repurposed by politicians, intellectuals, and cultural workers from anti-colonial nations as a project of people-centered unity. While Third Worldist literature and theory is much studied over the last half-century, it tends to be associated with men and cultures of masculinity. This course seeks to place the theory and literature developed by women of the “Third World” at the center of a conversation on the conditions of coloniality and emancipation from the entwined tyrannies of imperial, racial, and gendered oppressions. In short, this course asks how African, Asian, Caribbean, and other Third Worldist women writers imagined and defined what liberation truly meant in the twentieth century, and what it means today. Students will read critical transnational feminist theory and scholarship by Chandra Talpade Mohanty, Trinh T. Minh-ha, and Carole Boyce Davies alongside writings across literary genres by such authors as Maryse Condé, Marie NDiaye, and Salwa al Neimi.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1927 Frantz Fanon: Humanism, Revolution and the Decolonization of the Mind (2 Credits)

This class investigates the architecture and history of colonialism and neo-colonialism and its intersections with race, gender and labor within Martinique, Haiti and Algeria in the 20th century. The life and work of Martinican-born psychoanalyst and social philosopher Frantz Fanon is the central lens in which we will interrogate (neo)colonialism and citizen responses to the psycho-social world that imperial encounters made. By examining several key texts, including *Wretched of the Earth* (1961), *Black Skin, White Masks* (1952) and *A Dying Colonialism* (1965) and a number of films, this course poses a number of key questions: What does it mean to be human? What does wo/man want? In what ways does Fanon’s discussion of existentialism, alienation or even the idea or the materiality of the veil prove relevant to current political and social tensions and movements in the United States and abroad? Is there a “healing psychological force” in revolutionary action? Fanon’s work is an important piece in understanding the development and intervention of mid-twentieth century critical theory and intellectual history in the Atlantic world.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1928 Theorizing Impasse (4 Credits)

The goal of this course is to explore the idea that American life is “stuck,” because people are gripped by structures of power, patterns of conduct, and genres of narrative that they seem unable to reflect on or change. Major versions of what might be called “impasse talk” depict the hegemony of neo-liberalism, the intractability of white supremacy, or the impossibility of forestalling climate catastrophe because of pervasive investment in economic growth. Globalization, political economy, the two-party system, the racial state, sexual violence and patriarchy, homophobia or hetero-normativity, are depicted recurrently in academic theory as irremediably set in concrete, or open only to incremental rather than fundamental change. How do we assess such claims about the impossibility -or plausibility- of radical change? How do we assess purported distinctions between radical change and mere reform? When does contesting a claim of impasse mean we are disavowing a reality we must instead acknowledge? When is a claim of impasse a self-defeating investment in paralysis? We will explore these questions by arranging theoretical and literary texts in units around race, neo-liberalism, hetero-normativity, and patterns of American political rhetoric, each unit relating claims of impasse to on-the-ground politics.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1929 Kings and Kingship in Ancient West Asia (4 Credits)

Sargon. Hammurabi. Nebuchadnezzar. Darius. While these names might sound only vaguely familiar to modern ears, the men behind them were influential ancient rulers. What do we know about them, and how do we know it? How did these men define their kingship and communicate their power? In this class, we address these questions, concentrating in particular on the role of visual material in the construction and maintenance of the image of kingship in ancient western Asia, an area commonly called the Near East (an artificial, modern category that encompasses many millennia of diverse civilizations in and around the region of the modern Middle East). Working primarily with archaeological material and with pieces of art in the Metropolitan Museum of Art, we think about how ancient kings and their courts used images to assert the king's right and worthiness to rule, to attest to his character, and to describe the extent of his power. We consider, too, the legacies of individual kings and how successors—ancient and modern—have responded to them. And we look, too, at the women in and around positions of power. Monuments from the following cultures will be our focus: Early Dynastic, Akkadian, Neo-Assyrian, Neo-Babylonian, Achaemenid Persian.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1930 Food By the Numbers (4 Credits)

Typically offered January term

This course focuses on the global food system, using data to understand the scale and extent of international food production and trade, global hunger and malnutrition, and domestic food insecurity and health disparities. Food By the Numbers combines food studies and data analysis to provide tools for food-related studies, research, and activism. Through the study of food trade and access, students will learn technical skills including data collection, introductory statistics, data visualization, and geographic mapping and analysis. Students will apply these skills to studying international and domestic food production and trade and inequality in food access.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1931 Left and Right in American History (4 Credits)

Typically offered Spring

Although the United States has been celebrated for its political stability, its history has been shaped by currents that start out far from the mainstream. This course will look at how and why social movements have formed in American politics, and the influence they have had on the country. We will focus on the following political mobilizations, spending two weeks on each chronological unit: the Populist movement of the late 19th and early 20th century and the Ku Klux Klan of the 1920s; the Communist Party of the 1930s and American Nazis and fascist sympathizers during the Depression years; the civil rights movement, black power, and massive white resistance; the student movements of the 1960s, including SDS and Young Americans for Freedom; second-wave feminism and the religious right of the 1970s; and the labor movement alongside “Christian free enterprise” in the late 1970s and 1980s. We will examine how these mobilizations of apparent outsiders have affected each other rhetorically and strategically, and how they have been able to shape electoral politics. How do protest movements “win”? When have they been able to change the terms of the debate? Are there fundamental dynamics that distinguish left- and right-wing social movements? And how have these movements on opposing ends of the political spectrum echoed or shaped each other? We will end by bringing the class up to the present, looking at the rise of right-wing nationalism and the election of 2020.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1932 A Walker in the City (2 Credits)

Walking is an integral part of the urban experience. The course explores the relationship between the city and the urban dweller at the level of the sidewalk. Through the class, we will unpack texts by city wanderers such as , Lauren Elkin, Alfred Kazin, Philip Lopate, Rebecca Solnit, Walt Whitman, and Colson Whitehead, while learning about topics such as wayfinding, mental mapping, walkability, place identity, restoration, crowding, noise, stress, and perceived safety through data-driven research studies. Together the class will go on walking tours, reflect on pedestrian experiences, and use ethnographic tools to analyze public parks and plazas. Students will develop and narrate a walking route that incorporates theory and phenomenological experiences.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1933 Postcolonial Theory and Visual Culture (4 Credits)

Relations of looking were a constitutive part of the power dynamic that defined the colonial project and they continue to shape (and re-shape) the postcolonial landscape in very important ways. This course brings together key texts in postcolonial studies and visual culture, while putting these readings in conversation with visual artifacts, particularly French and Francophone film. Among other things, the course will address the imbrications of post/colonial histories, practices of representation, and visual economies; it will use theoretical, historical, and cinematic texts to examine concepts like identity, postcolonialism, intertextuality, and cultural memory. Students will be encouraged to think about how cinematic images can be seen to intersect with, codify, challenge, and/or interrupt political and post/colonial ideologies. Authors will include Suzanne and Aimé Césaire, Frantz Fanon, and Stuart Hall, to name a few. Filmmakers will include Ousmane Sembène, Jean Rouch, Isaac Julien, Amanda Strong, and Josza Anjembe, among others. Students will be assigned weekly readings, response papers, presentations, and a final research paper/project. It is further expected that students will watch films (every week) outside of class.

Grading: UC SPS Graded

Repeatable for additional credit: No

IDSEM-UG 1934 Chinatown: Politics, Praxis, and Possibilities (4 Credits)

What can Chinatowns reveal about the American imagination? What is the continued significance of Chinatown in the U.S.? In this course, we will examine historical representations of Chinatown beginning with the first wave of migrant laborers on the west coast and ending with contemporary struggles around dispossession. Topics include but are not limited to the construction of Chinatowns through public policies, gender dynamics in urban immigrant space, and the ways that artists have sought to intervene in the problems of displacement, immigration, and community-building. To study these issues, we will make use of primary materials—including oral histories, films, poems, newspaper articles, music, and multimedia works—and intersectional and comparative approaches to the study of race, culture, politics, and place in urban America. Critical texts may include Jack Tchen's *New York Before Chinatown: Orientalism and the Making of American Culture*, Jean Lau Chin's *Who are the Cantonese Chinese?* *New York City Oral History Project*, and Jan Lee's *Reconstructing Chinatown*. This seminar will place particular emphasis on New York's Chinatown and students will have the opportunity to meet with and learn from community members while at the same time produce research that contributes to the fast changing neighborhood.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1935 Anatomy of a Postcolonial Bestseller (4 Credits)

What makes a postcolonial novel a bestseller? Is it memorable characters? A scintillating subject matter? Provocative descriptions? A masterful plot? In order to answer these questions this seminar will work to assemble the 'bag of tricks' many postcolonial African authors use in creating narratives that resonate with both the reader and the increasingly globalized market. Of particular interest will be the distinctions between audiences (national vs. international) and registers (high vs. low). For example, what is the difference between 'literary' and 'mass-paperback' bestsellers? Why are African bestsellers often characterized as hard-boiled detective novels or bildungsromans? And how is the African bestseller complicated by the history of postcolonialism? Readings can range from classics, including Chinua Achebe's *The African Trilogy*, Mariama Bâ's *So Long a Letter*, and Ngugi wa Thiong'o's *A Grain of Wheat*, to contemporary bestsellers like Teju Cole's *Open City*, Taiye Selasi's *Ghana Must Go*, Yaa Gyasi's *Homegoing* and Chimamanda Ngozi Ndiichie's *Americanah*. We will also explore the emergence of African crime fiction from authors like Mukoma wa Ngugi and Kwei Quartey. We will analyze these novels using narrative theorists including Vladimir Propp and Roland Barthes, as well as examine extra-literary factors like industry trends beginning with Heinemann's African Writers Series and current publishers like Anchor Books and Random House. Through a combination of literature, theory, and the publication history of African literature, this course will sketch the anatomy of a postcolonial bestseller. This course will also introduce students to the Digital Humanities. We will acquire basic knowledge of the ArcGIS software, Storymaps, to complete a digital project.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1936 Entrepreneurs, Robber Barons, Salesmen & Frauds: The American Business Tradition (4 Credits)

Throughout American history, the image of business has been fraught with social meaning. Businesspeople appear in the popular imagination as canny, practical geniuses; ruthless autocrats; master manipulators of consumer desire; and con artists, seeking to scheme a gullible public. This course will look at the ways that business people have thought about themselves, the ways that others have seen them and the various ways of considering the social role of business. We will proceed by looking at a different aspect of business history each week, usually through the lens of the biography of a particular individual or company. We will move from slavery and capitalism in the antebellum era, through the railroads of the late nineteenth century, to Henry Ford and mass production, and then consider Wal-Mart, the rise of finance and the business career of Donald Trump.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1937 Underground Alien Outsider Queer: Black Culture at the Margins (4 Credits)

Underground Alien Outsider Queer: Black Culture at the Margins is a seminar in which we will consider the long association of each of the title adjectives with the experience of social marginality, political insecurity and existential anxiety. Our aim is to explore whether and how non-belonging inspires (and requires) alternative, transformative, creative, even subversive, approaches to subjectivity and society. Drawing from black studies, cultural studies, performance studies and sexuality studies, the seminar is aggressively interdisciplinary—be prepared to critically engage history, literature, philosophy, art, music and film texts—and rather eclectic. We will wend our way through topics as varied as fugitive slave laws and avant-garde jazz, black existentialism and afrofuturism, Afropunk, Pariah and *The Brother from Another Planet* as we analyze works by Bruce Nugent, Richard Wright, Ralph Ellison, Thelonious Monk, James Baldwin, Amiri Baraka, Sun Ra, Samuel R Delany, Octavia Butler and Audre Lorde. Our readings, writings and discussions will provide us with occasions to think about new and unexpected ways—underground alien outsider queer ways—of appreciating and studying black culture.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1938 What Do We Study When We Study Religion? (4 Credits)*Typically offered Spring*

Despite predictions throughout the twentieth century that modernization and secularization went hand in hand with an inevitable decline of religion, the so-called “return of religion” in the late twentieth century called this thesis into question. Political and social shifts of the twenty first century have made it even more clear that to understand our world—its past, present, and future—we must understand religion. But what do we mean when we say religion has “returned” and what do we mean by “religion”? Is it a set of practices, a belief system, an ethnicity, or a cultural identity? This course will be based around the complex and ultimately unanswerable question, “what do we study when we study ‘religion’?” The course will include discussion of major world religions—Judaism, Christianity, and Islam—as well as new religious movements, magic, atheism, and religious identifications such as “spiritual but not religious.” We will discuss religious studies as an academic discipline, the history of religion, sociological and anthropological approaches, the psychology of religion, feminist theory, the idea of “lived religion,” topics within popular culture and religion, and recent political characterizations and debates. Readings may include works by Tala Asad, Graham Harvey, William James, Mircea Eliade, J. Z. Smith, Robert Orsi, Barbara Herrnstein Smith, Saba Mahmood, Charles Taylor, Russell McCutcheon, Jeffrey Stout, and Michael Warner.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1939 Consumer Culture and the Birth of the Department Store (4 Credits)**

The transformation from the practice of “buying” as a practical acquisition of consumer goods, to the practice of “shopping” as a feminized, bourgeois leisure activity is linked to nineteenth-century socio-cultural influences such as urban renewal, architectural innovations, industrial advancements, and evolving notions of crowd and female psychology. This course will explore the ways in which literature and visual culture of the nineteenth-century represented the transformation from “buying” to “shopping” through the phenomenon of the department store. We will examine how literature and other cultural productions such as prints, paintings, advertisements, and photographs depict this commercial phenomenon as a “phantasmagorical space” in which stereotypical notions of female desire are disseminated, and ideas of social mobility and scientific progress are advanced. We will also explore how contemporary display strategies of the grands magasins, or “cathedrals of commerce,” helped create a new consumer culture of “commodity aesthetics” based on spectacle, artifice, and pleasure. We will read Benjamin, Simmel, Marx, Leach, Bowlby, and Williams to understand some of the underlying strategies behind the literary and visual portrayals of consumerism in the late nineteenth century. We will closely examine Zola’s novel, *The Ladies’ Paradise*, as well as Balzac’s *César Biotteau* and Dreiser’s *Sister Carrie* to further understand the evolution of consumer culture and how social constructs of gender are intimately woven into the fabric of modern consumer practices.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1940 Law and Political Critique: From Foucault to Tupac (2 Credits)**

This two-unit course examines the relationship between law and political critique by looking at the possibilities and constraints that attach to legal speech as a species of dissent. Michel Foucault describes political critique as “the art of not being governed like that and at that cost”. Legal speech often has both the instrumental and performative role that Foucault’s description of political critique invokes – legal speech can have very particular consequences in demarcating the sanctioned space for critique of governance, while itself performing the art of critique. With a focus on these intertwined dimensions of legal speech, we read a series of cases for legal arguments about the appropriate space of resisting “being governed like that”, while also trying to understand those arguments as creating “the art of not being governed.” What is the relationship between the pragmatic and performative dimensions of dissent in law? What kind of ‘art of not being governed’ does legal speech enable and what does it close off? What can it privilege and legitimate, and what does it obscure and exclude? The class will engage with legal scholarship, social theory, judicial opinions, short stories and music lyrics addressing the terrain of law, speech and resistance.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1941 Media & the Humanitarian Impulse: #thisclasswillsavetheworld (4 Credits)***Typically offered Spring*

From the power of the ‘Like’ button and hashtag-activism to the media frenzy surrounding a celebrity visit to help out in a disaster-struck country, this class engages with histories of humanitarianism, their antecedents within empire-making, and the shifting ways in which technology and digital cultures have often helped, sometimes hindered, and regularly complicated humanitarian efforts and modes of communication. Guiding questions include, but are not limited to: what motivates the humanitarian impulse—understood as an individual’s need to advocate, act, or raise awareness about a particular issue or crisis? How has humanitarianism shifted over time, especially in response to de/colonization, capitalism, commodification, and shifting geopolitics and global governance regimes? How have humanitarian issues and crises historically been publicized through the media, whether at the level of the individual, non-profit organization, nation-state, or intergovernmental organization? What effects—if any—do digital culture enacted as activism have on existing humanitarian dilemmas? While this course emerges from critical theoretical and historical foundations within media studies and visual culture, cultural studies, political science, and studies of capitalism, colonialism, and independence, it also relies upon participatory culture, meaning students will engage with and critically reflect upon social media. Possible readings by Susan Sontag, Walter Benjamin, Siegfried Kracauer, Jonathan Crary, Michael Barnett, Barbie Zelizer, Aimé Césaire, Lilie Chouliaraki, Susie Linfield, and Roopali Mukherjee and Sarah Banet-Weiser, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1942 War and Memory in Graphic Novel and Film (4 Credits)*Typically offered Spring*

This course considers Theodor Adorno's claim that "to write poetry after Auschwitz is barbaric," to ask how a society's collective memory accounts for war and how the arts influence our ability to "remember" war and its attendant traumas. To engage these issues we will focus on visually-based narratives, studying a variety of films and graphic novels that seek to preserve or provoke memories of the Shoah, the Nakba, the Algerian War for Independence, the Vietnam War, and the first Gulf War. The visual emphasis of the course content intends to enhance students' visual literacy as well as contend with our society's desire to "see" catastrophe in order to adequately know or "remember" it. This course charts a historical and theoretical approach to the question of "memory" in how such conflicts are represented once they are over. Whose memories are rendered visible or legible? What truths or falsehoods are revealed in the visual cultures of war? Alongside readings on memory and war by Lisa Yoneyama, Hannah Arendt, Jean Améry and other thinkers, assigned graphic novels and films may include Art Spiegelman's *Maus*, GB Tran's *Vietnamerica*, David O. Russell's *Three Kings* and Rachid Bouchareb's *Hors-la-loi*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1943 Philosophy Through Film (4 Credits)**

From *Casablanca* and *A Clockwork Orange* to *Sophie's Choice* and *The Matrix*, popular films offer surprisingly perceptive insights into complex philosophical concepts. This course begins by exploring the nature of philosophical analysis, argument, and the relevance of thought experiments. It will then draw on a wide range of films – along with a diverse selection of historical and contemporary thinkers – in order to explore many of the central areas of philosophy. Some of the areas under consideration will include perception (the nature of perceptual experience and the status of perceptual data, in particular how they relate to beliefs about, or knowledge of, the world), philosophy of mind (the nature of the mind, mental events, mental functions, mental properties, consciousness, and their relationship to the physical body), determinism (the philosophical idea that every event or state of affairs, including every human decision and action, is the inevitable and necessary consequence of antecedent states of affairs), and the philosophy of religion (the area of philosophy which considers questions about the existence of God and the nature of evil). By merging the cinematic and philosophical worlds, debates will also arise around ethics, free will, and the nature of time. Readings will be drawn from Aristotle, Anselm, Descartes, Hume, Kant, Locke, Nagel, Pascal, Putnam, and Williams, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1944 A Walk in the Woods (2 Credits)***Typically offered Spring*

Walking has been used for spiritual, physical, and psychological purposes across human history. Why does a walk in the woods, or along a river, often leave us feeling relaxed and refreshed? In an increasingly urban world, can we maintain this integral part of the human experience? How might our health and well-being be compromised if we can't? The class will examine these questions through classic works by Rousseau, Emerson, and Thoreau as well as newer meditations by modern writers like Frederic Gros and Rebecca Solnit. Alongside these readings, the class will learn about the ways psychology research seeks to categorize and quantify the phenomena expressed in the philosophic and literary readings. We will focus on research investigating relationships between exposure to natural environments and stress, exercise, ambient environment factors, and health.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1945 Law and Social Change: Race and the Politics of Property (2 Credits)***Typically offered Spring*

This two-unit course studies the discourses, practices and institutions activated by legal strategies for social change, with a particular focus on the terrain of property rights. From ownership of humans to ownership of land, from redlining to squatter's rights, from homelessness to gentrification, property has been a central terrain for social justice struggles. In Coetzee's novel, *Waiting for the Barbarians*, the magistrate says that "All creatures come into the world bringing with them the memory of justice. But we live in a world of laws." We will focus on that relationship between justice and law in unpacking the legal architecture of property in America as it has moved from slavery and colonization to contemporary struggles regarding housing security. Are we inextricably tethered to a 'possessive, individualist' conception of property rights or can we imagine alternative approaches to property rights that 'remember' justice, nurture solidarities and challenge the housing vulnerabilities of subaltern communities? Can law produce unjust outcomes and yet appear legitimate? How does law help or hinder the reproduction of inequality? Can law be a vehicle for transformative social change? What are the challenges confronted by legal advocacy of the homeless, of renters and others facing housing precarity? How do different understandings of gender impact claims for property ownership? Through discussion of property law cases addressing injustices anchored in race and class, we will examine different understandings of the potential tensions and affinities between the rule of law and systematic injustices.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1946 The Commercialization of Intimate Life (4 Credits)*Typically offered Spring*

The relentless commodification of all areas of social life is a defining feature of our time. Nowhere is this trend more apparent than in our intimate lives. Paid childcare, takeout food, gardeners, and grocery delivery provide what the unpaid labor of family life once did and have become accepted parts of everyday life. Increasingly, commodification extends deeper into our intimate lives, encompassing our relationships, our bodies and ourselves. In turn, dating services, egg and sperm banks, surrogacy, "life coaches", and even the sale of bodily "products" have become part of our commercial and social landscape. This commercialization of intimate life constitutes what Arlie Hochschild calls a "commodity frontier"—a social and cultural leading edge where the market encroaches upon zones of life once situated (or imagined to be) outside of it. On this frontier, various forms of care are packaged in the form of expertise or a service and sold back to us. On this frontier, our deepest personal connections are forged through market transactions. This course examines the social and economic conditions that give rise to the commercialization of intimate life. We ask what is new and not-so-new about this development. What does it mean when emotional and intuitive acts become work for hire? How concerned should we be that capitalist practices (like marketing and branding) are attached to care, bodies and our selves? Our readings engage politics, ethics, gender, race, and global capitalism from a range of social science disciplines.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1947 Elizabeth Bishop: Form, Sight, and Sound (2 Credits)***Typically offered Spring*

Elizabeth Bishop is a 20th century North American (American and Canadian) poet who did not adhere to a single geographical center, nor a single tradition or school of poetry (modernism, symbolism, surrealism, confessional, post-modernism, etc.). Born in Massachusetts and raised in Nova Scotia (what she calls "her true North"), she writes poems linked to her native ground, yet also is a poet of travel: Brazil, where she lived for many years, is home away from home for her, as is New York, and, for shorter stays, Paris. She is no more geographically anchored than she is easily classified in terms of schools of poetry. Bishop authored stories, composed poems, and was an essayist and frequent letter writer (notably to Robert Lowell). Her relatively slim collection of poems is as eclectic as her life: she wrote both in free verse and conventional forms, and the subjects of her poems are wide-ranging: sea poems, city poems, poems of remembrance, political poems, poems of the north and poems of the south (Nova Scotia and Brazil). Bishop also studied music, and was an accomplished watercolorist. Bishop's poetry will be at the center of this course, and we will study her for her grasp of poetic form, her musical-poetic virtuosity, and for her visual accomplishments in poetry (her ekphrastic poems). While her own work will be at the center of the class, we will study poetic theory (Hollander's *Vision and Resonance*) and consider poetry's relation to music and visual art. We will also read literary criticism that addresses Bishop's relation to form, place, and politics.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1948 Text and Performance: Approaches to Criticism and Creativity (4 Credits)***Typically offered Spring*

Text and Performance is an interdisciplinary exploration of the relationship between "text" and "performance" as it plays out in different artistic genres. What do we mean when we refer to the "literary text," the "performative text," and the "cinematic text," and how do these texts often overlap with or refer to one another? While "text" in performance, usually created from a prior playtext or script, is typically acknowledged as the blueprint for performative action, new issues arising from fields such as semiotics, feminist and gender theory, cultural studies, and reception theory have questioned where meaning actually resides: In the reader/viewer's response? In directorial vision? In the performers' interactions on stage? In the interpretive "readings" of live spectators? Essentially, we are talking about how artistic work is interpreted and the multiplicity of ways that readers and viewers make meaning of these texts and performances. Many of the analytic questions that we pose whether formalist, psychoanalytic, historicist, or political suggest that the act of interpretation is both creative and interdisciplinary and is produced in some way by the cultural situation of the reader/viewer as much as by the formal codes and strategies of the texts in question. The mediums we will explore include literature, drama, performance art, film, and dance, as well as types of "cultural performance," where the text is created communally. Readings will include works by Kate Chopin, Tennessee Williams, Anna Deavere Smith, Henry Sayre, Toni Morrison, Sally Banes, Martha Graham, Pina Bausch, and Meredith Monk, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1950 What Do Toys Want?: Playing with Walter Benjamin (4 Credits)***Typically offered Spring*

Motionless and dynamic, mute and eloquent, commodity and gift: a toy is a thing that comes to life through play even as it remains inanimate, stubbornly separate from us yet also a member of the family. Toys were objects of fascination for nineteenth- and early twentieth-century writers, artists, and philosophers, who thought very seriously about toys—dolls and automata, puppets and marionettes, mystic writing pads and magic lanterns—as they struggled to make sense of modernity and the new relations it produced between persons and things. Taking its operating instructions from the German Jewish philosopher Walter Benjamin, this class is a playful and serious experiment with toys as ambivalent cyphers of social desires, material signs of collective dream lives, and (in the words of Charles Baudelaire) "a child's first initiation into art." Drawing on literary, art-historical, psychoanalytic, and anthropological approaches to material culture, this class will combine cultural analysis with sensory experience to explore the lives and loves of toys. Reading Romantic, modernist, and contemporary texts, we will explore toys as historical embodiments, as material culture that matters. In addition to texts by Benjamin, we will also read works by Heinrich von Kleist, E. T. A. Hoffmann, Baudelaire, Sigmund Freud, Melanie Klein, Theodor Adorno, Roland Barthes, Gregory Bateson, Anne Allison, Mel Y. Chen, Elizabeth Chin, Donna Haraway, and W.J.T. Mitchell.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1951 Thinking Diasporically: Postcolonialism and Migration (4 Credits)*Typically offered Spring*

This seminar maps postcolonial African literature and film through its representation of migration and diaspora. Readings explore how diasporic figures interrogate communal boundaries, which have served as structures of meaning in postcolonial worlds. We will examine narratives that engage with histories of migration, trauma, exile, and stranger-hood. We will focus on figures that productively blur the boundaries between center and periphery. This course uses literature as an interdisciplinary point of departure to explore sociological accounts of the diasporas depicted in the fictional text. We will also benefit from New York City's rich history of diaspora by visiting sites such as Little Senegal in Central Harlem and the Ghanaian community in the Bronx's Concourse Village. These readings will broach questions of genre, aesthetics, and migration: What is the difference between postcolonial and diasporic writing, if any? What is the relationship between stranger-hood and exile? And finally, how can "thinking diasporically" provide a model for critical thought? Possible readings include *The Interesting Narrative of the Life of Olaudah Equiano*, Sembène Ousmane's, *The Black Docker*, Chinua Achebe's *No Longer at Ease* and Aimé Césaire's *Notebook of a Return to the Native Land*. Others include Teju Cole's *Every Day is for the Thief*, Nadifa Mohamed's *Black Mamba Boy*, Zadie Smith's *White Teeth*, Fatou Dioume's *The Belly of the Atlantic*, and NoViolet Bulawayo's *We Need New Names*. Films include *Touki Bouki* by Djibril Diop Mambéty, *Black Girl* by Sembène Ousmane, *No Fear, No Die* by Claire Denis, and *La Pirogue* by Moussa Touré.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1952 Africa, China, and Globalization (4 Credits)***Typically offered Spring*

China's controversial investment in Africa has caused reactions ranging from accusations of a "new colonialism" to celebrations of a collaborative "win-win" for development. Furthermore, immigration both by Africans to China and Chinese to Africa signals a fundamental shift in global power dynamics and an opening of a new era of multi-polar globalization after America's dominance post-Cold War. Through an analysis of journalistic and historical accounts, literature, economics, art, film and blogs, this seminar will explore the multi-faceted nature of Africa and China relations. We will ask what are the connections between Cold War history and the contemporary moment? How do different African actors at state and individual levels engage with the Chinese presence? And finally, how does this shift to multi-polarity impact theories of globalization? Readings can range from diplomatic histories like O. Arne Westad's *The Global Cold War*, and studies in globalization like Giovanni Arrighi's *Adam Smith in Beijing*, to novels including In Koli Jean Bofane's *Congo Inc.* and Kwei Quartey's *Gold of Our Fathers*. We will read studies on immigration like Ufrieda Ho's memoir, *Paper Sons and Daughters*, Adams Bodom's *Africans in China* and Howard French's *China's Second Continent*. In terms of media we will examine films such as *Cold Harbour*, the documentary, *When China Met Africa*, as well as paintings by Michael Soi, *China Loves Africa*, photographs by Li Dong, *Baohan Street*, and the blogs, *The Mind of a African-Chinese Guy*, and *Africans in China*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1953 Why Black People Tend to Shout (4 Credits)***Typically offered not typically offered*

In a book with an outwardly jokey title, journalist Ralph Wiley offers up some fairly serious views about *Why Black People Tend To Shout* (1991). "When joy, pain, anger, confusion and frustration, ego and thought, mix it up, the way they do inside black people," he says, "the uproar is too big to hold inside. The feeling must be aired." In this course we will consider both the joking and serious import of Wiley's provocative (but not unproblematic) assertion by drawing on a theoretical framework provided to us by affect studies. Several carefully chosen case studies in black peoples' shouting draw our attention to the role that "catching feelings" often plays in creating and sustaining notions of community, protest and resistant politics. Readings on a variety of subjects—ring shouts and race riots, black power protests and protest novels, spoken word poetry and prophetic hip hop, the Black Arts movement and Black Lives Matter—are designed to fuel thoughtful and exploratory discussions whose references run the gamut from church ladies hollering "Hallelujah" to Chester Himes's *If He Hollers Let Him Go*, to Marvin Gaye's "Inner City Blues (Makes Me Wanna Holler)" and Tupac Shakur's "Holler If Ya Hear Me." In each instance, we will attempt to uncover specific spiritual, political, psychological and aesthetic motives for (or effects of) airing inside feelings in public spaces. Our collective inquiry might provoke some heated—and hilarious—conversations; it will definitely provide us with an opportunity to critically and conscientiously engage key concepts in black cultural studies.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1954 Plagues, Epidemics, Terror: A Literary History (4 Credits)***Typically offered Spring*

This course examines artistic, literary and cultural responses to the cataclysmic events of the Great Plague (The Black Death, 1347-48) and its shaping agency upon early modernity and beyond. To better posit the Great Plague (and its recurrences) as an early confrontation with the hazards of globalization, we immerse ourselves in Renaissance texts to explore the tropes of the invisible enemy, the wrath of God, the psyche of hysteria, the fear of the other, of the intruder, of the undesired. The effects of this catastrophe on the social fabric of the communities it touched were not only pervasive but enduring; so were the psychic wounds it inflicted. Faced with such traumas, intellectuals and artists felt compelled to fully measure the effects of the plague, as well as comprehend its deep philosophical and moral consequences. This initial investigation into early modern reactions to epidemics propels us in the second half of the semester into a study of current responses to infectious diseases, mainly through literary representations of current pandemics: AIDS, Sars, Ebola, and Zika; we also look at hypothetical diseases that operate as thought experiments. We will consider a wide set of questions: What kind of art do epidemics provoke into being? How do diseases shape social and state structures? When weighed against individual liberties, what kind of ethical concerns should attend the elaboration of policies such as quarantine, scapegoating, contagion containment? How does disease mediate the relationship between society, the individual, and the family? Why does humor play such a fashioning role in the representation of epidemics?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1955 Visual Cultures of Renaissance Science (4 Credits)*Typically offered Spring*

Science and mathematics in the Renaissance were actively synthesized, theorized, and situated in the material and the visual. Artists and artisans were key both to the production and communication of science, as well as to the pioneering of workshop-based practices and products that influenced the direction of future research and experimentation. This course will survey major intersections of Renaissance art and science, guided by the following questions. How did artistic and visual practices contribute to the development of new forms of scientific knowledge? How did the role of technology enable new modes of visualization? How did the emphasis on experience and observation, central to the artist's practice, become the basis for natural history and empiricism? What was the role of visuality in the rise of applied mathematics? In considering these questions, we will examine the work of Alberti, Cellini, Dürer, Galileo, Kepler, Leonardo, Palissy, Serlio, and others, and will read them alongside authors on visual theory, including Lenoir, Lynch, Gombrich, Panofsky, and Warburg.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1956 Fashion and Socialism: The Politics of Dress in the Cold War Era (4 Credits)***Typically offered Spring*

This course analyzes the relationship between fashion and politics in the former state socialist regimes of the Soviet Bloc (Eastern Europe, the Soviet Union, and Cuba) during the Cold War. It presents fashion as both an instrument of power and a critique and vehicle of political change. Mainly characterized by state ownership of the means of production, centralized planning, and communist party rule, Soviet Bloc regimes understood fashion as a capitalist phenomenon. Officials devised thus strategies to transform people's sartorial aspirations and daily practices, the consequences of which extend to the post-Soviet present. Beginning with an introduction to material culture and fashion studies, the course proceeds to an examination of the ways in which state socialist regimes manipulated fashion to legitimize their power, followed by an examination of the sartorial practices citizens developed to assimilate, adapt, and resist domination. Students will engage with literature from the humanities and social science disciplines, documentaries, and online and social media materials.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1957 Spaces of Early Modern Science (4 Credits)**

The broad array of scientific pursuits in the early modern period was inseparable from the development of spaces for the conceptualization, synthesis, and production of knowledge. New technology was tested in courts, nature was replicated in the workshop, and public dissections began to be conducted in universities. How did such spaces delineate new understandings of science through the formalization of practice or the privileging of observation? How did they contribute to the formulation and transmission of scientific knowledge? This course takes as its subject the emergence of these kinds of spaces, considering the library, the laboratory, the botanical garden, the anatomy theater, the observatory, the workshop, the utopian space, and the space of the unknown. Essays by Katharine Park, Lorraine Daston, Antoine Picon, Paula Findlen, Peter Galison, Pamela Smith, Anthony Grafton, Steven Shapin and others will be paired with theoretical texts including Latour, Bachelard, Simmel, and Lefebvre. Primary sources by Vesalius, Cellini, Johannes Kepler, Thomas More, Samuel Quiccheberg, Tycho Brahe, and Leonhart Fuchs.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1958 100 Years of Courting, Dating & Hooking Up on College Campuses (4 Credits)***Typically offered Spring*

This course will examine the romantic and sexual behaviors of college students over a century of time within the context of the university and its role as in loco parentis (in place of the parent) and will consider how, since the development of youth culture in the early 1900's, college students' interactions may – or may not – have changed and the pace at which America's universities responded. The questions that will guide our semester include: What are the shared commonalities - and differences - between generations related to relationships and intimacy? Is there a relationship between technology/invention/culture and intimacy/sex for college students? How have world events such as public health (i.e. STIs, HIV/AIDS) and political issues (i.e. war) directly impacted college students' and their sexual/romantic behaviors? Do on-campus institutions (such as the Greek system) influence social and sexual interactions amongst college students? In its role as in loco parentis, has the university socially engineered the campus environment in relation to students' social behaviors? Has the university, as an entity, reasonably demonstrated responsiveness to changes in students' behaviors? Using the lenses of educator and public health practitioner we will explore how universities responded to their students' sexuality including adapting to co-education campuses, marriage preparation, sexuality education, Queer friendly campuses and informed consent.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1959 Sports, Race and Politics (2 Credits)***Typically offered Spring*

Beyond spectacular touchdowns and walk-off grand slams, sport remains a vital institution for analyzing the ideological/theoretical frameworks of nationalism, diplomacy, economic development, corruption, gender and race. From Joe Louis's historic fight against Max Schmeling in June 1936 to the role of FIFA's World Cup played in South Africa's structural development, sport should be understood beyond masculine bravado, violence and the joy and agony of competition, but also as a serious vehicle for conceptualizing and analyzing the triumphs and limitations of our society and its complicated history. In what ways does sports reify concepts of race and gender? How is it utilized as a tool of challenging domestic inequalities and/or improving international relations? This course examines sports within the Americas, Western Europe and an African context during the late nineteenth and twentieth centuries. We will read key texts in the field of the sport studies that illuminate the significance of sport in shaping culture and politics in our global society.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1960 Dreams: From Genesis to Freud (2 Credits)*Typically offered Fall*

Die Traumdeutung (1900) is one of the groundbreaking books of the 20th century. Translated into English as The Interpretation of Dreams, the book argues that dreams are both interpretable and meaningful. Drawing on a long tradition beginning with varied ancient sources and ending with the positivistic science of his days, Freud concludes that dreams represent the symbolic manifestation of the truth of the subject's unconscious and as such are a "symptom" of a history. Reading Freud's major work, together with his sources on the topic of dreams, students will familiarize themselves with the method of intellectual history and the history of ideas as well as with methods used in recent medical humanities. Beginning with Joseph's dreams in the Hebrew Bible and continuing with Greco-Roman texts, Christian, and Islamic Medieval treatises as well as readings based on non-Western, notably Indian and Chinese sources, students will be introduced to a vast ancient and medieval archive of interpretations of dreams. Required readings will include Freud, fragments from the Bible, Plato, Aristotle, Hippocrates, Galen, Artemidorus, Saint Augustine, and Achmet among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1961 The Western History of Madness from the Bible to DSM-5 (4 Credits)***Typically offered Spring*

Viewed as a natural kind or socially constructed, "madness" was defined and treated, examined and controlled, diagnosed and cured according to the spirit of the time. This course follows the varied social imageries of "madness" throughout Western history, from the Hebrew Bible to the contemporary and controversial Diagnostic Statistical Manual (DSM), also known as "the bible of psychiatry", in its most recent 5th edition. Students read primary and secondary texts by philosophers, physicians, theologians, jurists, tragedians, novelists, psychologists, social reformers, policy makers, journalists, historians and individuals who suffered madness, known as "experts by experience." They also observe art and watch films that portray different aspects of madness. Reading includes: the Bible, Plato, Hippocrates, Ibn Sina, Maimonides, Margery Kempe, Erasmus, Robert Burton, Freud, George Canguilhem, Foucault, Ian Hacking, Elaine Showalter among others. The course explores the interaction between the social, cultural, scientific, political as well as economic factors that have shaped the views of "madness" and its treatment while paying ample attention to the history of ideas that informed and, often, framed them."

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1962 Crises of Im/mobility: Borders and Displacement in Global Times (4 Credits)***Typically offered Spring*

This interdisciplinary seminar will seek to loosen the borders between disciplines and fields in order to examine what the various instantiations of migrations and displacements reveal about the present political, economic, social, and cultural moment. Each object or concept is given a border, an outline that delimits it and that allows us to identify and recognize it as being what it is, rather than being something else. Borders and bordering enable the categorization and organization of the world, and are often maintained through disciplining and policing. What are we speaking of then, when we speak of "the border"? What operations does it perform, and where does one locate it beyond the various ports and edges of the nation-state? What kind of subjectivities and socialities emerge out of the work of bordering, and what happens to a body as it crosses a border? How can we critically apprehend contemporary phenomena of forced migration and displacement whereby people are continuously expelled from their homes while also facing the increasing restriction and regulation of their movement? How are borders differentially encountered on scales ranging from the global to the local and the urban? We will begin with theoretical approaches offered by Wendy Brown, Etienne Balibar, Sandro Mezzadra and Brett Neilson, and Michel Foucault, among others, to then turn to questions of representation, labor, racialization, criminalization, surveillance and policing, globalization and global capital in order to historicize and interrogate the function of borders within the ordering of our contemporary world.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1963 Challenging Precarity: Rebuilding Citizenship and Solidarity (4 Credits)***Typically offered Spring*

In New York City and around the globe, emergent solidarity movements are challenging the increasing precariousness of urban life, encompassing employment rights, housing rights, and climate justice, as more traditional forms of class representation such as unions are on the decline. In the context of the declining importance of work to collective citizenship rights, what are the new forms of solidarity that are rebuilding or reimagining citizenship rights? What can movements in New York City and the global South learn from each other? The course seeks to not only understand how new forms of solidarity are meeting the challenges or urban precarity, but also the contours of a new global solidarity movement that challenges precarity, austerity, and globalization. To answer these questions we will combine a study of theoretical texts, empirical case studies from both the global North and South, and active community engagement. Key authors may include Hannah Arendt, T.H. Marshall, and Beverly Silver. During the course students will be asked to research and engage with a New York City movement that addresses an aspect of urban insecurity that is explored in the course. As a part of the final project, students will be asked to compare and contrast a movement in New York City to a similar movement in the global South.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1964 The Game of Go and the Art of War in Early China (4 Credits)*Typically offered January term*

In this course, we will combine academic study with an experiential approach to the topic of strategy as an element of both structured play and warfare in early China. To set the stage, we will begin by thinking about the larger meaning of play as a universal human activity and contextualizing several examples of popular games from the Chinese tradition with background reading on related philosophical and cosmological beliefs. At the same time, we will learn the fundamentals of the ancient Chinese game of Go (weiqi), a favorite pastime of scholars and generals since the Han dynasty. Students will be introduced to on-line resources that allow them to play the game in real time with opponents from around the world, and they will also visit local New York City Go clubs. Using knowledge of Go strategy, students will then grapple with classical Chinese philosophy on the art of war by writers such as Sunzi and Sun Bin as well as selected works of Mozi, Guanzi, and Xunzi. Finally, we will conclude with modern echoes of the longstanding relationship between Go and warfare in literature such as Kawabata's *The Master of Go* and Shan Sa's *The Girl Who Played Go*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1965 Can the Past Be Repaired? The Dilemmas of Reparations as Justice (4 Credits)**

When a dictator is overthrown, when armed conflict ends, when historical injustices remain unresolved, how do we seek justice? Some call for trials. Others call for truth. For the survivors and families of massive killings and forced disappearances, of rape and torture, and for communities subjected to long-term dispossession of their land, culture and identity, the idea of justice often takes the form of reparations. This course will ask students to reflect on the moral and philosophical issues around reparations and the practical challenges in their implementation. There are challenges involving resources and feasibility. There are dilemmas, real or imagined, over moral responsibility and historical truth. In the global South, these dilemmas have emerged in the on-going transitions from colonialism, war, and dictatorship. Even in the global North, demands for reparations for slavery or for the treatment of indigenous people and persons of color are caught in some of these questions. This course will bring together political science, history, art and culture, law, medicine, forensic investigations and economics, and the experiences of specific countries involving reparations and tackle how questions of justice and memory can or cannot be answered through reparations. Readings may include Carranza, de Greiff, Coates, Rubio-Marin, Magarrell and case studies involving Latin America (Argentina, Chile, Peru), Africa (South Africa, Sierra Leone and Kenya), the Middle East and North Africa (Tunisia, Morocco, Iraq) and Asia (the Philippines, Timor-Leste, Nepal and Cambodia) and the United States and Canada.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1966 Race and Photography (4 Credits)**

This course allows us an opportunity to think about the ways race is framed through the lens of a camera. Our interest in race and photography is primarily American in context, dating from the early twentieth century through the present day, and principally photojournalistic and documentary in form. We explore key moments in American history, as well as seminal photos, as we consider the politics and ethics of representation. Through sociological, historical, and journalistic prisms, we examine, for instance, slave and lynching imagery, documentation and even propaganda around certain ethnic populations in the US, and coverage of the Civil Rights Movement. Ultimately, we progress right to the contemporary moment, with discussion of race and the photographic image in the age of social media. We also consider American coverage of peoples abroad, typically in war-based settings, as we extend our political and social discussions both geographically and conceptually. Throughout we ask, how have photographers reinforced or contested prevailing views of racial identity through the photographic form? And how are viewers influenced by these portrayals of race? Readings include theory and critical essays, as well as literary, journalistic, and historical accounts, and we will be looking at—and learning to read closely—a lot of photography. Authors may include: Frederick Douglass, Marita Sturken, Martin Berger, and Susan Sontag. Students write response papers and longer essays, will take trips to galleries and photo institutes, and can produce a visual project of their own. Guest speakers may include award-winning photographers who have covered race relations in the US or elsewhere.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**IDSEM-UG 1967 Risky Business: Law, Economics, and Society in the Ancient World (4 Credits)**

How did Aristotle get a mortgage without a credit score? How did the few thousand people in the Roman imperial administration manage to tax the entire Mediterranean world? Most courses on ancient Greece and Rome study their literature, art, and history; but Greco-Roman antiquity represents a formative period not only in the politics and culture of the Mediterranean, but also in its economic and social history: at its height the Roman Empire encompassed some 2.5 million square miles, organizing more than 70 million people into a single state and, in some sense, a single market—all without modern telecommunications, mechanized transportation, firearms, mass media, professional police forces, or extensive bureaucracies. This course will explore how individuals, organizations, and governments in Greco-Roman antiquity solved a variety of economic and organizational problems in their comparatively low-information, small-government institutional environments. We will study such topics as: measurement and standards; markets, auctions, and prices; money supply and credit; property, conflict, cooperation; contracts, torts, insurance, and liability; agency and corporations; courts and enforcement; reputation and self-help; and regulation and taxation. The course will proceed largely via the case method, analyzing ancient transactions, disputes, and laws that survive in inscriptions and papyri, supplemented by ancient and contemporary theoretical readings in law, society, and economics. For Fall 2023 the period studied will be Athens and Classical Greece.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No

IDSEM-UG 1968 Science on Trial (4 Credits)

This course provides insights into the nature, methods, and contexts of modern science by examining historical and recent episodes in which a scientist or scientific concept, theory, or practice has come under investigation either in a court of law or a formal inquiry. The episodes, which focus on Europe and the U.S., range from the trial of Galileo before the Roman Inquisition in the 17th-century and the investigation into mesmerism in 18th-century Paris, in which Benjamin Franklin served as one of the commissioners, to several trials involving evolution theory, the trial of earth scientists following a devastating earthquake in Italy, and the recent U.S. Supreme Court case over patenting the breast cancer gene. Each episode will bring out a different facet of science and its relationship to the legal matters at hand, and each requires some understanding of the social, cultural, and political context, which will be supplied through readings, informal lectures, and class discussion. Recurring themes include the relationship between scientific and legal reasoning, the place of authority in science and the state, the uses of evidence in science and law, and the role of scientific expert witnesses in courts of law. Sources will include original court transcripts along with secondary literature, such as Maurice Finocchiaro's *The Galileo Affair*, Tal Golan's *Laws of Men and Laws of Nature*, and a variety of periodical articles.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1969 Trade, Technology, Tanzania and the Swahili Coast (4 Credits)

How did societies trade in the past, long before the advent of airplanes, GPS, and Google maps? In this course, students will learn some basic economic trade theory while also using Tanzania as a case study for an investigation of trade patterns and other issues related to trade in Pre-modern times. The region of Africa that now forms the nation-state called Tanzania had a rich history long before European colonial powers arrived, including several city-states that accumulated substantial wealth during the 12th through 15th centuries. This course examines the "Swahili Coast," its trade, production technology, and relationships with places in the Eastern part of the world, such as Persia and India. The course also will place some emphasis on studying the relationships between Tanzania today and present-day Arab states. It draws on academic disciplines such as economics, archaeology, history, and the natural sciences. Readings may include *The Swahili World* by Stephanie Wynne-Jones and *Adria LaViolette, Zanzibar and the Swahili Coast* by Felix Chami, *The Indian Ocean* by Michael Pearson, *Navigation through the Ages* by Donald Launer, *Science and Human Values* by Jacob Bronowski, *The Archaeology of Money* by Colin Haselgrove, and *The Periplus of the Erythraean Sea*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1971 Causes Beyond Borders: Human Rights Activism, Humanitarian Reason and Global (2 Credits)

One distinctive dimension of globalization is the flourishing of transnational activism in the register of human rights and humanitarian goals. Causes, organizations and activist networks have crossed borders alongside capital, goods and labor to reshape the terrain of political engagement. With attention to the dynamics of racial capitalism and the politics of empire, this class examines the intended and unintended consequences of this turn to transnational activism in relation to the political subjectivities it calls forth, the political horizons it shapes and the global governance regimes it legitimizes. From 18th and 19th century campaigns to end the slave trade to 20th and 21st century anti-trafficking campaigns, we will study a constellations of international institutions (such as donor agencies and international courts) and civil society organizations that have come together in the name of agendas such as 'women's rights' or the prosecution of 'crimes against humanity'. This includes organizations such as the Society for Effecting the Abolition of the Slave Trade, the Women's International League for Peace and Freedom, The International Committee for the Red Cross and Amnesty International. The class will collectively analyze how different approaches mobilize and challenge different actors, causes and alternative imaginings of 'the global' in the realm of human rights and humanitarian goals. Readings are likely to draw from scholars such as Lori Allen, Didier Fassin, Jenny Martinez, Sally Merry, Joseph Slaughter, Mahmoud Mamdani, Kamari Clark, Walter Johnson and Jessica Whyte.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1972 The Legacy of Harry Potter (2 Credits)

The Harry Potter books and films are some of the most popular stories of the early twenty first century. Millions of young fans grew up listening to, reading, and viewing the adventures of Harry and his friends, and many of them came of age along with the characters. In more recent years, books, museum shows, amusement parks, popular music, and theater have continued the stories and the popularity among fans of all ages. This course will study the influence the stories have had and continues to have, specifically their impact on the way fans interact with ideas and topics such as mental health, education, post-colonialism, child labor, feminism, race, political resistance, animal rights, fake news, religion, sexuality, and technology. We will analyze reading practices, fan fiction, debates over canonicity and censorship, and rituals of cosplay. How has the character of Hermione impacted ideas of women in higher education? Does "Dumbledore's Army" offer a useful model of resistance? How do various fan fiction "shipping" strategies subvert the heteronormativity of the novels? Is Hogwarts a progressive or conservative model of education? The class will assume complete familiarity with both the books and the films. Our reading will include short sections of the novels along with secondary sources, documents, pod casts, criticism and fiction produced by fans, scholars, and journalists. We may also experience the Harry Potter-themed "Griffins, Goblets and Gold" tour at the Metropolitan Museum of Art and visit the British Library's Harry Potter: A History of Magic show at the New York Historical Society.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1973 The Pleasures and Perils of Contemporary Exhibitions (4 Credits)

There are times when controversies in the art world spill over into public discourse, as they have recently in Dana Schutz's racially charged use of the image of Emmet Till in her work at the Whitney Biennial and as they did in the 1999 exhibition 'Sensation,' which raised questions about the use of city funding and the inclusion of Chris Offili's depiction of the Virgin Mary. These high-profile examples raise the question: In a context that values pushing boundaries, how do we think about what defines 'too far'? This question is tied up in complicated notions of value that include not only the artistic, but also the political, the social, the economic and commercial, the historical, and even the spiritual. In this class, we explore the ways that these issues are embedded within and addressed by contemporary exhibition spaces. In the rarefied context of the art world, how do considerations like the artist's past work, the potential controversies of a piece, or the political climate influence exhibition choices? How does the exhibit space itself—whether the Met or a pop-up in Brooklyn—impact the ways that art is received? In a forest of potential readings and meanings, how do we, as audience, critic, and consumer, make sense of what we encounter? Through readings and visits to exhibitions, we will work toward a collective and personal language with which to engage the variety of possibilities implied within works and their display. Readings may include Ngai, Jameson, Diderot, Baudelaire, Steyerl, Ranciere.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1974 Women's and Feminist Literature in the Contemporary Middle East (4 Credits)

Since the last decades of the twentieth century there has been a dramatic increase in the number of women writers from the Middle East. This course provides a window into this rich and largely neglected branch of world literature. Students will encounter the breadth and creativity of contemporary Middle Eastern women's literature by reading a range of twentieth- and twenty-first-century novels, short stories, memoirs, and poetry, and by viewing films that are from or about Iran, Lebanon and Egypt. How do Middle Eastern women authors address women's oppression – both social and physical – and enunciate issues such as the tension between tradition and modernity, sexuality, identity and class from a female perspective? What literary traditions and models do they draw on? How different are those texts written in English or French for a global audience, as opposed to those written in Persian or Arabic? What are the effects of reading them in translation? Authors will include Simin Daneshvar, Zoya Pirzad, Marjane Satrapi, Azar Nafisi, Hanan al-Shaykh and Nawal El Saadawi.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1975 Ugly Feelings: Affect Theory in Contemporary Art and Literature (4 Credits)

In Love's Knowledge, the philosopher Martha Nussbaum considers emotions as "social constructs," transmitted—and potentially dismantled—by the stories we tell. In this interdisciplinary seminar, we will look at the ways in which contemporary art and literature have depicted, disseminated, and disassembled feelings, particularly the sort of complicated, unwieldy, troubling affects one might deem "ugly." We will begin with Sianne Ngai's eponymous work on the subject of "ugly feelings," then go on to consider a variety of such emotions, including anger, fear, shame, humiliation, and happiness (which we will consider as potentially "ugly"). As we investigate how contemporary visual art and literary works tackle negative emotional states, we will pay particular attention to the effects of social and cultural positioning on affect and interrogate the capacity of art to be productive in helping us process our ugly feelings. We will also ask how aesthetic choices impact our understanding of our own ugly feelings and the ugly feelings of others. Readings may include work by Maggie Nelson, Wayne Koestenbaum, David Foster Wallace, Don DeLillo, Sheila Heti, Elena Ferrante, J.M. Coetzee, Sylvia Plath, Claudia Rankine, and Frederick Seidel. We will also consider works by artists like Tracy Emin, Hannah Wilke, Diane Arbus, Francis Bacon, and Kara Walker.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1976 Society and State in the Ottoman Empire (4 Credits)

The Ottoman Empire covered vast territories over three continents and for six centuries included a diverse population made up of people who spoke Arabic, Albanian, Armenian, Kurdish, Italian, Ladino, Greek, Romanian, Serbian, and Tatar, who identified as Christians, Muslims, Jews, and Yazidis. Who were the Turkish-speaking Muslims who made up the governing elite of this empire? Where did they come from? How did they negotiate the social, religious, racial, economic, linguistic, and gendered differences among their population? What kinds of sources tell us these things? What has shaped our image of the sultan, and is it accurate? What was this empire like and who were the Ottomans? We cannot hope to cover the whole of Ottoman history or the breadth of the empire in a single semester, but this course will introduce the Ottoman Empire, addressing these questions by looking at different aspects of its history, government, society, and culture. We will read primary sources that reflect Ottoman court life, imperial ceremonies, the empire's legal and economic governance, and slavery, and that attest to the various experiences of its diverse populations; we will also look at imperial dedications and civic projects.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1977 Of Violence and the U.S. Empire: Militarization, Colonialism and Unruliness (4 Credits)

While the neoliberal ethos of the last decades has mandated the shrinking of governments in their multiple iterations, militaries have come out unscathed. In the 2021 fiscal year, for example, more than half of the discretionary budget by the U.S. federal government went to defense and military spending. The figure follows a historical trend suggestive not only of the centrality of the Armed Forces in U.S. nationalist imaginings and capitalist undertakings, but also of the difficulty of civil society in envisioning non-militarized ways of existence. Such difficulty has a history and consequences. Their unveiling necessitates a reckoning with the workings of settler colonialism and the U.S. Empire. This course will focus on the tense and complex ways through which the U.S. has organized itself to produce violence and legitimate its use. It will specifically interrogate what militarization means and how it is linked to colonialism. It will further explore unruly calls for a different world in which human relations are not mediated by (raw) violence and in which liberation, security and humanitarianism are not militarized. The course may build upon the work of Catherine Lutz, Chandra Talpade Mohanty, David Vine, Cynthia Enloe, Katherine McCaffrey, Robert Rabin, Suzuyo Takazato and others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1978 Television and Participatory Fan Culture (2 Credits)

Recent studies of television viewing have moved from understanding the experience as a passive one to understanding it as more active and “participatory.” At the same time, the rise of social media, fan conventions and platforms, and new forms of distribution and dissemination have transformed various “fandoms” from marginal often-dismissed subcultures into a creative, influential and mainstream demographic. All of these factors have radically changed the relationship between creator, producer, text, and perceiver and have destabilized our ideas of the role and authority of the author or showrunner, the canonicity and ontology of the text, and the stability of narrative. In this course we will analyze how fans of television shows respond to and influence content, how they interact with and create content across various mediums, and their role in the promotion of programs. We will examine the interactions of fans to television shows and transmedia content from the early fandoms of the original Star Trek to the more recent multifaceted fandoms of Stranger Things and Game of Thrones, as well as debates over gender, race, fan labor, and politics. How do we distinguish between fan, critic, and scholar? How are fandoms integrated into individual and group identity? How does fan culture differentiate between “fanboys” and “fangirls”? What role does fan content—parody, fan fiction, fan art, fan games—play in regards to the original “canonical” content? Readings will include essays by Henry Jenkins, Jonathan Gray, Matthew Hills, Suzanne Scott, Mizuko Ito, and others, as well as essays, stories, and blogs by fans, fan/scholars, and critics.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1979 How Human? Cyborgs, Robots, and Artificial Intelligence (4 Credits)

Robots Are Coming for Your Job Sooner Than You Think,” declared VICE in a September headline. Two months later, physicist Stephen Hawking said AI could be the “worst event in the history of our civilization.” Are these statements of pragmatism, or doom-and-gloom? What do our concerns about robots say about our own humanity? In this course, we examine the changing boundaries between artificial and real bodies through readings in studies of science and technology, feminist theories of embodiment, studies of race and ethnicity, posthumanism, futurism, and science fiction - while also building and programming our own robotic toys. Topics include the machine/human boundary, potential machine futures, and the ethics of our technological present (and future). No prior experience in coding or robotics required.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1981 Television: Problems in Contemporary Criticism (4 Credits)

This class will approach television’s visual storytelling as a unique form of narrative. Much academic study of television has focused on its social impact and ideological content, and in this seminar we will engage that work. Television can’t be fully comprehended, however, without considering how the stories of television are told. Our working hypothesis is that form organizes the meanings and generates the emotions that audiences take away from stories, and so it’s worthwhile to consider television as text. What genres are emerging today, and how are they connected, if at all, to classic network forms such as the sitcom and the cop show? How have dramatic, film, and literary forms shaped television storytelling, and how do we measure the impact of technological innovation and the commercial conventions unique to television? Assigned readings include writers on the problem of narrative form and content such as Aristotle, Stanley Cavell, and Roland Barthes, as well as writers on television, including Theodor Adorno, Jason Mittell, Linda Williams, John Sconce, Jane Feuer, Emily Nussbaum, Clive James, and various critics and recappers.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1982 Fascism and Populism: History, Politics, and Rhetoric (4 Credits)

The central idea of this course is to look at two important movements and events—populism in 19th century U.S. and fascism in 20th century Europe—and then to trace how those events are used as tropes in political debates and media commentary about racial nationalism and political authoritarianism across the world, though we focus on Trump in the U.S. Our central concern is to trace political mobilization in the name of representing and saving “the people.” Our task is to assess what “fascism” and “populism” were historically, and what “fascist” and “populist,” as adjectives, signify in discussions about racial nationalism and hostility to elites now. In both regards, central questions in political theory guide us in analyzing each movement, and its after-lives and appropriations: First, how do we think about the relationship between capitalist crisis, mass mobilization, and (democratic) politics? Second, what is the relation between racial formation, nation-defining, and democratic politics? Third, how does narrative or genre (e.g. what Richard Hofstadter called “the paranoid style”) intersect with political mobilization? Fourth, what is inherited and what is new in white nationalism now and in protests against it? Having studied populism and fascism, we can assess recent media and scholarly claims that the “alt right” or white nationalism are “populist” or “fascist.” Our goal is not to fix a taxonomy but to assess consequential “speech-acts.” For how we “name” (conceptualize and narrate) political events determines how we engage them, and thereby, what they end up meaning for the future we are making by that engagement. We also want to consider if the democratic meanings of populism can be salvaged or whether democratic possibilities require a radically different language. Authors may include: Richard Hofstadter, Lawrence Goodwyn, Michael Rogin, Karl Polanyi, Hannah Arendt, Klaus Theweleit, William Connolly, Virginia Woolf, Sinclair Lewis, Phillip Roth. Readings include commentary about white nationalism and resistance in contemporary politics.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1983 Feminist Writing as Social Activism: Perspectives from the Neocolonial World (4 Credits)

Transgressive feminist writing directly engages with grassroots issues in various parts of the neo-colonial world. In this seminar, we will study the multiplicity of ways in which women writers’ bear witness to historical upheavals around them and how they articulate a challenge to oppressive institutions of power through their works. Navigating a variety of genres and texts, students will learn how writing in/about the neocolonial world (sometimes also referred to as “global south” or “third world”) by women of colour is both cultural and political critique. Simultaneously intimate (born out of first-person experience) and radical (shared with the urgency to change the world as it exists), writing by women of the neocolonial world steps outside the normative boundaries of literature and creativity and becomes a revolutionary political force. The instructor will also use, as a springboard to the course, her own genre-bending work that deals with caste, gender and the national question in India. Other readings and discussions will focus on gendered aspects of violence, the immigrant condition, religious and socially-sanctioned oppression, struggle against colonial occupation, LGBTQ rights and critiques of imperialist feminism. Students will study key critical texts (*The Bridge Called My Back*, *Third World Women and the Politics of Feminism*) along with writers like Bama, Kamala Das, Assia Djebar, Xiaolu Guo, Valeria Luiselli, Trinh T. Minh-ha, Shailaja Patel, Solmaz Sharif, Salma, Marjane Satrapi, Sivakami among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1984 Extinction: A History and Prospectus (4 Credits)

This course will focus on three major themes: the discovery of the earth’s deep history, for which the concept of extinction played a major role, the very long history of extinction itself, and current controversies over the role of humans in causing extinction. The concept of extinction was established in modern science only in the late eighteenth century. For most of the planet’s history extinctions were caused by natural events—volcanic eruptions, asteroid collisions, climate change, and life itself, as when living things have altered the composition of the oceans, the soil, or the atmosphere. Are anthropogenic extinctions “natural” as well? We will examine historical and recent debates on this question along with such topics as the role of religion in establishing the concept of the earth’s history, catastrophism versus uniformitarianism, the relationship between evolution and extinction, evidence and explanation in the earth sciences, controversies over asteroid collisions, and current debates over “invasive” species. Readings will include original works by Cuvier, Lyell, and Darwin, among others, as well as recent works by historians, philosophers, conservationists, ecologists, journalists, and evolutionary biologists, such as Martin Rudwick, Stephen Gould, Peter Brannen, Jan Zalasiewicz, Ursula Heise, Chris Thomas, and Elizabeth Kolbert.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1985 Psychoanalysis, Race and Racism (4 Credits)

Historically, the relationship between psychoanalysis, the matter of race, and racism has been both complex and fraught. Understanding and rectifying this history is crucial, as psychoanalysis takes as its primary charge the theorization and treatment of psychic attachments which shape not just individual experience, but also relations between subjects, as well as the ways in which experiences of belonging and exclusion shape the social order. Indeed, some strains of psychoanalytic thought have problematically proposed that “the Other has no color”; still, a growing number of psychoanalytic theorists and practitioners offer critical insight into the problem of racial subjectification and racism by considering their operations through the lens of psychoanalytic concepts such as fantasy, identification, melancholy, projection, and negation, among others. This course explores the limits and possibilities of thinking psychoanalytic theory, race, and racism together. Our work will include close readings of theoretical texts as well as considerations of literary texts, works of art, and musical forms that serve as sites where matters of subjectification, relationality, and belonging are contested. Course material may include works by Bass, Bollas, Cheng, Eng, Fanon, Freud, Gherovici, Hartman, Lacan, Moss, Sexton, Spillers, Stephens, Viego, and Wilderson.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1986 Critical Race Theory and Your Education (2 Credits)

This class will foreground race, racism and racial structures to interrogate and trouble dominant intellectual traditions. Co-taught by over 20 Gallatin faculty, each week we will attend to how different fields of study construct knowledge; we will try to better understand how we may unpack the racial grammar, sometimes visible often latent, that shapes and constricts disciplinary knowledge, and how particular assumptions and perspectives get authorized and amplified within the university's walls. How might we situate different ways of knowing in relation to historical and contemporary maps of power and privilege, local and/or global? How might the dominant intellectual traditions in your area of concentration be challenged by foregrounding legacies of colonialism and/or slavery? How would feminist, queer, Marxist critique help us probe these questions further? And what will you have to unlearn in asking these questions? What new lines of inquiry, responsibility and solidarity might be open for you? The class will expose students to a rich body of literature that vividly challenges the racial unconscious of a broad variety of disciplines (anthropology, law, philosophy, history, literature, music etc.), and of course of the university experience itself. We will draw on texts that directly challenge the dominant traditions, as well as texts that have been shaped by subordinated traditions. Readings include scholars such as W.E.B. DuBois, James Baldwin, Edward Said, Derrick Bell, Achille Mbembe, Lisa Lowe, Fred Moten, Traci Lynn Voyles and Rod Ferguson.

Grading: Ugrd Gallatin Pass/Fail

Repeatable for additional credit: No

IDSEM-UG 1987 Urban Environmental Politics: (In)Justice, Inequality, and the City (4 Credits)

In this course we will explore the production and contestation of injustice and inequality in urban environments. Rapid rates of uneven urbanization in the Global North and Global South have made cities important sites of environmental struggle. To examine environmental struggles in cities across the world we will first ask: what constitutes urban environments? We will work to create an expansive and distinctly urban definition of the environment to include sites as diverse as subway stations, urban gardens, sewers, landfills, highways, and city parks. After defining the urban environment, we will draw from a range of disciplines including urban political ecology, environmental history, urban geography, and environmental justice to ask: how is inequality and injustice both produced and resisted in and through urban environments? We will illustrate these concepts with specific case studies of urban environmental politics from cities across Africa, Asia, and the Middle East and placebased exercises in New York City. In these case studies we will examine both spectacular events such as urban natural disasters and more mundane challenges like mold and water pressure in informal and public housing. Readings will be drawn from scholars including but not limited to Maria Kaika, Paul Robbins, Erik Swyngedouw, Sarah Moore, Nikhil Anand, David Harvey, Karen Bakker, Nik Heynen, and Laura Pulido.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1988 Textiles, Religion and Power from the 16th-19th c.in India (4 Credits)

Textiles from 16th-19th CE in India were part of a complex history of religious power, imperial patronage, sumptuary laws, political gifts and global trade. Through the history and materiality of cloth, this course traces the production of textiles for courts, temples, British colonial trade, and the role of cloth and clothing in the formation of Hindu, Muslim and caste identities. Drawing on scholarship in textile history, South Asian history and cultural studies, we will study examples from some different parts of India and explore some ways in which textiles and their producers were entangled with forces of religious and political power. We will explore existing literature, archives and textile objects in museum collections to tease out possible themes and connections. Questions may include: how can knowledge of the physical materials and techniques used in making these objects be related to what has been gleaned through archival and artifactual study? How might we retrieve the agency of the producers and consumers of these objects? How did social processes and institutions such as weaver guilds relate to the development of religious and caste boundaries? Could a study of cloth and clothing from this period shape our current ideas of 'religion' and 'power', and vice-versa?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1989 Mahabharata and Ramayana: Myth and Conflict (4 Credits)

We'll read and discuss the two great epics of South Asian history, the Mahabharata and the Ramayana. Both epics tell us that dharma (or "right conduct") is subtle; and both epics define and critique dharma within a world that is on the cusp of collapse. We will enter into the epics' debates about action, duty, individuality, just violence, and, in general, the possibilities for an ethical life in calamitous times. We will read extensively from each epic (including the Bhagavad Gita), while tracing the development of key themes: kingship and family, women and sexuality, mortals, avatars, and gods, the fate of the outsider, animals and non-human life, battle and purification, the fate of the soul, poetry as teaching, devotion, commemoration—and critique. We'll also read a set of representative critical essays on the two epics from anthropological, historical, and literary perspectives. Finally, as we read the Ramayana, we'll give attention to the question of "many Ramayanas"—that is, the tale's multiple retellings by a diverse array of peoples—Buddhists, Jains, Sikhs, South Indians, and Nepalese—and in diverse mediums—dance, theater, film, and graphic novels.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1990 Adventures in Skepticism: From Descartes to Deconstruction (4 Credits)

Since Descartes' famous decision to doubt what he could not prove, the problem of knowledge has vexed philosophy, psychology, and literature. What do we know for certain? How does this knowledge (or this uncertainty) relate to what we believe, what we desire, what we fear? And if knowledge is unstable, how do we ground the "self" or "subject"—does identity depend on a metaphysical God? Does it derive from an autonomous interior? Or is "the self" itself a misunderstanding, merely an effect of language, of history, or of the unconscious? This course surveys the Modern's search for truth, focusing on major works of philosophy and literature and on issues that still inform our modernity: the relationship between aesthetics and politics, history and economics; the crisis of language; the fragmentation (or multiplicity) of identity; the necessity and impossibility of love. Readings may include Descartes, Shakespeare, Mary Shelley, Nietzsche, Dostoevsky, and Virginia Woolf.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1991 Japanese Performing Arts (4 Credits)

Japan is famous for freezing performing art forms as national traditions well into the modern period. This is why it is only in Japan that you can today see Chinese Tang era (618–907) Imperial court dance (called Bugaku). Of course, new performing arts were and are also created. This course will explore a range of Japanese modern and premodern performing arts. Our objectives will be at least twofold: to acquire a cultural sophistication that allows us to appreciate these arts through an understanding of how and why they take their various forms; and to think broadly about them in relation to modern Japan. How do the specifics of Japanese language and culture affect these arts? We will also think carefully about gender, class, (and love), and how these have changed over time in Japan. Our performative texts will include Bugaku, Noh Drama, Kabuki, Puppet Theater, Butoh Dance and the Takarazuka Revue, and our secondary sources analyses by Jennifer Robertson, Naoki Sakai, Susan Klein, and others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1992 Reading Linda Nochlin (2 Credits)

Feminist pioneer and art historian, Linda Nochlin (1931-2017), author of the 1971 influential essay "Why Have There Been No Great Women Artists?," took a bracingly interdisciplinary approach, marshaling philosophy, literature, literary criticism, art criticism, and art history, as well as social, intellectual, economic and political history. She was one of the most acute readers of modern French culture and politics, and a regular contributor to debates on contemporary art and museum exhibitions. This seminar will analyze her work as a feminist, historian, reader of French culture and politics, and *New Yorker*, and will attend to its impact on subjects such as reality and its representation, feminism and masculinity, race and empire, poverty and privilege, the fragment and the canon. We will look at the strategies that characterized and made effective her work, including depth and breadth in erudition; sustained and close observation; and wit and clarity in writing. We will also study different genres of her interventions: the scholarly but accessible essay; the exhibition catalogue; the artist monograph; the exhibition and book review; and the ringing call to arms in the lecture hall. In addition to the famous 1971 essay, primary texts will include *Realism*, 1971; *Women Artists: 1550-1950*, 1976; *Women, Art, and Power*, 1988; *The Politics of Vision*, 1989; *The Jew in the Text, Modernity and the Construction of Identity*, 1994; *Global Feminisms*, 2007; and *Misère: The Visual Representation of Misery in 19th-Century Painting*, 2018 (posthumous).

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1993 The Detroit Cycle: 21st-Century Reinvention(s) (4 Credits)

This course examines the ways in which Detroit has been imagined, represented and parsed in literature, documentary film, political discourse and historical narratives: first as the "Stove Capital" (1850s), as a "Coach and Carriage" center (1890s), as the "Motor City" in the early decades of the 20th century, as the "Arsenal of Democracy" during World War II, as "Motown" in the postwar period, as "The Murder Capital" in the 1970s, and as a "Third World" city on the brink of bankruptcy in the 1980s and 1990s. Today it is touted as "The Renaissance City," but in what is the present-day optimism rooted? Is it "boosterism" and wishful thinking? Or will Detroit "rise again" through creative experimentation and entrepreneurial innovation? Has its decline been too pronounced and specific for any hope of reversal? As we explore a landscape where issues of race, class and geography are thrown into bas-relief, we will come to a better understanding of the systemic forces at play in 21st century Detroit.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1994 Democracy and Design: Imagining New Public Realms (4 Credits)

What does it mean to design democratically? This course explores some of the many ways of answering this question by crossing boundaries between architecture and urbanism, social science research, public realm process, and technology. In this course, we begin by considering the network of public spaces (from the city's streets to its power supplies) in New York City as a system of functional and aesthetic interactions and a social reality. We turn, then, to the possibilities of design to intervene in this network. What does it mean for an urban space to reflect democraticness? How should we, as democratically-minded designers, think about the sometimes conflicting demands of civility and the pressures of a well-functioning city? How do we think about the tension between civility and democracy? How do we make sense of the way that calls for public space often come from city elites? Is it possible to use design to undermine power? Students will work in teams to define these conceptual problems and will make use of state-of-the-art technology and reflect on it to reimagine what a civic space might look like. While all students will write critical papers as well as work on design exercises using state-of-the-art software, students are asked to elect to enroll in one of two course code options; Option 1 (an Interdisciplinary Seminar, wherein major work completed is of the written type) or Option 2 (A Design Workshop, wherein major work completed is a design project). All students will also participate in three walking tours of public spaces led by the instructors during class hours.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1995 Art's Role in Race, Empire, and Universalism (4 Credits)

This seminar begins with the conviction that the arc of modern history for both the U.S. and France has had a similar form. Both countries' Enlightenment ideals of stunning potential, as found in The Declaration of Independence and The Declaration of the Rights of Man [sic], have often been ballyhooed and ignored, actualized and subverted. At the same time, we have remarked that the specificity of the ambivalent French entanglement with universalism, race, and empire is too rarely understood in the so-called New World. Our focus will be directed to art that in all its manifestations has had a critical role in this dynamic. It has been and continues to be deeply imbricated in the contradictory and reinforcing projects of universalism, race, and empire. But how exactly? What roles have objects played? This is the subject that the seminar will investigate. How have they functioned as symptoms, vectors, or agents in France and in dialogue with sites of French artistic and political ambitions and claims, including New France and Louisiana; the Caribbean; Egypt, North and West Africa; Tahiti and Viet Nam? And what has been their role when it comes to stateless people? Readings and discussions will consider fine art such as painting, drawing, prints, and sculpture, as well as other material objects and products of human and natural manufacture, such as books, the sea, obelisks, shells, textiles, makeup, and clothing.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1996 Rome's Literature of Transformation (4 Credits)

In Latin, the verb *convertere*, literally "to turn," can refer both to the physical metamorphosis of an object or creature and to the translation of a text from one language to another; the same word also gives us our English vocabulary of religious conversion. This course will explore the relationships between these different kinds of transformation in four major works of Latin literature: Lucretius's *De Rerum Natura*, Ovid's *Metamorphoses*, Apuleius's *Golden Ass* and Augustine's *Confessions*. Although these texts are very different from one another – they include a radically materialist philosophical poem, a mythological counter-epic, a picaresque novel whose narrator is magically turned into a donkey, and an autobiographical profession of Christian faith – they share a deep concern with the nature of personal identity and its relationship to writing. Over the course of the semester, we will track these common interests, while also situating each of our texts in its particular historical, social, and intellectual contexts; we will also want to consider the ways in which Latin literature's persistent concern with transformation reflects the distinctive hybridity of Roman culture. Finally, all four of our texts played an important roles in the cultural transformations of the European Renaissance, so, in addition to our core Roman materials, we will also read works by later authors, including Petrarch, Montaigne, and Shakespeare. All readings will be in English.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1997 The Sanitary City: Waste, Infrastructure, and Urban Development (4 Credits)

Contemporary cities are caught in a messy contradiction—modern modes of production are creating unprecedented amounts of waste that challenge expectations of clean and sanitary cities. Yet, the struggles this contradiction produce frequently go unnoticed because the people, laws and practices, technology, and labor that go into cleaning cities are relegated to the underbelly of urban life. Beginning with the argument that waste is not merely a problem awaiting the properly coordinated technological fix, this course will approach waste and the infrastructures set up to manage it as political. Urban spaces that are left unsanitary and those that are kept clean point not just to failures of sanitation, but also to explicit valuations of objects, people, and practices in urban space. In this course we will develop a set of interdisciplinary tools from discard studies, critical infrastructure studies, and urban geography to ask questions like: Who is tasked with the work of cleaning the city? How are contemporary ideas of cleanliness structured by colonial, racialized, classed, and gendered urban histories? How is sanitation enforced and contested? And how has sanitation contributed to uneven urbanization? We will examine such questions in cities including Cairo, New York, Beirut, Delhi, Cape Town, London, and Paris. Readings will be drawn from scholars including Martin Melosi, Sarah Moore, Brenda Chalfin, Vinay Gidwani, Matthew Gandy, Colin McFarlane, Robin Nagle, Rosalind Fredericks, and Melanie Samson.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1998 Asian American Politics and Contemporary Issues (4 Credits)

What does the growing population of Asian Americans mean for the landscape of American politics? What are the contours of Asian American political consciousness and movement? Using the lens of comparative racial formation, this seminar investigates Asian American political participation around contemporary issues such as immigration, multiracial coalitions, affirmative action, data disaggregation, detention and deportation, Islamophobia, intergenerational relations, and gentrification. This course will explore the political developments that gave rise to "Asian America" in the 1960s and probe deeper theoretical questions about the complexities and pluralities of the contemporary Asian American experience. We will also consider the role of American political institutions including the federal, state, and local governments, and how public policies at all levels come to shape the political lives of Asian Americans in the United States. Texts include Karen Ishizuka's *Serve the People: Making Asian America in the Long Sixties*, Eric Tang's *Unsettled: Cambodian Refugees in the New York City Hyperghetto*, and Monisha Das Gupta's *Unruly Immigrants: Rights, Activism, and Transnational South Asian Politics in the United States*. As we read these texts, students will be exposed to intersectional, comparative, and emergent approaches to the study of race, culture, power, place, and politics.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 1999 Black/Existentialism (4 Credits)

With its emphases on themes such as responsibility, dread, anxiety and shame, existentialism as it emerged in the mid-20th-century was extremely popular for philosophers and artists grappling with the upheaval and malaise wrought by the experience of world war and genocide. This course examines existentialism's particular attraction for—and its orientation towards—black writers living in and travelling through Paris in the 1940s and 50s. We ask, what did black authors find so appealing in its philosophical tenets, and how did they meld these with their own observations about the particular character of black existence? Essays, short stories, novels and memoirs by Frantz Fanon, Richard Wright, Ralph Ellison and Chester Himes provide us with occasions for examining these questions. We will consider whether and how each of these authors found in existentialism fertile ground for his reflections on authenticity, objecthood, (inter)subjectivity, meaninglessness and freedom as they emerge in black life, politics, history and art. We also explore how existentialism was shaped by its engagement with black social and aesthetic movements in the US, Africa and the Caribbean. The shared milieu of postwar Paris and intellectual friendships take center stage here as we launch into comparative study of the major authors of black existentialism and their more famous counterparts—Ellison and Jean-Paul Sartre (on alienation and bad faith), Wright and Simone de Beauvoir (on ethics), Fanon and Maurice Merleau-Ponty (on the body and perception), and Himes and Albert Camus (on absurdity and rebellion)—with an awareness that the relationship between existentialism and black existentialism is one not of simple influence, but of mutual inspiration, sustained conversation, open collaboration and cultural exchange.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2000 What Was the 'Woman Writer'?: Revisiting the Attic Texts (2 Credits)

2019 marks forty years since Sandra Gilbert and Susan Gubar published *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, a work that defined a field once widely known as "Women's Studies." This class will read *Madwoman on the occasion of its anniversary* along with several of its key literary sources, three coming-of-age novels about girls raised in cultures that discouraged them from imagining any future that didn't include marriage and childbirth: George Eliot's *The Mill on the Floss*, Willa Cather's *The Song of the Lark*, and Sylvia Plath's *The Bell Jar*. While somewhat privileged in terms of race and class, the protagonists of these books find their artistic and intellectual ambitions shaped and thwarted by the limitations of gender at every turn. And through these characters (or so *Madwoman* argued) the authors expressed their own struggles—as "women"—to find a public voice when few women enjoyed the right to vote, attend university, own property, or sign contracts. In addition to these novels and *Madwoman* itself, we will read selected poetry by Plath, Emily Dickinson, and Audre Lorde; essays on "women artists" by Eliot and Linda Nochlin; and critical responses by Gayatri Spivak, bell hooks, and Susan Fraiman.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2001 Reading Derrida (2 Credits)

Over the last half-century, the work of Jacques Derrida [1930-2004] has been hotly debated and widely impactful across fields ranging from philosophy and politics to art and architecture. In this seminar, we will read, discuss, and debate several, though certainly not all, of this prolific writer's texts. Our selections will be especially attuned to politics, and will engage the experience of colonialism and decolonization. Amongst the topics that will most interest us are: writing and difference; language, satire, and the performative; translation; friendship and hospitality; cosmopolitanism and forgiveness; and globalization. Readings of Derrida's may include *Writing and Difference* [1967]; "Signature Event Context" [1972]; "Declarations of Independence" [1976]; "Towers of Babel" [1980]; *The Politics of Friendship* [1994]; *Monolingualism of the Other* [1996]; *On Cosmopolitanism and Forgiveness* [1997].

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2002 Land and Property (4 Credits)

New Yorkers talk about real estate the way most people talk about the weather. We know each others' mortgage interest rates, rental costs, and amenities. We calculate our affective ties based on neighborhood-to-neighborhood subway travel and make lifelong commitments based on rent stabilization. How did we get to be this way? Is there an alternative? This course examines how the concept of private property came to define the Western approach to land, how New York City capitalized on this concept, and how alternative approaches have been practiced on the Lower East Side. We will encounter the work of historians, geographers, theologians, activists, environmentalists, and philosophers to excavate the meaning of land and property in this dense and culturally rich urban neighborhood. As part of our classroom-based research, we will also collaborate with organizations such as the Cooper Square Community Land Trust, Catholic Worker, Loisaidea Center, and Museum of Reclaimed Urban Space, to witness how they have re-defined land as a social, cultural, and natural urban resource. Readings will include Elizabeth Blackmar, *Manhattan for Rent, 1785-1850*, John Locke, *Second Treatise on Government*, Cheryl Harris, "Whiteness as Property," and Henry George, *Progress and Poverty*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2003 Architecture as Narrative (4 Credits)

In this course, students explore the relationships between architecture and narrative-based cultural expressions such as film, novels and even games, analyzing current developments from a critical perspective. As part of their study, students will focus on space as medium for storytelling. The course is divided in two parts in order to progress from homo spectator to homo faber. In the first half students develop their theoretical framework through lectures, group discussions and workshops on different sources that may include films such as Ridley Scott's *Blade Runner* and Japanese Studio Ghibli's *Spirited Away*, architectural work from Rem Koolhaas and Toyo Ito, and cyberpunk texts from William Gibson, Lebbeus Woods, and others. Students' newly-acquired conceptual background is summarized in a midterm essay. In the second part of the course, students apply their skills on a series of short projects for Manhattan, located at the intersection between architecture and narrative. For the production of their projects, students are expected to bring to the class their own set of interests and abilities—ranging, for example, from music to computer gaming, or from academic research to Internet literacy.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2004 NYC Coastlines: Past, Present, and Future (4 Credits)

This course requires travel to Governor's Island. Students should not schedule courses before or after this course to accommodate travel time as well as field trips to offsite locations. In this course, we will examine the past, present, and future of NYC waterways. The course entwines archaeology, geomorphology, climate change considerations, urban ecology, citizen science, and science fiction to think about the changing coastlines of NYC and the impact of urbanism on the natural environment. In addition to scientific publications, we will draw from historic representations such as *The Big Oyster* by Mark Kurlansky, the futuristic imaginations of Kim Stanley Robinson's *NY 2140*, and contemporary efforts such as the Billion Oyster Project to regenerate the waterways in order to envision the relationship between the historical, contemporary, and post- 21 st century material culture and coastlines of New York City.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2005 Pompeii, Vesuvius, and the Flaming Fields (4 Credits)

Pompeii is most often taught about from an art historical vantage that focuses on museum-quality material remains and views the AD 79 event as an isolated, catastrophic event. In this course, we will examine that eruption as part of long-term and ongoing volcanic activity in the Bay of Naples area that has cultural importance, not only in the Bronze Age and Roman period, but also in the 21st century and beyond. Students will become familiar with the differences in risk perception inherent to a monumental volcano like Vesuvius versus the less perceptible but intense risk held when human settlements are placed in a caldera such as the Campi Flegrei. We will, together, examine the difficulty in conveying scientific data regarding that risk to different stakeholders and community members. This course will include a series of live video interviews with the volcanologists from the Italian National Institute of Geophysics and Volcanology (INGV) to understand the geophysical 'personality' of Vesuvius, Campi Flegrei, and Ischia volcanoes through the eyes of the scientist who study it on a daily basis. Our examinations of the broader volcanic landscape will include the 1944 Vesuvius eruption, the Solfatara-Pischiarelli hydrothermal system, the bradyseism (uplift and descent) events from 1968-72 and 1982-84 that prompted the evacuation of the town of Pozzuoli, and the growing role of geotourism and volcanic viticulture. We will examine the geological past, contemporary and future risks, and rewards of living in this unique volcanic landscape.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2006 Cryohistories: A Global History of Ice (4 Credits)

This seminar explores the possibility of doing global environmental history through the lens of a planetary "sphere"—the cryosphere, the envelope of frozen water distributed differentially in space and time around the planet. The term "cryosphere" emerged during the interwar period amidst nationalistically-inflected debates surrounding the formation of the discipline of glaciology. The seminar goes beyond this narrow framing to explore two related threads: the natural history of ice on Earth; and the history of knowing about the cryosphere. Students will learn how successive glaciations shaped the world we share today and will explore different ways people and ice have interacted throughout history. They will also learn how the cryosphere as an object of scientific scrutiny was fashioned through crisscrossing practices of living with and on ice, exploration, recreation, geopolitics, field science, development, and resource extraction. Throughout the course, we remain attentive to the virtues and vices of doing global history from the starting point of a scientific concept by asking: Who speaks for the cryosphere? Answers to this question will bring into focus dynamics inflected with colonialisms, ideologies, class, gender, nationalisms, and geopolitics. The course ends with an exploration of Martian glaciology and the possibility of comparative cryohistories: What might the history of ice on Mars say about Gaia's icy story?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2007 Agnotology: The Cultural Production of Ignorance (2 Credits)

Science studies scholars traditionally think about knowledge: how it is produced, validated, translates across domains (or not), and intersects with other aspects of social, material, cultural, and political life. Yet, the doing of science can produce more than just knowledge. The term "agnotology" describes the production of ignorance, and the study of that production. While ignorance is often contrasted as the opposite of scientific knowledge, Robert Proctor, who coined the term, distinguishes between ignorance actively produced—"made, maintained and manipulated," and ignorance as an unintended consequence of the conditions that shape inquiry. In this seminar, we'll discuss various manifestations of agnotology as related to the making of scientific knowledge. For example, we will learn about the strategies used by the tobacco industry during the mid-twentieth century to conceal and undermine research on the ill health effects of smoking, and how those same strategies were deployed decades later to cast doubt upon the science of global warming.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2008 Human Nature: A Comparative History of Sociability (4 Credits)

Is there such a thing as human nature? A human nature so avaricious and contentious that, unless it is somehow governed, it will reduce society to anarchy? Is the social contract a way of taming the unruly animal called human? This course focuses on different approaches on the creation of humans, on their nature and what it means to be human through the ages and cultures (Judeo-Christian, Greek, Roman, Chinese, Indian and Muslim). We will compare these early global and anthropological views with three early modern political philosophers – Machiavelli, Hobbes and Vico – and finally we will focus on the concept of humanity in the modern world as it is represented in the movies by contrast or complementarity to cyborgs, robots and AI machines (focusing particularly on their concern with human sociability). What is the origin and nature of human sociability? That is, how did humans achieve the phenomenon called “society”? And why was this origin so crucial for these thinkers to understand? In asking these questions, we will read and compare primary sources from the Old and New Testaments, Plato, Aristotle and Thucydides, passages from Lao Tzu, Confucius or Mencius, from Upanishads and Coran. We will also focus on Machiavelli’s Discourses and Florentine Histories, Hobbes’s Elements of Law, On the Citizen, and Leviathan, and Vico’s New Science. And we will see how “other humanities” were shaped in our age, from the cyborgs (Manfred Clynes, Donna Haraway) to HAL (Kubrick’s Space Odyssey) or to Blade Runner (especially the recent one by Denis Villeneuve).

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2009 Underground Histories of the New York Waterfront (4 Credits)

In this course, we’ll explore waterfront landfill as an important category for historical analysis, with special attention to those marginalized and buried histories of race, class, and gender at the shoreline. In New York, landfill has been an important tool of urban growth. Today’s Manhattan is 30% larger than the island the Lenape inhabitants knew, and as a whole, the city has an added 9,000 acres of new land since European settlement. Through various texts, archival maps, and several site visits, we will explore histories of New York’s waterfront communities in the largest sense of the term, de-centering the human at times, for conversations about human and non-human species relationships and urban ecologies more broadly. Considering the intersections of environmental and social justice, we’ll analyze the liminal space between land and water - the beach, the piers, the bridges, etc. in order to advance historical and contemporary treatments of these man-made geographies. Final projects may take the form of a research paper or an urban intervention (social practice, a public program, a performance, an installation... etc) that develops new ways of seeing and engaging with a New York waterfront site.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2010 Global Cities and Migration in an Era of Anti-Global Politics (4 Credits)

Increasingly comparable global cities are confronting new migration realities. This course will primarily focus on understanding how global cities have changed and adapted to the 2008 financial crisis and the rise of rightwing political movements, particularly Brexit and Trumpism. How has the global “Great Recession” altered international migration flows? How are global populist, nationalist, and xenophobic movements interlinked across urban centers of Europe, Latin America, and Asia? We will engage theories of global migration, global cities, social movements, and socio-political assimilation, while applying broad theoretical frameworks to modern global city realities, particularly the rise of right-wing nationalism and increasing xenophobia and anti-global trade policy and public opinion. Beyond understanding these new global and migration paradigms, we will study immigrants’ newfound migration, assimilation, and labor pathways in and out of their global city destinations. We will focus on the works of scholars of both global cities and migration, including Saskia Sassen, Richard Alba, Nancy Foner, Maurice Crul, and John Mollenkopf. Throughout the course, we will use the global cities of New York City, London, Shanghai, Singapore, Rio de Janeiro, and Buenos Aires as case studies, but our focus will not be solely on them.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2011 What is the World in World Literature? Fictions and Formulations of a Worldly Idea (4 Credits)

This course will consider the history of the idea of ‘World Literature’ from its first use in early 19th century Germany to describe the achievements of global literary history to its use today to describe an approach to novels from diverse contexts that focuses on the representation of migration, translation, and circulation. We will survey this history by considering the evolving idea of ‘the world’ itself, from Enlightenment articulations to studies of the world economy to crucial 20th century and contemporary interventions, tracing the shifting meanings of ‘the world’ in relation to contemporaneous works that have been seen as representative of ‘World Literature.’ In the last third of the semester we will read and discuss recent novels and critical studies engaged with modern understandings of the term ‘World Literature.’ Fictional texts will include works by Jorge Luis Borges, Italo Calvino, Nadine Gordimer, Franz Kafka, Arundhati Roy, and Zadie Smith. Theoretical texts will include Goethe’s writings on “Weltliteratur,” Kant’s Political Writings, Hegel’s Introduction to the Philosophy of History, selections from Marx’s Capital, Fanon’s Black Skin, White Masks, Heidegger’s Poetry Language Thought, Emily Apter’s Against World Literature, and essays on World Literature by Gayatri Chakravorty Spivak, David Damrosch, Franco Moretti, Debjani Ganguly, and Pheng Cheah.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2012 Plato’s Republic (4 Credits)

In order to demonstrate justice, Plato has Socrates build the ideal city in words, the Kallipolis (“Beautiful City”). For philosophers, Classicists and political theorists, Plato’s Republic incites readings, re-readings, debate and controversy: is Plato the greatest political idealist? The first totalitarian? Is Plato a feminist? In this course, we will analyze the dialogue’s arguments, analogies and imagery and interrogate Platonic metaphysics, aesthetics and theory of politics as they are presented in the dialogue. Supplemental readings will include modern and contemporary interpretations and will address: intellectual milieu, historical and political context, questions of genre.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2013 Art and Politics in the City (1): Conceptual Landscapes (4 Credits)

Graffiti and street art have been a crucial part of urban landscapes since the very origins of cities, reflecting and revealing powerful connections between a city's political and social lives. But these connections are not static, or universal. Or are they? This year-long, transnational, multi-modal course brings arts, humanities, social science, and digital technology to bear to explore street art and what it says about life in New York and Buenos Aires: How are art and politics understood and expressed differently and similarly in these two American metropolises and why? How do shared aesthetic features of public art in the city reflect the global circulation of urban creative modes? What do we learn about local politics from looking at the art and writing on a city's public spaces? In the fall (Part 1), students will explore conceptual landscapes necessary to fully parse the dense interplay of street art and politics. Drawing on readings in the history, culture, and politics of each city, as well as on theoretical work in art criticism and urban studies, students will analyze how social and political processes like gentrification, inequality, and planning generate and reflect creative political expression. At the same time, teams of students in both cities will conduct field work in selected neighborhoods to help create a coded database of murals, graffiti, performances, and installations. Then in the spring (Part 2), students will explore the digital landscapes of both cities, learning to use and to interpret Geographic Information Systems (GIS) technology and data, and drawing on publicly available census, electoral, and planning records from each city, to generate digital maps finding links between art, politics, and demographics as drawn from the systematic analysis of our database of urban arts. The year will culminate with the online publication of transnational, collaborative projects that explore what the art and writing in city streets reveals about urban life in 21st century America.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2014 Art and Politics in the City (2): Digital Landscapes (4 Credits)

This course uses enhanced videoconferencing to bring students in New York and Buenos Aires together to examine how urban arts and politics intersect in the Americas: How are art and politics understood and expressed differently and similarly in these two American metropolises and why? How do shared aesthetic features of public art in the city reflect the global circulation of urban creative modes? What do we learn about local politics from looking at the art and writing on a city's public spaces? In the fall, teams of students in both cities conducted field work in selected neighborhoods to generate a coded database of murals, graffiti, performances, and installations. In the spring, students will use this database, and draw on readings in the history, culture, and politics of each city, as well as on theoretical work in art criticism and urban studies, to analyze how social and political processes like gentrification, inequality, and planning generate and reflect creative political expression as captured in our database. In particular, students will learn to use and to interpret Geographic Information Systems (GIS) technology and data, drawing on publicly available census, electoral, and planning records from each city, to generate digital maps finding links between art, politics, and demographics as drawn from the systematic analysis of our database of urban arts. The semester will culminate with the online publication of transnational, collaborative projects that explore what the art and writing of city streets reveals about urban life in 21st century America.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2016 Tropes of Race, Class, and Gender in U.S. Politics (4 Credits)

"The white worker" and the "black welfare queen"; the "Southern strategy" and the "woman vote"; victims of "economic anxiety" and soldiers of "identity politics". Such tropes have played a central role in framing U.S. political discourse and strategy. They have also stoked intellectual questions and popular debates about the underlying dynamics between race, class, and gender in electoral politics. Is "identity politics" a distraction from economic issues? Why do certain segments of the population vote "against" their economic interests? Is there such a thing as a "woman vote"? Organized as a critical examination of political tropes, this course will operate on the assumption that the answers to these questions are not eternal or natural but are instead constructed through language and narrative that is itself political. Using history, literature, film, and journalism, we will explore the roots, evolution, and legacy of tropes that have dominated the discourse about race, class, and gender in U.S. politics since the era of Reconstruction. Each trope will be unpacked through a reading of a "major" scholarly or creative work, as well as shorter pieces of recent commentary and analysis from journalists and pundits. Authors may include W.E.B. DuBois, Ira Katznelson, Dana Frank, Michael Lassiter, and Keeanga-Yamahtta-Taylor. In addition to gaining critical insight into framings of race, class, and gender in U.S. politics, we will grapple with the challenge of contributing to the ongoing political debate through our own writing. Students will write an op-ed, a review essay, and a critical essay, all geared toward a public audience.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2017 Race in the Visual Field: James Baldwin, America, and the Moving Image (4 Credits)

Raoul Peck's 2016 film, *I Am Not Your Negro*, brings together the work of James Baldwin with an archive of American cinematic and photographic traces. The film proposes that America is deeply if not completely structured by the figure Baldwin refers to as "the negro," and that this figure is predicated on both a relation of possessive, colonizing belonging, and a defensive and projective psychic mechanism that has made itself visible repeatedly on the silver screen in the United States at least since the 1930s. By stacking film clip upon film clip, photograph upon photograph, Peck underscores Baldwin's words by showing how deeply visual the relation of "my negro" is, and that that visuality takes both cinematic and psychic form. This relationship—of race in the visual field—is the subject of this course. This class will be an extensive close reading of the film *I Am Not Your Negro*, using it as primary archive. We will examine the ethical dimensions of appearing in the visual field, as well as complexities of what it means to take up a position from which we witness, behold, project, or otherwise participate as a viewer of that field. Weekly film screenings are integrated into class meetings; thus, the four-hour timeframe. Course materials include: the work of James Baldwin; Avedon and Baldwin, *Nothing Personal*; Saidiya Hartman, *Scenes of Subjection*; Frantz Fanon, "The Fact of Blackness"; Kara Keeling, "'In the Interval': Franz Fanon and the 'problems' of visual representation"; Diana Fuss, *Identification Papers*; the films *Uncle Tom's Cabin* (1927), *King Kong* (1933), *The Defiant Ones* (1958), *Guess Who's Coming to Dinner* (1967), and *Elephant* (2003).

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2018 Life Among the Machines (4 Credits)

We are surrounded by machines, but that has not always been so. As a species and a civilization we have had to learn how to live with the technology we have built. This course takes a historical, philosophical, and sociological approach to examining the complicated process of integrating machines into our lives, and ourselves into our machines. We will examine the social changes resulting from technology and industrialization, the boundaries between human and machines, connections between gender and technology, technology beyond the western world, and how the Internet and virtual spaces have changed notions of identity and community. Readings will include Ruth Cowan, *More work for mother*; Priya Satia, *Empire of Guns*; Natasha Schull, *Addiction by Design*; Sherry Turkle, *Simulation and its discontents*; Iris Chang, *Thread of the Silkworm*; and Safiya Umoja Noble, *Algorithms of Oppression*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2020 Media, Migration and Sanctuary (4 Credits)

Media narratives about migrants and the "migration crisis" have transformed politics in the US and across much of the world in the last few years. In this course, we will examine the historical and structural causes of modern migration, dispossession and displacement here in the US and globally. We will then focus on the role of media across platforms and technologies in shaping 21st century public understandings of race, national belonging and citizenship. The second half of the course turns to migrant media worlds and social movements that contest dominant politics and narratives of migration in the U.S. Here, we will focus on a specific case study of the New Sanctuary Movement, which we can trace its roots back to the stowaway houses and escape routes of the abolition movement, but is most associated with efforts to protect Latin American refugees fleeing U.S.-sponsored violence during the cold war in the 1980s. This movement saw a resurgence under the Obama administration and a nation-wide growth after the Trump election. Drawing from this case study, students will reflect on their experiences through a combination of media coverage, guest lectures and field visits. The course draws from inter-disciplinary scholarship in Anthropology, History, Media and Cultural Studies and Critical Race and Ethnic Studies. Readings may include: Leo Chavez, *The Latino threat: Constructing Immigrants, Citizens, and the Nation*; Karma Chavez, *Queer Migration Politics: Activist Rhetoric and Coalitional Possibilities*; Aziz Choudry et. al, eds. *Just Work?: Migrant Workers Struggles Today*; Roberto G Gonzales, *Lives in limbo: Undocumented and Coming of Age in America*; Ghassan Hage, *Is Racism an Environmental Threat?*; Jenna Loyd, et al., eds. *Beyond walls and cages: Prisons, borders, and global crisis*; Mae Ngai, *Impossible Subjects: Illegal Aliens and the Making of Modern America*; Mimi Nguyen, *The Gift of Freedom: War, Debt and other Refugee Passages*; Junaid Rana, *Terrifying Muslims: Race and Labor in the South Asian Diaspora*; Audra Simpson, *Mohawk Interruptus: Political Life Across the Borders of Settler States*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2021 Discard Studies: Exploring the Object, Discarded and Disposable (4 Credits)

Waste is a dynamic cultural phenomenon, a language of power, and a material object. Discard studies is an interdisciplinary field that examines the politics of production, consumption, and disposability by beginning with objects such as household garbage, sewage, hazardous waste, and e-waste. In times of planned obsolescence, infrastructural disrepair, austerity, and urban divestment, scholars have turned to waste, in its many material and symbolic forms, to shed light onto topics as diverse as urban ecology, labor, justice and inequality, governance, informality, development, abjection, and protest. This course serves as an introduction to discard studies by delving into the foundational texts and contemporary scholarship in the field. In the first section of the course, we will explore different disciplinary and conceptual approaches to studying waste. We will then ground these frameworks with place-based readings and exercises in New York City. In order to identify and explore global connections and divergences in the politics of waste, we will move to international and transnational studies of waste and uneven geographies of disposability. The final section will involve projects aimed at training students to become discardians. "Readings may include the work of Robin Nagle, Sarah Moore, Vinay Gidwani, and Adriana Petryna."

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2022 Lucretius On the Nature of Things (4 Credits)

What happens when we die? Is religion good for society? How can atomic theory help people lead better lives? These questions were on the mind of the poet-philosopher Lucretius when he composed *On the Nature of Things* for his fellow Romans in the first century BCE. Through a complete reading of the text in translation, this course examines how ancient Greeks and Romans rationalized their world and analyzes how philosophy and religion governed their understanding of natural phenomena, such as disaster, decay, and death. Together, we will explore where these ideas originated and how they were transformed through metaphor and language. At the same time, we will critique Lucretius' poetry and evaluate the strengths and weaknesses of his illustrative, didactic style. Supplementary readings will discuss contemporary intertexts, the poem's historical and cultural context, and the influence of Lucretian philosophy on the modern humanities and sciences.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2023 Commedia dell'Arte: The Comedy of Slapstick, Schadenfreude and Subversion (4 Credits)

Modern comedy owes a huge debt to Commedia dell'Arte, the largely improvised theatre of the Italian Renaissance. Commedia dell'Arte bridges the comic traditions of the ancient world with the comedy of today. As a form, Commedia was inherently subversive and revolutionary. The stock characters of Commedia dell'Arte pitted servant against master in a battle of wits, which exposed the masters as hypocrites and buffoons while the servants are sympathetic and clever. The working-class is celebrated as championing over their masters, which reflected the new social mobility available in Renaissance Italian city-states, presaging major social changes that helped to usher in the modern world. Many of the stock characters of Commedia eventually evolved into beloved archetypes of theatre, film and television but they never lost their populist and anti-authoritarian roots. Commedia dell'Arte also introduced the actress onto the world stage, forever changing the course of dramatic storytelling. This course will explore Commedia's antecedents in Ancient Roman comedies and Attellan farce, as well as its descendants in screwball comedies of silent film, artists like Dario Fo, and TV shows like *The Office*, *The Carol Burnett Show* and *Family Guy*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2024 (De)Tangling the Business of Black Women's Hair (4 Credits)

For many black women, their understanding of their race, gender, class and identity and notions of beauty are linked to hair. Divided into three sections, this course will first seek to understand the historical, structural, and economic dimensions of black women's hair. We will cover topics such as labor, the service industry, and how the black beauty salon presents a rare opportunity for black women to become entrepreneurs. We will also discuss the multi-billion dollar industry and economy founded on black women's hair, from dreadlocks and perms, to weaves and wigs. The second part of the course will examine how the beauty salon as a place presents the opportunity for intra-racial community building and networking, with predominately Asian-owned hair supply stores and the rise of African- and Dominican-owned hair salons. Third, we will explore how black women interpret the connections between their racial and gender identity and their hair; and we will examine how the politics of hair links to notions of racial authenticity, colorism, class, and attractiveness. Readings may include: *Doing Business with Beauty: Black women, Hair Salons, and the Racial Enclave Economy* by Adia Harvey-Wingfield, *Hair Matters: Beauty, Power, and Black Women's Consciousness* by Ingrid Banks, and *Ain't I a Beauty Queen? Black Women, Beauty, and the Politics of Race* by Maxine Leeds Craig.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2025 Black Experiences in Literature, Movies, and Television (4 Credits)

From the antebellum era to the Harlem Renaissance, Black people have turned to art, writing, and spirituals to make a statement about race relations, construct their racial identity, and (re)claim a sense of humanity under conditions of oppression. These artistic expressions are all the more significant and worthy of analysis in this era of mass media and in light of contemporary racial conflicts. This course will explore the pluralities and contradictions of black experiences as depicted in literature, movies, and television. It will take special interest in the work of Spike Lee, Toni Morrison, Tyler Perry, and Shonda Rhimes, all of whom delve into issues concerning race and captivate black audiences while doing so. We will use each artist to decipher what it means to be black; how this definition varies according to gender, class, age, and sexuality; and how depictions of blackness have changed over time. While many of the readings and media in this class are fiction, we will approach them from a sociological and humanistic perspective—that is, mining them for clues on how historical and social conditions (e.g., Jim Crow, mass incarceration, gentrification) shape the possibilities and limits of black experiences. And we will probe how different media permit artists to convey the lived experience and struggles of blacks in different, often more visceral, ways—and to different audiences—than conventional social science and nonfiction reporting.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2026 Dance on Screen: The Lure of the American Film Musical (4 Credits)

The American film musical is one of the primary vehicles for the development and transmission of popular dance. It was also one of the primary vehicles for the development and transmission of American popular dance. "Dance on Screen" will explore the ways in which these films responded to major cultural and political events and social movements of the day including the Depression and New Deal; World War II and race relations; the Civil Rights movement; the rise of teenage culture, and the emergence of second-wave feminism. It will also consider how popular dance reflects and influences our perceptions of gender, age, ethnicity, and economic status. Although the emphasis of the course will be on the so-called "classic age" of Hollywood musicals (from the early 1930s through the 1950s), we will also discuss landmark dance musicals from the 1960s through the present concluding with Damien Chazelle's *La La Land* (2016), which reprised and resurrected some of the "classic" formats and structures of the golden-age musical. At the same time, the course will identify and trace the development of key dance artists, styles, and genres in American popular dance from tap to the Lindy Hop to disco dancing and consider the formal ways that these dances served the narrative structure of the films and how they lured audiences into a state of "kinesthetic empathy." Films and artists we will view and discuss include *Gold Diggers of 1933* (Busby Berkeley); *Top Hat* (Fred Astaire and Ginger Rogers, 1935); *Stormy Weather* (Bill "Bojangles" Robinson, and the Nicholas Brothers, 1943); *On the Town* (Gene Kelly, 1949); *Oklahoma* (Agnes de Mille, 1955); *West Side Story* (Jerome Robbins, 1961), *Dirty Dancing* (Patrick Swayze, 1987); *Cry Baby* (Ricki Lake, 1990).

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2027 Literature and Liberalisms: Mobile Individuals, Free Markets, and Novel Forms (4 Credits)

Liberalism seems in many ways deeply imbricated in the novel form: not only does the rise of Classical Liberal thought parallel the emergence of the novel as a dominant literary form in the nineteenth century, but the novel in its focus on the individual in quest of a secure place in a social field, often represented as an independent actor in the marketplace, is arguably a genre invested in theorizing liberalism. This course takes this hypothesis as a means of examining both the protean form of the novel and unpacking the complicated term "liberalism." We will begin with some key novels by nineteenth-century authors, interlacing our reading of fiction with critical analyses of key texts in the history of liberal thought. In the latter part of the course, we will think about the way in which more recent novels engage with the emergence of neoliberalism in the mid-20th century, a formation characterized by the shrinking of the state and the expansion of the global market; as described by the political theorist Wendy Brown, it involves "the transposition of the constituent elements of democracy into the economic register." Throughout we will attempt to understand the novel as a literary form that inscribes economic and political experience in an affective register, while seeking greater understanding of these two sometimes opaque-seeming terms, liberalism and neoliberalism. Readings may include Dickens, Gaskell, Forster, Conrad, Ghosh, Adichie, Smith, Mill, Marx, Brown, Harvey, among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2028 Reading Pictures, Looking at Words (4 Credits)

"We need to think with our eyes," the writer, critic, and photographer Teju Cole enjoins. In this interdisciplinary seminar we will consider what it might mean to "think with the eyes" by focusing on literary and theoretical works that rely on and incorporate images, as well as by examining works of visual art that make use of text. That is, our interest will lie in the intersection of text and image, of art and narrative. What does the visual add to the written and what does it demand in return? How do we write about the visual and visualize the written? How does storytelling differ across the text and image, and what happens to the story when the two are juxtaposed or combined? What new possibilities and paradigms, particularly for discussing ideas about race, class, gender, and sexuality, emerge when words and pictures are brought together? How can literature accommodate pictures and to what end? How can visual art expand upon available narrative possibilities? And how can genres like comix and iconotexts help us think about thinking with our eyes. Readings may include work by W.J.T. Mitchell, Roland Barthes, Teju Cole, W.G. Sebald, Anne Carson, Claudia Rankine, Art Spiegelman, and Ben Lerner. We will also consider art works, including those by Taryn Simon, Sophie Calle, Jenny Holzer, Bruce Nauman, Zoe Leonard, David Wojnarowicz, Tracey Emin, and Erica Baum.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2029 Black Power, Yellow Peril: Towards a Politics of Afro-Asian Solidarity (4 Credits)

In this interdisciplinary seminar, we will explore basic concepts and theories for analyzing historical and contemporary Black and Asian relations in the United States. We will survey the literature in political science, ethnic studies, sociology, and history to examine how race and racialization processes are articulated over time for both groups and entangled with other social structures including class, gender, and nation. Topics include but are not limited to ethnic and panethnic identities, transnationalism, Islamophobia, immigration, residential segregation, incarceration, displacement, and resistance. In particular, emphasis will be placed on the question of political agency and moments of interracial solidarity that range from the Black Liberation Movement to the Asian American Movement in the 1960s and the contemporary Movement for Black Lives to the Model Minority Mutiny. Texts include *Bitter Fruit: The Politics of Black-Korean Conflict in New York City* by Claire Jean Kim, *Afro Asia: Revolutionary Political and Cultural Connections between African Americans and Asian Americans* by Fred Ho, *Freedom Dreams: The Black Radical Imagination* by Robin D.G. Kelley, and *From Black Lives Matter to Black Liberation* by Keeanga-Yamahtta Taylor. As we read these texts in class, students will be exposed to intersectional, comparative, and emergent approaches to the study of race, culture, diaspora, and politics that can inform contemporary racial justice movements.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2031 Nietzsche (2 Credits)

This course explores major texts by Friedrich Nietzsche, focusing on *The Birth of Tragedy*, *Beyond Good and Evil*, *Thus Spoke Zarathustra*, and *The Genealogy of Morals*. Our study is oriented by the idea that Nietzsche is a significant political theorist whose ideas remain generative for reflecting on the impasses, conflicts, temptations, and lines of flight we witness in philosophy, culture, and politics ever since he wrote. Our specific analytic concern is two-sided: to identify the central themes that organize his thinking and animate its changes over time; to consider the relationship between the "arguments" attributed to these texts, and their form, style, or rhetoric, which seem to undo, not secure, any and every argument. These concerns will help us to reflect on Nietzsche's interpretation of nihilism and its bearing on current debates about truth and relativism, resentment and hollowed-out norms, and the meaning of democratic politics.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2032 Decolonizing the "Age of Discovery," Interrogating "Modernity" (4 Credits)

This course interrogates how and why "Western" or "Eurocentric" perspectives dominate the ways the "Age of Discovery and Exploration" are taught and understood. As a crucial part of this project, we will explore alternatives to these narratives. Most of us educated in the "West" (and many of its former or current colonies) have been taught that the era beginning with Columbus and extending for the next two centuries, has been marked by the agency of "Europeans" whose discoveries led to globalization and modernity. Two not often asked questions in courses on this era will motivate our discussions: what kinds of travel, knowledge production, and artistic creation were people in other parts of the world involved in at the time of these well studied events and why are they excluded from the dominant narrative we are taught? Some additional questions include: in what ways did "European" "adventures," knowledge production and accumulation of profits derive from, or depend on that of other regions? What impact—socially, economically, and environmentally—did the events of this age have both on the peoples and places that were colonized and enslaved and on our contemporary world? To explore how our understanding of the "Age of Discovery" impacts what counts today as "modern," vs. "underdeveloped" or "backwards," we will study works that place our contemporary world in conversation with the "early modern." Materials for this course—written, visual, and oral—will be wide ranging and, at times, innovative in both genre and discipline.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2033 The Vitruvian Man and Its Receptions: A History of Anthropomorphism in Architecture and Culture (4 Credits)

The Vitruvian Man is an image of measure and proportion in the form of an ideal human body. Described in text by the Roman architect Vitruvius and illustrated pictorially by Renaissance architects and artists, the image has enjoyed a long reception in the western world up to the contemporary moment. Its appeal is obvious, making man the measure of all things places human beings at the center of the universe, and it has fascinated artists, architects, designers, philosophers, mathematicians, anthropologists, medical doctors, and more. In this course we trace this iconic figure back to its origins in Greek and Roman architectural, mathematical, and philosophical discourses and examine its emergence in relation to Rome's contemporaneous transition from republic to empire. We will then explore the figure's cultural apotheosis in the Renaissance as a symbol of artistic genius and human excellence, a practical problem for artists representing the human body, and a guide for architects seeking to restore the urban civilization of ancient Rome. The changing fortunes of the Vitruvian Man in the face of the transformations and crises of modernity will follow and will include explorations of the effects of technological change and total war on the image's centrality. Throughout we will consider the relationship between theory and practice in architecture and the arts; the interaction of textual and visual cultures in the transmission of antiquity; the relationship between the human body, the built environment, and the natural world. Finally, we will continually evaluate and critique the privileged place of this paradigm in western thought.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2034 Oral History: Theory and Practice (4 Credits)

History, as most of us are taught it in school, has long been written by, and for, the powerful. Oral history, while it has long been practiced informally, was developed as a formal academic approach and research method by scholars and activists in the mid-20th century in order to infuse and nuance history with the voices and histories of disempowered groups and peoples—people of color, women, indigenous communities, differently abled people, political radicals, laborers and the working poor, and the LGBTQ community. In this course, we'll engage in a critical assessment of the practice of oral history, with the goal of understanding the context of its origins and uses and examining the ethics and principles that shape it as a mode of research. We'll read and listen to exemplary oral history interviews by noted practitioners in the field, and practice analyzing oral histories by developing deep listening skills, attending carefully to what is being said, and what is omitted. As the capstone experience of the course, students will design, carry out, and analyze oral history interviews of their own.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2035 Tools for Social Change (4 Credits)

This course serves as the anchor for community-engaged course work at Gallatin. It complements the range of course offerings at Gallatin and NYU by focusing on connection between theories of social change and the practice of social change. This course thus gives students a platform to question and start defining their roles in social change, through readings, case studies, conversations with activists, and reflection exercises. "Tools for Social Change" is a course for proactive, humble-yet-ambitious students who are motivated to engage deeply with the challenges of this coursework. This hands-on course will help students make important decisions about their own values and belief systems, and figure out how to put those into practice. Students will then reflect on the experience in the form of small writing exercises and a final project. Guest speakers will include activists from local organizations and former Gallatin students who have gone on to pursue activism. Readings will include a range of "classic" and more contemporary texts on the connection between critical theories and practice, including: Paulo Freire, Martin Luther King, Cornel West, Frances Moore Lappe, among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2036 The Arts and Archaeology of Royal Women in the Ancient Mediterranean (4 Credits)

What is the visual, material, and textual evidence for queens and royal women in the ancient world? What were the contours and limitations of their political power, and how did they exercise it? How did their representations model expectations for beauty, femininity, and dynastic continuity? How have ancient queens shaped modern imaginations of women and political power? This seminar addresses these questions by focusing on royal women in ancient Egypt, the Near East, Greece, and Rome, including Hatshepsut, Puabi of Ur, Artemisia II, Cleopatra VII, and Livia. Throughout the semester, we will practice close-looking at images and will use modern theories of gender and sexuality to try to understand ancient constructs of gender and power. Moreover, we will grapple with how to engage with patchy archaeological records, fragments, and decontextualized monuments in reconstructive histories and art histories. We will make use of the objects, museums, and monuments throughout New York City. Note: this semester, the course takes place during a virtual arts and academic symposium at Gallatin called "Queen: Reimagining Power from Antiquity to the Present."

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2038 African American Cinema and the Stakes of Representation (4 Credits)

African American Cinema provides a window on sociological conditions, a glimpse into the psychology of race, a commentary on racial relations, and a sense of African American aspirations and dreams. The course will cover the period of "Race" films in the 1920s, moving on to the representation of African Americans during the classical Hollywood period. Successive artistic and political movements like the Harlem Renaissance of the 20s and the Black Arts and Black Power Movements of the 1960s expanded African American expression in all of the arts, and were an inspiration to Black auteurs throughout the 20th Century. We will examine Black independent filmmaking, Blaxploitation, the new African American Cinema of the 90s and the beginning of mainstream Black film in the 21st Century. We will frame our inquiry by asking some central questions: How do currents in African American intellectual history inform films created by African-American filmmakers? How does the historical context surrounding the production of the films shape them? Filmmakers include Oscar Micheaux, Cheryl Dunye, Spike Lee, Charles Burnett, and Julie Dash.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2039 International Law, Racial Capitalism and the Black Atlantic: Birthing 'the Human' (2 Credits)

'We are black, it is true, but tell us gentleman, you who are so judicious, what is the law that says that the black man must belong to and be the property of the white man?' With these words, Toussaint Louverture's 1791 Haitian declaration (To Live Free and Die) judiciously centers the intricate interdependence of the written and unwritten law of race. The declaration insists on the contradiction at the heart of the notion of the free and rights-bearing 'human' that was being heralded on both sides of the Black Atlantic in what some described as 'the age of liberty'. This class will take up Toussaint's question and focus on notions of the human that emerge in international law's imbrication with racial capitalism in the 'early-modern' Atlantic world. Using key moments in the history of international law to anchor our conversation, we will probe the contours of the global order that unfolds through the legal architecture of colonialism, slavery and trade. Our readings will foreground legal scholars such as Anthony Anghie, Bhupinder Chimni, Susan Marks, Robert Knox, Cheryl Harris and Jenny Martinez. We will also read historians and social theorists such as Eric Williams, Cedric Robinson, Lisa Lowe, Stephanie Smallwood, Sven Beckert, Lauren Benton, Siba Grovogui, Saidiya Hartman and Walter Johnson.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2040 Novels of Youth In and After Colonialism (4 Credits)

This seminar takes as its central topic the relationship between youth and empire. What does it mean to come of age in a world-system when the key decisions that shape your life might be made in far-off countries that you have never seen? And conversely, why have writers in societies that have recently achieved political independence been drawn to narrate that political transformation through the lens of stories about growing up? We will read a range of different texts and genres, including realist novels, modernist fiction and autobiographical narratives by formerly enslaved people. We will think together about the strengths and limits of these various forms, considering the ways that authors have attempted to reckon with the existential uncertainty of living in a global society. Likely readings will include Chinua Achebe, *No Longer at Ease*; Charlotte Brontë, *Jane Eyre*; Charles Dickens, *Great Expectations*; Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*; Mary Prince, *The History of Mary Prince*; Jean Rhys, *Wide Sargasso Sea*; Olive Schreiner, *The Story of an African Farm*; and Indra Sinha, *Animal's People*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2041 Imagining and Drawing Space-Time (4 Credits)

Einstein's theory of relativity fundamentally changed the way physicists imagined space and time. His thought experiments are often thought of as day dreams involving falling elevators and clocks in space, but in fact can be drawn on graph-like diagrams that allow physicists to understand and experiment with Einstein's theory. However, physicists are often unable to construct any visual representation and must resort to heuristic or artistic pictures that tell a convincing story, and not a graphical translation, of the underlying math. How, for example, does one draw 10-dimensions? Does the black hole in the film *Interstellar* really look like that? What is at stake when our ability to "picture" space-time is insufficient at best and, at worst, completely wrong? The aim of this course will be to understand the relationship between the theories of space-time and its various representations—narrative, pictorial, and diagrammatic—as well as to use these representations to solve real problems in physics. In addition to readings and class discussion, this course will involve a large amount of physics, which depends on understanding and manipulating equations, which will depend on High School math that we will review to get everyone up to speed.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2045 Photographing Peace (4 Credits)

This seminar asks, "What does peace look like?" What are the visual narratives of post-conflict societies, and how do they conform to or complicate our generalized notions and expectations around what "peace" means? Taking into account a history of war photography, and the uses of such imagery in journalism and by humanitarian NGOs, we explore the impact of persistently negative visual narratives of countries or regions as we contemplate the value of "peace photography." This seminar examines how the camera can be used to document and reframe received narratives. We study multiple post-conflict countries (including Bosnia, Rwanda, and Colombia), delving into bodies of postwar photographic documentation; we look at each country on its own and also compare countries to see if there are "tropes of peace." Such tropes can have global ramifications, affecting geopolitics, humanitarian endeavor, and, as we'll see, they play out on a highly personal level as well. Students write analytic papers as well as produce visual projects, and our texts cover journalistic, sociological, historical, and human rights studies while spanning photographic, written, and filmic forms. Guest speakers, photographers who have covered war and/or peace, will deepen our conversations.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2046 Women and Public Art (4 Credits)

Monuments are generally coded masculine and created by men. Yet, "The State," "Victory," and "Justice," for instance, have often been visualized as a female body. In this class, we will examine the patronage, viewing practices, legacies and absences of monuments, memorials, and art to or by women in public spaces. Over the course of the semester, we will take a comparative approach, looking to examples from both the past and the present to interrogate the different ways in which these monuments engage gender's relationship with power, as well as intersections with race, ethnicity, and status. Our case studies include the iconoclasm of monuments to or by ancient queens such as Cleopatra and Artemisia II; the presence of nude female bodies in public spaces; the absence of women in American political monuments; the (imperial) politics of monuments in East Asia as in the Monuments of Peace to so-called "comfort women"; and women as artists and patrons of public art, from the Roman empress Livia to the contemporary artist Sharon Hayes. We will make use of objects, museums, and monuments throughout New York City.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2047 Community, Conflict, and Connections: The Indian Ocean Before 1500 (4 Credits)

This course covers the Indian Ocean's long expanse from the ancient to the medieval period, roughly the 3rd millennium BCE to 1500 C.E. At its broadest, we can delimit the Indian Ocean as stretching around the Arabian Peninsula and South Asia east to the South China Sea, west to Africa's east coast, and south to Australia. We interrogate how different ethnic, linguistic, religious, and social groups in a borderless world gave and took ideas, beliefs, and practices, making the oceanscape an arena of conflict and community. How did world religions, like Buddhism and Islam, and political forms, like empires and maritime city-states, integrate the seas into social, economic, and political life? From Madagascar to the Malay peninsula, this course navigates land and sea through coins, inscriptions, contracts, letters, travelogues, and legends about merchants, seafarers, pilgrims, and pirates, exploring oral and written traditions in translation from multiple languages – Sanskrit, Greek, Persian, Arabic, Tamil, and Malay. In the course's epilogue, we consider some of the ways the Indian Ocean is reimagined and reused in more recent times. Readings include: Periplus Maris Erythraei, S.D. Goetein's Documents from the Cairo Geniza, Roxani Margariti's Aden and the Indian Ocean Trade, H.P. Ray's The Winds of Change: Buddhism and The Maritime Links of South Asia, George Hourani's Arab Seafaring in the Indian Ocean, Louise Levathes' When China Ruled the Seas, M.N. Pearson's Port Cities and Intruders, Lewis and Wigen's The Myth of Continents.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2048 New York City Women in the Arts from Dorothy Parker to Patti Smith (4 Credits)

This course will consider the cultural scene of New York City in the middle of the 20th century with special focus on the role of women, particularly writers. After World War I, many women who were unmarried, non-white, and/or non-heterosexual, moved to New York to escape hometown limits on creative opportunities and personal freedoms. Our discussions may cast doubt on whether New York was the sanctuary of creativity and emancipation it was rumored to be, but the output of New York women artists between World War I and the Vietnam War era was prolific and often critically and commercially significant. How do the stories, music, and images of New York artists represent the city as different from or emblematic of American culture and politics beyond the Hudson? How do their characters, real and imaginary, negotiate sexual, racial, and professional identities? To what extent do these narratives and images speak to the 2020's? We will explore works by Dorothy Parker, Fannie Hurst, Zora Neale Hurston, Mary McCarthy, Lillian Hellman, Dawn Powell, Ann Petry, Agnes de Mille, Billie Holiday, Patricia Highsmith, Sylvia Plath, Susan Sontag, Yvonne Rainer, Diane Arbus, Elaine de Kooning, Yoko Ono, and Patti Smith.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2050 Slavery and Solidarity: Cultural Change and the Haitian Revolution (2 Credits)

The Haitian Revolution did not end with the declaration of Independence of 1804. The plantation system and the attempts to revive it were defeated, at great human cost, and the small-farmer neighborhood, with its internally conflicted culture of solidarity, became widespread – but within the confines of a state which exploited it, lived off of it, and was itself riven by disputes over the control of access to the wealth produced by this peasantry. This story is further complicated by the fragmentary nature of the historical record and by the many problems in our methods of understanding these processes. In this course we will ask: What were the major social, political and economic forces which played out in Sainte Domingue/Haiti in the 1789-1845 period? How do individuals fit into these macro-cultural forces? We will discuss colonialism, inter-imperial rivalries and anti-colonial war; mercantilism; slavery; gender; race-thinking and racism; the "Atlantic system;" plantation systems, large estates, labor control; slave and peasant utopias; democracy; the state; militarism and military dictatorship; religions; international trade, loans and the development of new imperial forms of control and neo-colonialism. Constantly invoking the comparative study of revolutions, our study is broken into three sections: (1) The ancien regime, the revolution, and independence (2) The aftermath: attempts to reimpose the plantation system and the invention of neo-colonialism cum new forms of imperial domination; (3) The world that the new peasantry made, its culture and its limits.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2051 Reporting on Violence (2 Credits)

In journalism, covering violence spotlights the dangers of the craft: a mistake may bring danger to a source; badly rendering a victimizer may appear as apologia for a crime. And yet, speaking with victims and victimizers are both necessary to report on violence. In this course, by way of analyzing journalistic texts and in conversations with reporters who have covered violence both interpersonal and structural, students will untangle the risks and virtues of working with these sources. The aim: to as much as possible craft guidelines of best practices to follow in reporting heinous acts, whether perpetrated by individuals, by states, or by larger systemic forces. By reading texts like *Sala Negra* by El Faro from El Salvador, to those of Mexican authors who have covered the world of organized crime, to classics by the likes of Truman Capote and Janet Malcolm, and by hearing directly from journalists like the Frontline's Marcela Gaviria, The New York Times's Boris Munoz, The New Yorker's Francisco Goldman, and NPR/Radio Ambulante's Daniel Alarcon, this course will provide a space to examine and discuss the why and the how of reporting on violence.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2052 Border Fictions/Migration Narratives (4 Credits)

How does a nation's understanding of its borders come into being? Conversely, how do borders contribute to fictions about a nation—the possibilities it offers and who is considered a legitimate member of its community? How do multiple and often contradictory discourses and images shape the stories told about migration and the people who migrate? How do migrants document their own narratives as they cross, re-cross, and contest borders? How can their stories along with the work of artists, scholars and activists challenge dominant narratives and unravel the myths that help to give borders and related terms—refuge, asylum, immigrant, citizen—their meaning and even their power? In this course, we will explore the stakes in the shaping of narratives of borders and migration. Though much of the course will focus on recent crises at the southern border of the United States, we will locate these crises in their longer histories and extended geographies, and we will put them in dialogue with contestations of borders and narratives of migrations in other geographical locations. The seminar will draw from narrative fiction and on-fiction, poetry, historical documents, the work of historians, visual artists, filmmakers, performance artists, political theorists, media scholars and anthropologists. Possible authors/scholars/artists include: Valeria Luselli, Oscar Martínez, Gloria Anzaldúa, Alex Rivera, Wendy Brown, Claudia Hernández, Javier Zamora, among many others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2053 Between the Nile and Atlantic: North Africa during the First Millennium AD (4 Credits)

This course explores the history of North Africa during the first millennium AD using historical documents, archaeology, and environmental data, to better understand the past—human experience and to deconstruct colonial narratives of North African history. Within those 1000 years, North Africa witnessed the rise and fall of many empires, and the expansion of Christianity and Islam. Throughout the course, we will ask: how does regionalization and periodization affect our understanding of world history? How do we understand and identify the local population from what sources that survive today? What happens to society when empires collapse? How did trade across the Sahara affect the development of regional powers? While the geographical range of this course will focus mainly on the areas of modern Morocco, Algeria, Tunisia, Libya, and Egypt, much attention will be placed on how communities connected within and across the Sahara with sub-Saharan Africa, such as Ghana and Ethiopia. The theme for this course varies from year to year. Previous themes include: the archaeology of Early Islamic North Africa; and North Africa in Late Antiquity. For this Fall 2021, the course's theme will focus on the first 100 years following the rise of Islam out of Arabia and the effect that monumental event had on North Africa. We will survey a wide variety of evidence from archaeology, art, environmental data, papyri, and historical texts from a diverse selection of languages and authors. By the end, students will be able to discuss and critically critique the sources, narratives, and histories of Early Islam that survive today. More so, they will be able to engage the history of both Islam and North Africa as a part of a wider-human history.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2054 Capitalism at War with Itself (4 Credits)

At midcentury, economist Joseph Schumpeter observed that “Capitalism is being killed by its achievements.” Entrepreneurs, in Schumpeter’s view, drove economic growth by introducing new and disruptive business practices. But innovation also threatened existing enterprises and undermined the social stability on which capitalist markets depended. For Schumpeter and the other economic thinkers we will examine in this course, the very features which made capitalism a dynamic economic system—like entrepreneurship and innovation—also spelled its certain failure. Starting with earlier theorists like Adam Smith and Karl Marx, we will focus most of our attention on the twentieth century, examining a group, including Schumpeter, Thorstein Veblen, John Maynard Keynes, Joan Robinson, Karl Polanyi, Frederick Hayek, Hyman Minsky, and Albert Hirschman. How, we will ask, did these thinkers explain the workings and failures of capitalism? How did they combine economic analysis with other disciplinary perspectives to reach their conclusions? And why, after all, has capitalism been so resilient? What insights we can draw for today’s modes of economic organization?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2055 The History of American Money and Finance (4 Credits)

Through much of American history, the nation’s politics have been consumed by “the money question”: What is money? What is it made of? Who controls it? Now, however, we take money for granted. But should we? These questions are far from settled. Are credit cards money? What about Bitcoins? Who decides what counts as money, now? Who gave them the power to decide? These are not idle questions, either. As the global financial crisis made perfectly clear, the money question bears heavily on us all. In this course, we will examine the history of money and finance in the modern United States. Our inquiry will be driven by three broad questions: How have Americans defined what money is? How have they used money and credit in their daily lives? How and why have financial markets changed? In answering these questions, we will draw on business, economic, social, cultural, political and gender history, as well as the history of technology and the history of race. We will also draw connections between the economic practices of daily life and transformations in global financial markets. This knowledge should provide you with a new perspective on the events of the past, while also helping you to see the present in new light.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2056 Critical Approaches to Information Visualization (4 Credits)

Information visualization is indispensable to how modern science, government, and business operate because it affords us with a means of communicating and analyzing trends in vast, complex data sets. We depend upon our charts, graphs, diagrams, and timelines both to understand our world and to take action in it. However, we often find ourselves ill-equipped to analyze the designs, epistemological functions, and social impact of information visualizations, despite the fact that they impinge so directly on the production and circulation of knowledge. This course equips participants with a set of theoretical tools for interpreting non-verbal, primarily non-pictorial visualizations so that they can become more critical consumers of information visualizations in their academic and professional work as well as in their day-to-day lives. Furthermore, it is a central contention of this course that, despite information visualization’s certain importance to modern life, it has always been important to the production and circulation of knowledge. As such, readings draw on both premodern and modern examples taken from a wide geographic range. Key theoretical and historical texts will include work by: Marcia Ascher, Jacques Bertin, W.E.B. DuBois, Wendy Hilton, Edward Tufte, and Nikki Usher.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2057 Narrative Displacement: Exile Literature and the Middle East (4 Credits)

The past century has witnessed the large-scale displacement of bodies across the globe as a result of war, genocide, decolonization, and post-independence dictatorships. As a major historical and political theme, exile has been a focal site of exploring notions of home, identity, belonging, and the body. To anchor the global trend, this course traces the condition of the body under forced transit in the context of contemporary Middle East and North Africa. Looking at the exile literature from Iran, Iraq, Lebanon, Palestine, Libya, among other countries, together we look at how exile is embodied, experienced and articulated. In doing so, we pay close attention to two crucial themes. First, we explore how first-hand accounts of displacement navigate and respond to the tropes of representations of Middle Eastern migrants, especially Muslims and/or Arabs in the West. Second, we look at how migration to (often) Western countries enriches, enables or debilitate one’s notion of social commitment. What forms of social and political engagement is shaped through exile? We put first-hand accounts of exilic experience in conversation with theoretical works from postcolonial thinkers of identity including Said, Bhabha, Abu-Lughod, Ahmed, Maalouf.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2059 Black Intellectual Thought in the Atlantic World (2 Credits)

This course examines the foundations, implementations, and implications of intellectual thought(s) of the African diaspora from the period of slavery in the Americas and post-emancipation societies through the present. Arguably, black intellectualism maintains roots in African-descended religious and cultural societies that pre-dates slavery in the West, however, this seminar seeks to explore the emergence of critical thought through historical, sociological, literary, autobiographical, religious and ethnographic writing that addressed vital issues facing African-descended peoples in the modern world. The matrix of race, class and gender has been a useful lens to analyze the systems and structures in place that both benefited and impeded racial progress. Yet, the themes of migration, nationalism, humor, music and empire-building and colonial resistance also serve as essential tools to untangling and mapping the roots and routes of black intellectualism and its discussion of the meaning(s) of freedom and on the practice of humanism. Through a diverse set of materials (primary documents, films, music, and art) that utilize a multimedia and interdisciplinary approach to a range of historical, literary, political and economic questions central to Afro-diasporic experience(s), this course will critically engage the writings of thinkers who were at the vanguard of the Afro-modern and theoretical world, such as Sylvia Wynter, Toni Morrison, Stuart Hall, Baron de Vastey and Frederick Douglass.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2060 Aphrodite (4 Credits)

The first monumental statue of a nude woman in the Greek world was reportedly the Aphrodite of Knidos, sculpted by Praxiteles in the 4th century BCE. The sculpture, apparently set up in an open, round temple, so that she could be viewed from all sides, was a hit in antiquity. It became a tourist destination, the subject of ruminations on the nature of sex and the body, and the inspiration for uncountable ancient copies of the nude goddess in various poses. The original statue is lost, but it fundamentally influenced, perhaps more than any other single monument, the later history of European art. Female nudes—including those of Botticelli, Canova, Manet, Dalí—reference the Venus and her famous “pudica” pose, which simultaneously obscures, draws attention to, and, some argue, reduces her to her sex organs. This course takes the Knidian Aphrodite (Venus, to the Romans) and the long legacy of the female nude as its subject. What are the stakes of nudity in the ancient contexts, and how are those stakes gendered? How does the representation of the divine body relate to the real, and in particular to the sexualized female body? How does the legacy of the female nude engage modern discourses of sexuality, gender, and race? Alongside modern essays that take on these questions, our primary sources will draw from ancient and modern visual traditions.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2061 Worlds of the Sufi: Love, Knowledge and Poetic History (4 Credits)

Sufism refers to the world of Islamic mysticism, and is often known in the West through the magnificent work of poet-philosophers like Rumi. In this course, we will collectively journey through the multiple worlds of Sufi thought, and strive to grasp its philosophies, poetics and politics. Reading a selection of texts over thousand years across South Asia, Africa and the Middle East, we will address: How did Sufis understand the connection to the Divine, and strive to create new social worlds and possibilities of being? What is Sufi poetics, and with what conceptual tools do we explore its multiple layers? Ultimately, what is love in the Sufi imaginary? The course will enable students to reflect on non-Western philosophies and histories of Islam, while introducing them to Sufi poetry from a variety of languages including Persian, Arabic, Sindhi, and Punjabi. Course themes include histories of Sufi saints in South Asia, the body, ritual and symbols in Sufi praxis, visual cultures in Sufi lifeworlds, gender and power in poetic thought, and love and spiritual subjectivity as modes of resistance. Key texts include the scholarly works of Annemarie Schimmel and Shahzad Bashir, translated poetic works of Rumi, Hafez, Shah Latif Bhitai, Rabia Basri, and Bulleh Shah, and a range of sonic and visual archives - artwork, songs, and documentaries that illuminate the themes of the class beyond text.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2062 Climate Change (4 Credits)

Is anxiety about the climate crisis warranted? As protests rock London, New York and other cities around the world, what does an interdisciplinary view bring to these public debates? This course draws on theories from science studies, decolonial theory, anthropology and climate justice to tease apart a multifaceted - and multicultural - view of our collective ecological predicament. First we take on the political side of climate change by asking questions about its collective nature. How do we think about political collectivity? Then we turn to a critical understanding of the science, both to expose ourselves to some of the underlying facts and to think about science as a socio-political process. Lastly we focus on 'Living with Climate Change' - human practices ranging from fossil fuel cultures and the sociology of protest, to pragmatic attempts to grapple with a rapidly changing climate around the world. We read works from Pope Francis and Montaigne to Donna Haraway and Slavoj Zizek. Far from instilling a predetermined viewpoint, this seminar is designed to impart critical thinking skills for a rapidly evolving global situation.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2063 Art's Role in Race, Empire, and Universalism (4 Credits)

This seminar begins with the conviction that the arc of modern history for both the U.S. and France has had a similar form. Both countries' Enlightenment ideals of stunning potential, as found in The Declaration of Independence and The Declaration of the Rights of Man [sic], have often been ballyhooed and ignored, actualized and subverted. At the same time, we have remarked that the specificity of the ambivalent French entanglement with universalism, race, and empire is too rarely understood in the so-called New World. Our focus will be directed to art that in all its manifestations has had a critical role in this dynamic. It has been and continues to be deeply imbricated in the contradictory and reinforcing projects of universalism, race, and empire. But how exactly? What roles have objects played? This is the subject that the seminar will investigate. How have they functioned as symptoms, vectors, or agents in France and in dialogue with sites of French artistic and political ambitions and claims, including New France and Louisiana; the Caribbean; Egypt, North and West Africa; Tahiti and Viet Nam? And what has been their role when it comes to stateless people? Readings and discussions will consider fine art such as painting, drawing, prints, and sculpture, as well as other material objects and products of human and natural manufacture, such as books, the sea, obelisks, shells, textiles, makeup, and clothing.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2065 Neoliberalism in Iran (4 Credits)

Neoliberalism is the general title given to a set of economic policies aimed at privatization, ever-increasing commodification, deregulation, state's withdrawal from social provisions, and curbing the power of labor, the implementation of which began in the 1970s. These policies were rooted in a political economic theory, which viewed the individual's freedom in the market as the guarantor of his/her well-being, and a bastion against totalitarianism. As such, neoliberalism required a transformation in values and ways of thought and life. Despite the uniformity of neoliberal policies forcefully propagated by the IMF and the World Bank, their implementation in different countries in conjunction with particular political and socio-cultural context has led to unique consequences in each society. The particular focus of this course will be on Iranian neoliberalism. We will be concerned, on the one hand, with the impact of structural and economic transformations of Iranian economy on the political, cultural, and social context of Iran in the past two decades; and on the other hand, we will discuss the construction of neoliberal subjectivity in Iran. In particular, this course aims to encourage students to reflect on the following questions: 1) What did the Iranian culture, economics, and politics look like in late 1980s? 2) How did neoliberalism transform Iranian society, politics, and culture? 3) How did neoliberal ideology become hegemonic in Iran? 4) How was neoliberalism reconciled with the theological aspirations of the Islamic Republic?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2066 Politics of Science and Technology (4 Credits)

The results of scientific inquiry are conventionally understood as established facts, not questions of belief. However, as issues like climate change and mandated vaccinations have become increasingly divisive, we might wonder about the status of science. How does it function in the production of knowledge and as a kind of social practice? Why should people believe scientists when they make claims about the results of their research? What tools are available for understanding the inter-relationships between science and the social? Can social science theories help us understand how claims from the scientific community come to be contested in the broader culture? In this course, we explore the Enlightenment origins of scientific objectivity and its claim to dominion over nature before discussing its feminist and ecological critiques. We then turn to major theorists of science and technology to understand their claims to truth. Much of this course is dedicated to critical research by Asian scholars of technology and science in an effort to provincialize European claims to objectivity. The final weeks of the seminar will return us to the theme of domination over nature in order to address toxic ecologies, nuclear weapons technologies and the datafication of climate risk. Readings will include works by Bruno Latour, Donna Haraway, JPS Uberoi and Wen-Hua Kuo.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2067 Sailors, Convicts, and Pilgrims: The Indian Ocean Since 1500 (4 Credits)

Can oceans be the subject of historical inquiry? Maritime spaces help in thinking beyond nations and national borders that dominate modern global histories, leading us into a world of connected pasts. This course investigates the Indian Ocean's long expanse from the early modern to the modern period from 1500 to the early 20th century. What changed about movement and exchange across land and sea in the longer transition from empires to nation-states? In the sixteenth and seventeenth centuries, despite growing European presence in the Indian Ocean littoral, pre-existing networks between East Africa, the Persian Gulf, the Indian sub-continent, and Southeast Asia remained resilient. Yet, by the eighteenth and nineteenth centuries, new shipping technologies, the monitoring of movement across borders, and the introduction of travel documents like the passport became crucial in the formation of nation-states that emerged from colonial empires. From sailors, moneylenders, and pilgrims to convicts and indentured laborers, cultures of mobility connected vast geographies, often defying the logic of nation-states and colonialism. In examining this history, we will cover themes ranging from encounters in port-cities, commodities, smuggling, piracy, and pilgrimage to documents of identity and travel. Readings may include: Broeze's *Brides of the Seas*, Ewald's *Motley Crews: Indian and African Seafarers*, Tagliacozzo's *Secret trades*, porous borders, and Torpey's *The Invention of the Passport*, and translations from Samarqandi's *Account of Calicut and Vijayanagar*, Afonso De Albuquerque's *Letter from Aden*, Linschoten's *Itinerario*, Munshi Rahman Khan's *Autobiography of an Indian Indentured Laborer*, and Nawab Sikandar Begam's *A Pilgrimage to Mecca*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2068 The Absurd (4 Credits)

In *The Myth of Sisyphus*, Albert Camus writes, "A world that can be explained by reasoning, however faulty, is a familiar world. But in a universe that is suddenly deprived of illusions and of light, [a person] feels a stranger." This severing between human and life, between "the actor and the setting," is, for Camus, what constitutes the absurd. This seminar will explore absurdism as both philosophy and literary movement. In so doing, we will examine the use of absurdism as a response to various material and psychological phenomena: crises of faith, loss of a loved one, war, alienation, boredom, trauma, and fascism. Instead of reading forward (or backwards) in time, the course will perform an absurdist act by reading around chronology. We start with the Pulitzer-prize winning American dramatist, Suzan Lori-Parks' *The America Play* (1995), which we follow with Soren Kierkegaard's crisis of faith in *Fear and Trembling* (1843). Zhuangzi's writing on the slippery concept of the Dao (4th century B.C.) will then be juxtaposed against critiques of fascism in Sony Labou Tansi's *Parentheses of Blood* (1981) and Alfred Jarry's *Ubu Roi* (1896). We then jump back to Aristophanes' *The Birds* (414 B.C.) and then forward to Camus' seminal text, *The Myth of Sisyphus* (1942) and Ama Ata Aidoo's critique of race and gender in *Our Sister Killjoy* (1977). Samuel Beckett's post-war *Waiting for Godot* (1953) will be followed by the Nobel Prize winner, Gao Xingjian's *The Bus Stop* (1983), Zakes Mda's *Dead End* (1990) on apartheid's racial madness, and finally, Raymond Queneau's perspective-bending *Exercises in Style* (1947). Through these readings, the course will ask: Can an absurdist believe in God? What is the difference between existentialism and absurdism? Why is drama so important to the absurd? Is the absurd (a)political? Is it (a)historical? How does language relate to the absurd? How does race? And finally, why is the absurd seemingly critical to the so-called "modern" condition?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2069 Thought Experiments: Connecting Literature, Philosophy and the Natural Sciences (4 Credits)

Imagine an omniscient being who knows the position of every atom in the universe—could such a being predict the future? Or imagine all of your experiences are identical to those you've had all your life, yet it turns out you have all along been a brain in a vat, stimulated by neuro-electrical impulses which lead you to think you are walking around in the world. Or imagine a being identical to you—a perfect physical duplicate—which does not have conscious experience. Does that mean consciousness is something other than physical? Would such a being be a zombie? Examples like these—fictional scenarios that get the mind moving down a certain track of speculative argument or hypothesis—are called "thought experiments". The course will explore the literary and philosophical aspects of thought experiments with a number of questions in mind: What do thought experiments add that straight logical argumentation does not? What is the relation of these sorts of explanatory fictions to experiments conducted in laboratory settings? Do thought experiments yield new knowledge about the world? Could works of fiction or films function in their own way as thought experiments? (Is *Frankenstein* a thought experiment? Kafka's *Metamorphosis*? an episode of *Black Mirror*?) The course will look in detail at thought experiments from philosophy, literature and film with emphasis on the entwinement of the humanities and the sciences, and with the aim that a focus on thought experiments helps to dispel assumptions that there is a chasm separating quantitative kinds of analysis from qualitative and imaginative ways of thinking.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2070 Critical Disaster Studies (4 Credits)

It can seem like we are living in an era of constant disaster: climate change leads to more floods and droughts, heatwaves and storms; global urbanization to seismically active cities leads to massively destructive and fatal earthquakes; highly complex systems on which we increasingly rely fail; radiation, chemicals, and other effluvia of modernity go where they are not intended and harm us. This course takes up the idea of disaster to ask interpretive questions about how and why disasters operate in society. What constitutes a disaster? What makes disasters different from ordinary bad things? How does society shape the experience of disaster, and how does disaster shape society? What makes people vulnerable to disaster? What does it mean to be resilient? Disasters are moments of severe distress, deprivation—and also possibility. How people, organizations, and governments have responded and continue to respond to disasters says much about how we imagine society to be and how we hope it will be in the future. Readings may include texts by Kai Erikson, Eric Klinenberg, Rebecca Solnit, Dara Strolovitch, and others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2071 Vernacular Museums (4 Credits)

Intertidal detritus, taxidermied Torah beasts, DIY protest banners, disembodied statue noses, endangered seeds: these are all real collections displayed in "vernacular museums"—communal, unofficial, and often playful anti-institutions that emerge in out-of-the-way places like barns, shipping containers, and elevator shafts. Like vernacular language—everyday forms of speech that remain outside a standardized dialect—vernacular museums are informal, and their organizers resist typical museum organizational structures to preserve and care for curiously specific collections and their communities. In this class, we will explore how knowledge, practice, and affect are produced between people and things in vernacular museums. How might we account for their multiplying as sites of memory, spaces of radical practice, and laboratories for imagined futures? What are their connections with early modern Wunderkammer, cabinets of curiosity, artist-led social practice, natural history dioramas, and the corporate pop-up display? Reading across anthropology, curatorial studies, and critical museology, we will consider this vernacular moment in the history of museums through the work of Walter Benjamin, Fiona Candlin, Marianne Moore, Kathleen Stewart, and Michael Taussig, among others. We will also analyze museums and artist projects including the Museum of Jurassic Technology, the Natural History Museum, the Museum of Longing and Failure, BUSH Gallery, Mmuseumm, and the Museum of Everyday Life.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2073 Documentary Truths, American Fictions (4 Credits)

This course explores the genre of documentary film and its historical and aesthetic evolutions in the U.S. It is designed to provide students with a critical vocabulary to define and discuss the specificity of documentary film form, while also interrogating practices of representation in non-fiction film and the genre's relationship to notions like truth, reality, memory and history. Students will grapple with some of the ethical issues central to documentary filmmaking and examine how non-fiction films have addressed social and political issues relevant to American life at different historical moments. Readings will include the work of Patricia Aufderheide, bell hooks, Trinh T. Minh-ha, Bill Nichols, and Paula Rabinowitz, among others. Filmmakers may include Madeline Anderson, Elizabeth Barret, Garrett Bradley, Adam and Zack Khalil, Sky Hopinka, Cheryl Furjanic, William Greaves, Sterlin Harjo, Terence Nance, Jan Oxenberg, Marlon Riggs, Rea Tajiri, and more.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2074 Money and Market: Past and Present (4 Credits)

What was money in antiquity? What is money today? What is market?

This course explores the history of a revolutionary socio-economic phenomenon from its birth until today. The students will analyze economic concepts related to currency and exchange, and investigate how these concepts are used in the study of textual, archaeological, and visual evidence to reconstruct the economic life of ancient and modern cultures in China, Central Asia, the Near East, the Mediterranean, and the rest of the world. What were the earliest forms of money? Which social processes led to the creation of money? What were the institutions that issued money? Are there significant differences between ancient and modern monetized economies? Who are the prominent actors in determining the nature of market life and how do they assert their authority in textual and visual evidence? What are the visual devices for building public trust in fiscal policies? The material of study includes archaeological evidence (coins), visual material, decrees by ancient and modern rulers, philosophical and legal discourse on money and market (Plato's Republic), and discussions by modern authors and anthropologists from Adam Smith and Bronisław Malinowski on exchange systems to Nathaniel Popper on cryptocurrencies.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2075 The World the Slaves Made (4 Credits)

If you have eaten sugar or rice, drunk coffee, used tobacco, or worn cotton, your life has been shaped by the world the slaves made. Slavery is America's founding economic and political institution, one which gives shape not only to our economy and politics but to our educational systems and philosophies, our creative works and practices. Enslavement functions as the fishbowl invisibly holding and shaping our lives, and the weather through which we move. Yet consider what most of us learned about slavery: that it took place in the distant past, a different past than revered past of the American revolution and the founding of democracy; that there was an underground railroad, driven by white abolitionists, upon which some of the enslaved passively and anonymously rode to freedom; that it was a southern crime brought to justice by the sacrifice of northern lives; that it ended in 1865 with Lincoln's magnanimous emancipatory gesture. Through a deep engagement with primary texts of the period, written, drawn, spoken, and sung, we will consider the ways that enslavement has been central to the development of democracy, individual rights and notions of justice, and dreams of freedom. In this class we will consider the ways that enslavement was not democracy's foil but its foundation. We will break open that narrow sense of enslavement's geography and temporality and grapple with it as something that has presence in the here and now.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2076 The Laughing Animal: Comedy in Classical Antiquity and the Renaissance (4 Credits)

What can comedy tell us about what it means to be human? From its beginnings in the theatrical festivals of fifth-century BC Athens, European comic drama has been inextricably entangled with the study of human nature, culture, and society. Dramatic comedy's embrace of fiction and fantasy has made it a powerful tool for investigating the relationships between humans and animals; for imagining the Other, and the self; and for interrogating the organization and workings of human communities. At the same time, the genre's apparent roots in fertility rites, and its evident association with traditional forms of ritual abuse have made it a productive site for philosophical speculation about the origins of human culture and the development of civilization. In this course, we will explore the development of these intersecting discourses in the dramatic and critical traditions of Greco-Roman antiquity and the European Renaissance. Questions we will want to consider include: what role does laughter play in classical and early modern theories about human psychology and human society? How were the comic speculations of pagan antiquity appropriated and transformed by Christian playwrights at the dawn of the age of colonization? What can this tradition tell us about comedy's capacity for intellectual seriousness - and about the place of play in scholarly inquiry? And, more broadly, how can reading classical and early modern comic dramas enrich or complicate our understanding of modern comedy, in all its multifarious forms? We'll look for answers in plays by Aristophanes, Euripides, Plautus, Machiavelli, Shakespeare, and Jonson, and in theoretical texts by Aristotle, Horace, and Castiglione, among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2077 Identity, Childhood, Citizenship: The Case of Modern France (4 Credits)

The Dutch humanist Erasmus stated, "Man is not born but fashioned." According to him, identity is not inherent and fixed but is instead cultivated and transmitted. This interdisciplinary seminar will explore the process and politics of identity formation through a case study of modern France and its social, cultural, and political institutions. These questions are particularly salient in this context because since the Third Republic, France has actively sought to transmit a singular national identity, resulting in the investment of a specific developmental period: childhood. Children, after all, become future citizens. To consider the themes of identity formation, childhood, and citizenship, we will situate the concept of French republican identity in its socio-historical context through questions such as: What are the foundations of French identity? How has this identity historically been shaped, and is it open to all groups? In contemporary French society, how does one reconcile republicanism with increasing pluralism? We will then analyze several recent coming of age narratives from a variety of genres—novels, autobiographies, short stories, graphic novels, documentaries, and fiction films—that depict youth in France and the broader French-speaking world. These sources challenge the notion of a unique French identity and instead emphasize diversity, fractures, and contestation through their representations of friendship, love, school, rebellion, injustice and shame.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2078 Radical Ecologies (RadLab) (4 Credits)

Building on influences and dreamworlds from theorists, artists, designers, and scientists, RadLab offers an invitation to address what we are calling 'radical ecologies', or collective forms of life. We will incorporate experimental methods and field-based techniques in humanities-centered modes of social and cultural analyses to more critically and creatively examine the increasingly porous boundaries that structure our social and biological existence. Some of the topics we will discuss and experiment with include indeterminacy versus risk, multispecies work, the temporality of toxicity, and how we perceive planetary phenomena. Scholars and artists such as Karen Barad, Donna Haraway, Anna Tsing, and Mel Chen are representative of some of the work that will be drawn into our conversations of scientific readings. Students will combine oral presentation, creative projects, and written work to experiment with critical-creative apparatuses that might teach us how to attend and attune more intimately with the materialities of novel, unfamiliar ecologies in everyday lives.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2080 Theater as Community Praxis in the Eastern Mediterranean (4 Credits)

How does theatre practice work as a dialogue generator, as a means for reflection, as a mechanism of awareness-raising and empathy between and among communities? The course proposes an interdisciplinary approach to theatre, starting from the page and extending to the stage, the street and the home of the spectator, as a complete artistic praxis. Looking at case studies from Cyprus, Lebanon, Israel, and Palestine, we will ask: How have communities, conflicts, and ideologies emerged from (post-)colonialism and the formation of the nation-state? How has the long history of mobility (of populations, ideas and languages) in this region shaped the mobility of narratives? How have the contested-ness and tensions of physical spaces, whether populated or lying abandoned, such as buffer zones, shaped communities and their stories? We turn to the methodologies of collaborative and community-based creation, using a workshop process to explore Theatre of the Oppressed, Sited Performance, contemporary Commedia dell'Arte, among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2082 City Streets/Paris/New York: Reading, Walking Seeing, Writing (4 Credits)

Scholars across disciplines are deeply engaged in the study of everyday culture and experience; similarly, literary, performance, and visual artists are investigating everyday life as sources for their work, challenging the terms through which we understand both art forms and everyday life itself. In this course, students will explore a particular aspect of the everyday: the experience of space and place, centered on the vibrant street life of two cities fabled for the continuing allure of their walkers, especially Paris's poetic roving flâneur—"stroller" doesn't do the term justice—celebrated since the 19th century. While we can't go to Paris together, we can walk (literally and figuratively) through the streets of New York, guided by the writing and ideas of others who have looked carefully at the streets themselves, at the movement of people animating them, and at their own experiences as participant/observers. Readings may include works by Walter Benjamin, Rebecca Solnit, Michel de Certeau, Yi-Fu Tuan, Georges Perec, Raymond Queneau, Patrick Modiano, Lauren Elkin, Henry James, and Teju Cole. These scholars and walkers representing multiple disciplines (e.g., philosophy, cultural theory, humanist geography, photography, experimental literature), styles, and practices address urban ambulation through description, reflection, and a range of sociopolitical perspectives on race, class, gender (including the relative dearth of women identified with city walking), and walking itself.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2083 Coming Out Stories (4 Credits)

In this course, we study "coming out" as a historical concept and interrogate what the practice now means given the increased acceptance that queer people in the United States have won in recent years. We do this through a close and contextualized study of coming-out narratives that include memoirs, oral histories, and online videos. Gay-rights advocates celebrate coming out as a radical transformation of self-loathing into self-liberation, of shame into pride, of a private characteristic into a public political statement. In the 1970s, activists urged all lesbians and gay men to acknowledge their queer identities publicly. Coming out, they said, would provide role models for closeted people, naturalize a pariah identity, and generate a powerful social movement. When AIDS emerged in the 1980s, many queer people framed coming out as an overtly political act that would instigate action against the disease. More recently, many activists and scholars have argued that coming out and the accrual of civil rights exist symbiotically—the more queer people who come out, the more rights and benefits that queer people achieve. But was coming out ever really straightforward? How do race, religion, education, and gender presentation influence an individual's decision to come out? Does coming out paradoxically represent a form of assimilation? Is it ever fair to out someone else? And what does it mean to come out today, when even young children may feel supported in proclaiming themselves queer? Works we may encounter include Alison Bechdel's "tragicomic" *Fun Home*, Saeed Jones's memoir *How We Fight for Our Lives*, Michael Warner's work of social theory *Publics and Counterpublics*, and Kenji Yoshino's memoir-cum-legal analysis *Covering: The Hidden Assault on Our Civil Rights*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2085 Shakespeare and Science (4 Credits)

How is the stage like a laboratory? "What is the relationship between dramatic and scientific practice in the Renaissance?" This course will study Shakespearean drama alongside practices of anatomy, cartography, ethnography, mathematics, experimental science, and early forms of "life science." "We will focus on how Shakespeare negotiates the vexing relationship between art and nature and how his plays represent the body, the physical universe, and the cosmos." Course readings will trace the development of concepts such as "fact," "science," "discovery," and "invention." "Students will gain an in-depth knowledge of Shakespeare's plays as well as an understanding of the major developments in English scientific thought before the modern era." Readings will include *Twelfth Night*, *Hamlet*, *Othello*, *King Lear*, and *The Tempest* as well as selections from Ovid, Vesalius, Elyot, Crooke, Harriot, Galileo, and Bacon.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2086 Vomiting Lobsters, Cat Pianos, and Radical Interdisciplinarity (4 Credits)

This course examines the role of wonder, experiential learning, and assumptions of the balance and order of Nature in science. We will frame our inquiry through the work of the eccentric polymath and early modern scientist, Athanasius Kircher, who looked both to the past and future in the 17th century. Kircher had himself lowered into Vesuvius volcano to understand its eruptions, invented a mechanical lobster that vomited for verisimilitude, and designed a piano made of cats whose tails would be hit to create music. His work, which he framed as the 'art of knowing', was a form of radical interdisciplinarity. We will use Kircher's inventions and designs as a way of bringing a sense of play and experimentation to scientific questions of the 21st century. Some of the topics we will explore include visualizations of the Earth's interior, germ theory and pandemics, automatons and cyborgs, artificial intelligence in music composition, and interplanetary exploration. We will draw on writing by and about Kircher, scientific data, film, and artist visits as well as work by Anna Tsing, Donna Haraway, Bruno Latour, Walter Benjamin, and Umberto Eco. Each student will create a final project that is an experiment, design, or composition which applies early modern scientific concepts to contemporary challenges such as climate change, epidemiology, or social justice.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2087 Travel and Travel Writing: From the Mediterranean to the Indian Ocean (4 Credits)

How did people travel in a world without passports and borders? As difficult as it might be to imagine this possibility in today's world, in this course we reconstruct the human experience of travel, and its literary expression, in a world unbound by nation-states. Through journeys in two inter-connected maritime arenas, this course examines travel-writing as a literary genre that crystallized between 1400 to 1900. The emphasis is on travelers who crossed conventional or older cultural boundaries, thereby forging a new sense of the world. Each week, we investigate concepts such as curiosity, translation, acculturation, disambiguation, cultural encounters, and boundaries. The materials treated include translations of Arabic, Ottoman Turkish, Persian, Urdu, and Malay texts to and from the Islamic world (with a specific focus on circulation between the Middle East, South Asia, East Africa, and Southeast Asia) alongside accounts of European (Portuguese, Dutch, Italian, and French) travelers to the Indian Ocean. In this interdisciplinary seminar, students examine the conventions, topoi, and modes of narration in travel accounts while locating early modern texts and their authors within their historical contexts. Students will produce one research paper on a travel account in any language of their choice. The writing process is divided into several stages and students will collectively curate, revise, and workshop paper drafts in class over the course of the semester. Readings may include the *Baburnama*, Matteo Ricci's *The True Meaning of the Lord of Heaven*, al-Hajari's *The Book of the Protector of Religion against the Unbelievers*, Shaikh I'tisamuddin's *The Wonders of Vilayet*, Alam & Subrahmanyam's *Indo-Persian Travels in the Age of Discoveries*, Mary Louise Pratt's *Imperial Eyes*, and Stuart Schwartz's *Implicit Understandings*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2088 The Architectural Monument: Building Memory from Antiquity to the Present (4 Credits)

Architecture has played a significant role in the construction, dissemination, and preservation of memory. As a particularly costly and permanent form of memorial, it is the locus for debates and even controversy over a culture's collective identity and over questions about what to remember and what to forget. This course takes us back to the roots of monument building in ancient Rome, where the terms in which we think about monuments in western culture – both the conceptual framework and architectural grammar – were essentially shaped. We will then trace the reception of Roman memorial culture in the 19th and 20th century, focusing on moments both of imitation and rejection. Throughout the semester, we will consider how architecture can connect us to the past and facilitate remembrance through its style, form, and location in the urban environment. We will also critically reflect on the relationship between past and present and the value of the architectural monument for our current times.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2089 Viking Stories: the Myths and the Realities (2 Credits)

Who were the Vikings? The horn-helmed and bloodthirsty barbarians of the modern popular imagination bear little resemblance to the actual women and men who inhabited the northern reaches of Europe more than a thousand years ago. Yet the realities of their lives might be even more interesting. The word “viking” originally meant “fjord voyager” or “seafarer.” In correct modern usage, it refers not to one but to many different Scandinavian and North Sea cultures and peoples, the vast majority of whom lived largely peaceful lives of farming, herding, and fishing. In this seven-week course, students will read a selection of the stories that these Viking cultures have left us — rich tales of distinct style and tone that offer a tantalizing glimpse of the imaginative worlds that the Viking people once inhabited. Like us, the peoples of the North Sea region worried over the safety of their families, the unpredictability of their environment, the politics of class and gender identity, and the role of spirituality in their daily existence. As a seminar, we will practice the art of analyzing literature in the service of studying culture, both theirs and our own. We will correct some of the more blatant misconceptions about the Vikings that exist today. And we will ponder the reasons for the overwhelming curiosity that the Vikings still inspire.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2090 History as Literature: Writing Medieval European Past for a Postmodern Present (2 Credits)

What role does history-writing play in our contemporary world? In what forms do we consume it? Is “popular” history a different genre than “scholarly” history? And if it is, should it be? In this course, students will debate these questions and more via a selection of recent books about the medieval European past. All are written by recognized experts in the field. All advance novel ideas through careful examination of primary sources. And all have managed to reach audiences far beyond just the specialized circles of the academic “ivory tower.” Each week, students will analyze how these works of history present convincing interpretations of the past through compelling narrative and gripping prose. Along the way, they will consider what is at stake in the historian’s craft and theorize what history-writing can and should contribute to the complex world of today.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2091 Sicilian Encounters: Writing Migration and Displacement in the Premodern Mediterranean (4 Credits)

In recent years, Sicily has often figured in the news as a frontline of the ongoing Mediterranean migration crisis. But this is only the latest iteration of a much older phenomenon. Poised between North Africa and the Italian peninsula, and athwart the sea lanes connecting the eastern and western halves of the Mediterranean basin, the island has long been a hub for the movement of peoples and populations around the Mediterranean world. In this course, we will examine the representation of this history of migration and displacement in ancient, medieval, and early modern literature and drama, from the *Odyssey* and the *Aeneid*, through the lyric poetry of Ibn Hamdis and the *scuola siciliana*, to Shakespeare’s late romances. Among the questions we will be considering are: how have Sicily’s own literary traditions been shaped by the island’s long history of contact and exchange between different linguistic, ethnic, and religious communities? How have writers beyond Sicily’s shores used the island as a stage on which to explore broader questions about dispossession and restitution, exile and homecoming? And how might this pre-modern and early modern cultural history enrich our understanding of, and our responses to the present-day politics of Mediterranean mobility? In addition to the texts and authors mentioned above, readings will include works by Pindar, Theocritus, Plautus, Ibn Jubayr, Boccaccio, and Ariosto.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2092 Anxiety, Boredom, Terror, Awe: American Moods in the 21st Century (4 Credits)

What do we mean when we speak of a national or American mood? What is the relationship between an individual’s mood and collective experience and action? What is a mood to begin with? This course will consider these questions in relation to four central moods of 21st century American experience: anxiety, boredom, terror, and awe (with occasional detours for distraction). We will analyze these moods alongside key moments and developments within 21st century American life, including: 9/11 and the War on Terror, stop-and-frisk policing, the second digital revolution, the 2008 financial crisis, the humanitarian crisis on the U.S. border, the presidencies of Obama and Trump, and the COVID-19 pandemic. As we move through this “affective history” of 21st century America, we will consider literary and cinematic works that illuminate the embodied moods and experiences of these events, while simultaneously addressing the following theoretical questions: What is a mood? What is a national mood, and is there such a thing as an “American mood”? How might these national moods be experienced differently by individuals with different bodies and backgrounds? How is mood reflected in different aesthetic forms such as film, literature, television, fashion, music, etc? Are there ways that our moods might guide us towards new political and social possibilities? Authors / artists studied will include: Massumi, Fukuyama, Baudrillard, Lee, Flatley, Ward, Fincher, Berlant, Ngai, Luiselli, Coates, Obama, Lerner.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2093 Afterlives, Otherworlds, and Transformation: Reading Apocalyptic Literature (4 Credits)

The word apocalypse invokes images of end of the world destruction, hellscape, and plagues. The contemporary usage of the word stretches to inspire fear of the future and dissonance in the present. However, apocalypse fundamentally expresses a sentiment of honesty and hopefulness in the face of challenge and trial. The Greek word apokalypsis, means unveiling, a moment of disclosure, not of what will be, but of what is already present. Layered with poetry, expressive imagery, and prophetic imagination, apocalypticism is a genre that emphasizes stubborn and resistant hope (Gk. *Hupomone*). It is the stubborn hope born out of these ancient communities that dares to imagine humanity, the cosmos, and the divine interacting in harmony, though oftentimes dramatic ways. This IDSEM course analyzes the apocalyptic genre in Jewish and Christian scriptures. While the course discussion and readings will go beyond the Abrahamic traditions, the main focus will involve the exploration of historical, theological, philosophical, and political themes presented in Apocalyptic texts, with an emphasis on the Book of Revelation.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2094 The Social and Political Life of Infrastructure (4 Credits)

Infrastructures are often understood to be inert, technical support structures that exist as a sort of background to social and political life. In contrast, this course considers infrastructures as key conduits of social and political power. It draws on an explosion over the last two decades of a critical literature in the humanities and social sciences that upends how we think of infrastructure. The first half of the class explores many of the now foundational texts in geography, anthropology, Science and Technology Studies, and history that unpack the social and political life of infrastructure. The second half of the class then delves into case studies of infrastructural politics across the global South. Through examining the far reaching role of diverse infrastructures—road networks, dams, electricity grids, water and waste management systems, security apparatuses—we will reveal how supposedly neutral systems and technologies play key roles in animating social, political, and economic life. In so doing, we will ask questions like: Why do some infrastructures inspire awe while others incite disgust or rebellion? How have infrastructures served as architectures of racist domination—or, on the other hand—the material fodder for democratic social movements, even revolutions? How does the matter organized by infrastructural systems—trash, water, electricity—shape the kinds of politics these systems engender? Authors may include: Brian Larkin, Antina von Schnitzler, Nikhil Anand, and Ashley Carse.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2095 Sovereignty, Interrupted: The Contested Legacies of Montreal's Quiet Revolution (4 Credits)

What does it mean to build and defend culture, sovereignty, and social democracy? What does it feel like to live in a bilingual city? How can historically oppressed and marginalized peoples reckon with their own continued culpability in the oppression of others? What are the continuing legacies of the upheavals of the 1960s? The course explores these questions in contemporary Montréal, Québec's largest and most diverse city and cultural capital. During the Quiet Revolution, ordinary Quebecers declared that they would be "maîtres chez nous," masters in our own house, as opposed to English Canadians, Catholic priests, or autocratic politicians. They remade the city politically, culturally, and architecturally and created modern—secular, social democratic, and nationalist—Québec. This class will take an ethnographic and historical approach to Montréal, using the city as a site to explore questions of nationalism, identity, feminism, art, and globalization. We will explore Montréal through scholarship, visual and performance art, novels, and film. Topics will include national liberation struggles of Québécois and other ethnic groups; bilingualism; nationalized health and child care; visual sovereignty; Expo 67; and Indigenous—specifically Kanien'kehá:ka—sovereignty and nationhood. We may consider work by Denys Arcand, David Austin, Céline Dion, Sean Mills, Alanis Obamasawin, Anne-Claire Poirier, Moshe Safdie, and Skawenatti. The course will be delivered in English, and French is not required.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2096 What is a "Fiction"? (4 Credits)

What kind of thing is a fiction? How do imaginary creations exist in relation to the "real" world? What are the points of contact between actual and imaginary experiences? Is fiction immaterial (an idea) or material (words on a page)? What kinds of knowledge can a fiction produce? Are fictions nothing but lies? This seminar investigates such philosophical problems in the context of pre-modern theories of fiction: what it is, how it works, and why it matters. We will survey a range of genres, including drama, poetry, romance, utopia, travel narrative, philosophical prose, philosophical dialogue, the familiar essay, and the humanist letter. In addition to studying a variety of literary texts from antiquity through the seventeenth century, we will explore how different technical discourses define "fiction" in the period, including poetics, rhetoric, natural philosophy, natural history, ethnography, the occult arts, mechanical philosophy, and theology. Readings will include Hesiod, Plato, Lucian, Mandeville, More, Spenser, Marlowe, Shakespeare, Montaigne, Bacon, Webster, Milton, Cavendish, Hobbes, and Behn.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2097 Utopias of Exclusion (4 Credits)

"Utopias of Exclusion" is an interdisciplinary seminar focusing on premodern and early modern utopias in order to explore these paradise spaces and the dystopic elements within them, particularly confinement and exclusion. How do we define a utopia? What can utopian literature tell us about time and place? Why do utopias often require the exclusion of others or limit movement beyond a circumscribed place? How ideal are these "ideal" spaces, particularly if a utopia is a walled city? How can we analyze utopias through the lenses of history, feminism, queer theory, or the place of race, religion, or personal identity? In particular, this class asks us to consider more deeply how our own experiences with shelter-in-place rules and social distancing due to COVID-19, including remote learning, are aspects of even the most utopian societies, where walls that keep people out also keep people in. Readings may include selections from Plato's Republic, Christine de Pizan's Book of the City of Ladies, Giovanni Boccaccio's Decameron, and John Milton's Paradise Lost; as well as Aristophanes's The Birds, Thomas More's Utopia, Shakespeare's The Tempest, and a series of "Country House Poems" by early modern authors Aemilia Lanyer ("Description of Cookham"), Ben Jonson ("To Penshurst"), Andrew Marvell ("Upon Appleton House"), and Anne Finch ("Petition for an Absolute Retreat") for an understanding of the countryside as a kind of paradise. We will also look at a contemporary perspective through Lois Lowry's The Giver, and will end with M. Night Shyamalan's The Village to examine how walled utopias are depicted cinematically.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2098 Plagues, Criminals, and Deviants: Michel Foucault and the Biopolitical Management of Populations (4 Credits)

What motivates a government to decide to "kill those whose lives it had, by definition, to protect, manage, and multiply"? During the radical 1970s, philosopher Michel Foucault developed the concept of biopower in order to understand why governance has come to increasingly include, by different methods, "the power to foster life or disallow it to the point of death." In Foucault's analysis, the various ways that governments decide to declare 'war' on parts of their own populations developed hand in hand with the histories of the modern social sciences: through colonialism, criminology, public medicine, racial eugenics, psychiatry, and security. Our goal in this class is to understand how this approach to government developed during the early modern period, what inspired Foucault to theorize it in the 1970s, and how that these modes affect us in the present. Texts include Foucault's Discipline and Punish and The History of Sexuality Vol. 1, his lectures at the Collège de France from 1972 through 1979 (The Punitive Society, Psychiatric Power, Abnormal, Society Must Be Defended, Security Territory Population, and The Birth of Biopolitics), biographical writings, interviews, and political communiqués.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2099 Green Capitalism (4 Credits)

Over the past decade, businesses around the world have clamoured to show their environmental credentials. From Shell Oil proudly claiming to be climate sensitive, to new sustainability requirements for rapid urbanization and even mining companies and palm oil plantations touting their success in environmental protection, there is no question that capitalism now presents itself as "green." But is green business anything more than a color? This seminar will give you a bigger picture by asking, does green capitalism represent a real transformation, or is it limited to superficial technofixes? What is capitalism, and what about it lends itself so readily to the radical manipulation of nature? We will read works by Naomi Klein, Nancy Fraser, Donna Haraway and Kim Fortun, among many others. This course will provide a solid grounding in the political ecology of late industrial capitalism, with special attention to capitalism's natures, plural environmentalisms, and the enterprise of sustainability.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2100 Decolonizing Development (4 Credits)

In this course, we will collectively explore the connections between development, decolonization and social justice. Decolonizing, here, is about questioning the approach, assumptions, and impact of development theory and policy, as well as about creating processes that can undo historical and ongoing exclusions such as those based on class, race, gender, language, location, and colonialism. Together, we will examine: Who has the power to frame the meaning of "development" and "progress" in society? How has development been theorized and implemented, and why have development projects generated resistances across the world? How can we decolonize, and remake society in the contemporary conjuncture? Some of the themes that we will explore include the invention of poverty and development, feminist and Marxist theories of social change, food injustice in South Asia and Latin America, militarism and the politics of international aid, decolonizing nature and knowledge, and indigenous ways of being and resistance. We will draw upon texts in development sociology, anthropology, feminist and environmental thought, and indigenous and decolonial studies to inform our analysis. Students will hone their writing and research ability by working on two theory papers, and one final project focused on a contemporary social problem.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2101 Phenomenology and the Work of Art (4 Credits)

According to phenomenology, the task of the philosopher is to describe the ways in which we experience the world as living, sensing, and feeling beings. Phenomenology starts by asking us to cultivate a way of seeing and sensing the world by means of an attentiveness to the present moment of experience that might allow us to describe more authentically the phenomena we encounter. Phenomenologists are concerned with how we experience the appearance of “things themselves,” as Edmund Husserl advocated, whether we are encountering a thunderstorm, a protest, or a painting. In this course we will examine critical texts from the phenomenological tradition beginning with its modern foundation (Edmund Husserl, 1859-1938), attending to the philosophical legacy that followed (Heidegger and Merleau-Ponty), and culminating with contemporary critical phenomenologies (Iris Marion Young, Alia Al-Saji, George Yancy). Because works of art offer some of the most potent and important phenomenological encounters, we will attune ourselves to phenomenologies of architecture (Gaston Bachelard’s *The Poetics of Space*), phenomenologies of dance (dance improvisation and Pina Bausch’s choreography), and phenomenologies of painting (Paul Cezanne and Francis Bacon). We will culminate our study by considering how contemporary critical phenomenology complicates our investigations of these works of art and the ways in which our experiences are conditioned by social and political forces beyond our fashioning.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2102 The Black Panther Party: History and Theory of a Political Movement (4 Credits)

What is the relationship between “Black liberation” and the liberation of all people? What are the possibilities for “decolonization” in an economically interconnected, globalized, and “intercommunalist” world? Is political violence necessary for real social change? These are just some of the questions that inspired the formation of the Black Panther Party and their political strategies as they underwent multiple ideological shifts between 1966 and 1983. At its height, the Black Panther Party included 68 chapters in the U.S., an international branch in Algeria, and coalitions with political organizations in over two dozen countries and six continents. The average BPP member was 19 years old, female, and communist. In this course, we combine a wide range of media in order to piece together a nuanced historical and cultural analysis of arguably the most influential American political movement of the last century, combining primary documents such as movement theoretical writings, FBI surveillance files, interviews, films, photography, poster art, music, and more. Key texts include Joshua Bloom and Waldo E. Martin’s *Black Against Empire: The History and Politics of the Black Panther Party*, Robyn C. Spencer’s *The Revolution Has Come: Black Power, Gender, and the Black Panther Party in Oakland*, Huey P. Newton’s *Revolutionary Suicide* and *The Huey P. Newton Reader*, George Jackson’s *Blood in My Eye*, other movement writings, and scholarly analysis.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2103 Reading Chaucer Aloud (4 Credits)

Geoffrey Chaucer is routinely listed among the two or three most influential poets and storytellers ever to have written the English language. Most modern readers, however, have never read his work. The dialect in which he wrote is considered too difficult to comprehend, the time period in which he lived too distant. He has become a subject for specialists alone, a writer we read because we feel we must, never just for fun. This is a terrible shame. Few realize that with only a handful of simple tools and a bit of honest practice, even novices can quickly unlock the door to Chaucer’s literary world. Within that world, they find a surprisingly accessible artistic voice – elegantly simple, charmingly self-deprecating, and biting, laugh-out-loud, funny. In this three-week intensive course, we will quite literally give new life to this voice: we will spend each class reading Chaucer aloud together, to each other, in a round. Much like a dramatic table read, we’ll recreate the rhythms of his verse, we’ll feel the pulse of his dramatic timing, and we’ll hear the charming cleverness of his wordplay. We’ll learn how Chaucer spoke to his own fourteenth century world. And we’ll think carefully about how he speaks even still to our own. Actors, poets, and spoken word enthusiasts might find particular utility in the course’s intensive immersion. Previous enthusiasm for the Middle Ages will be helpful, but not necessarily required. The only true prerequisites for the course are an interest in literary art and a willingness to try something new.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2104 Emergency Politics (4 Credits)

This seminar uses political and cultural theory to explore the multiple meanings of “emergency” in a moment of declining empire, impending climate catastrophe, uncontained pandemic, racial uprising and incipient fascism -amidst considerable political uncertainty about how each can be engaged. The course content will change somewhat if Joe Biden wins the Presidency, but our themes remain pressing regardless. For even if Trump does not steal the election by a semi-legal coup, at least 35% of the population seems wed to climate denial, immigrant detention, white supremacy, abortion abolition, and militarized repression. Our basic questions thus remain, first, what is the meaning of “fascism” as a term of analysis and judgment in this moment? Second, if the liberal democratic regime of the last 50 years produced these emergencies, in what senses is it possible or desirable to “return to normal?” In this regard, what basic debates about means and end are dividing progressives about the pandemic, a collapsed economy, systemic racism, rampant sexual violence, and climate catastrophe? Third, can politics address pervasive “de-factualization” and rancorous polarization, while projecting a common horizon? Imagine this seminar, therefore, as an opportunity to think about contestable terms of analysis, trauma in differently positioned constituencies, and our choices in narrativizing it. Possible readings: Paxton, *Anatomy of Fascism*; Theweleit, *Male Fantasies*; Benjamin, *Theses on History, Scranton, Learning to Die in the Anthropocene*; Melville, “*Bartley the Scrivener*,” *Lear*, *Radical Hope*; Moten & Harney, *The Undercommons*; Atwood, *Handmaid’s Tale*; Shamsie, *Homefire*; Butler, *Parable of the Sower*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2105 Worlds of the Sufi (2 Credits)

Sufism refers to the world of Islamic mysticism, and is often known in the West through the magnificent work of poet-philosophers like Rumi. In this course, we will collectively journey through the multiple worlds of Sufi thought, and strive to grasp its philosophies, poetics and politics. Reading a selection of texts over thousand years across South Asia, Africa and the Middle East, we will address: How did Sufis understand the connection to the Divine, and strive to create new social worlds and possibilities of being? What is Sufi poetics, and with what conceptual tools do we explore its multiple layers? Ultimately, what is love in the Sufi imaginary? The course will enable students to reflect on non-Western philosophies and histories of Islam, while introducing them to Sufi poetry from a variety of languages including Persian, Arabic, Sindhi, and Punjabi. Course themes include histories of Sufi saints in South Asia, the body, ritual and symbols in Sufi praxis, visual cultures in Sufi lifeworlds, gender and power in poetic thought, and love and spiritual subjectivity as modes of resistance. Key texts include the scholarly works of Annemarie Schimmel and Shahzad Bashir, translated poetic works of Rumi, Hafez, Shah Latif Bhitai, Rabia Basri, and Bulleh Shah, and a range of sonic and visual archives - artwork, songs, and documentaries that illuminate the themes of the class beyond text.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2107 All the Rage: Black Feminists on Anger (4 Credits)

Anger is a formidable emotion with a complex social life. In this course, we examine black feminist writings that ask us to think critically about anger, and develop cultural analyses regarding the work that it can and cannot do. Among the questions we consider are: How do race, ethnicity, sexuality and gender identity determine who is allowed to be angry and whose anger will be attended to? In what ways are we as black women encouraged to think of our anger as unreasonable or unjustified, taught to deny it, squash it, or be afraid it will kill us? What is the relationship of anger to demands for justice? Or, put another way, how is this emotion, long stereotyped and stigmatized, reworked by black feminist scholars, artists and activists who see in it the potential for personal and political empowerment? What do they see as the particular promises and possible pitfalls of angry power? Our inquiry is shaped by contributions from Brittney Cooper, Audre Lorde, Staceyann Chin, bell hooks, CeCe McDonald, Maria Stewart, Claudia Rankine, Roxane Gay, Sara Ahmed, June Jordan and Solange Knowles. Along the way we will note that these authors' and artists' contributions are varied and inconsistent. Rather than come away with a monolithic understanding of black feminist thinking about anger, students will learn to be alive to the differences in approaches and strategies represented by the materials under study here.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2108 Theorizing Narrative Forms (4 Credits)

We all tell stories; we read, listen to, and watch them. Yet, as Jerome Bruner has remarked, we can also find ourselves struggling to define what constitutes a story: what differentiates it from an argument, a recipe, a listicle? It may be, as Bruner suggests, that our sense of narrative is so naturalized or intuitive that it is hard to explain. It may also be that the word "narrative" has come to be used in so many different contexts and disciplines that getting a grip on it presents a challenge. Luckily, there are an array of analytic and critical tools available, through which we can learn to understand, analyze, and explore narrative forms with precision and clarity. In this course, we will familiarize ourselves with the fundamentals of narrative theory; by examining examples from literature and media, we will deepen our understanding of how stories work and what cultural work they can perform. Joan Didion once wrote that "we tell ourselves stories in order to live." In the second half of this course, we'll complicate this claim. Whose stories get told and how and why? Are there particular forms of storytelling that come to be privileged over others? What are they and what is the source of that privilege? What role do narratives have in the construction of identity and history? Readings will include theoretical texts—Aristotle, Bruner, Puckett, S.Hartman, e.g.—alongside a diverse array of literary texts, which may include Melville, Woolf, Prince, Danticat, Achebe, and others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2110 Huey P. Newton: Philosopher/Panther (4 Credits)

James Baldwin once wrote: "Huey Newton is one of the most important people to have been produced by the American chaos." Despite being known almost exclusively as the co-founder of the Black Panther Party, Newton was also a philosopher, scholar, and prolific writer in his own right. This course closely examines his body of work, including unpublished archival writings from his doctoral studies, ranging widely over the fields and topics of race, class, gender, sexuality, evolutionary psychology, ecology, theology, epistemology, ontology, law, war, economy, and political theory. We will read Newton's works alongside those of his major influences (eg. Plato, Descartes, Hume, Kierkegaard, Nietzsche, Lenin, Mao, Fanon, Sartre, Malcolm X, and Baldwin) and those that he influenced, in order to develop a more complete picture of Newton's overarching system of thought. Texts include Newton's Revolutionary Suicide, the edited collections *To Die For the People* and the *Huey P. Newton Reader*, unpublished essays, and Judson Jeffries' *Huey P. Newton: Radical Theorist*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2111 History of Biotechnology (4 Credits)

What becomes of life when researchers can materially manipulate and technically transform living things? In this course, we will historically investigate biotechnology in the twentieth and twenty-first centuries, paying attention to how efforts to engineer life are grounded in social, cultural, and political contexts. Topics include reproductive technologies, genetic engineering and cloning, genetically modified foods, bioprospecting, genomics, stem cells, and biosafety and biosecurity. The course is organized around five crosscutting domains in which we will explore the ethical, legal, and social impacts of biotechnology: (1) food, (2) property and law, (3) sex and reproduction, (4) disease and drugs, and (5) genomic identities. We will read and discuss historical and anthropological accounts of biotechnology, primary scientific publications, legal cases, and speculative fiction. We will learn to evaluate the social constitution and impact of biotechnology on daily life, as well as how to place contemporary issues and debates about biotechnology in sociopolitical and historical contexts. Case studies cover topics such as the Green Revolution, the Recombinant DNA controversy, BRCA gene patents, egg freezing, the Mexican Genome Project, and CRISPR-Cas9. Secondary sources include articles and book excerpts from historians, anthropologists, and sociologists of the life sciences, including but not limited to Cori Hayden, Sarah Franklin, Ruha Benjamin, Kim TallBear, Alondra Nelson, and Amade M'Charek.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2113 The Politics of Care (4 Credits)

The defining events of 2020 – the pandemic and its unequal distribution of death and precarity on people of color, women, and the poor and the continuous police violence and killings of black citizens and the ensuing protests – have led to a call for an alternative political vision based on “care.” In one sense this is a material demand for equal access to healthcare, resources (housing, food, and basic necessities), and protections for “essential workers” (those tasked with care’s labors). In another sense, a politics of care signals a different political imaginary that runs in opposition to liberalism’s discourse of individual rights that has more recently found amplification in neoliberalism’s brutal discourse of personal responsibility and the ever-widening privatization of the commons. This other imaginary insists on our connectedness and interdependence and centers caring for others, our world, and our natural environment. In this course we will explore the material and theoretical demands of a politics of care (and how the material and theoretical are mutually reinforcing). Of course, there is a history of care (and “love”) as central to an oppositional politics from anti-racist and feminist theorists such as Martin Luther King, Jr., James Baldwin, Audre Lorde, and Joan Tronto. We will begin by first readings these earlier calls for a politics of care before turning to present iterations. Current may include Robin Kelley, George Gonsalves, Judith Butler, Silvia Federici, and Anna Tsing.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2114 Environmental Racism and Environmental Injustice: Rights, Citizenship, and Activism (4 Credits)

How are environmental racism and environmental injustice related to belonging in—and exclusion from—local, national, and international communities? How do questions about citizenship, rights, and rightlessness relate to environmental racism and environmental injustice? This course addresses questions about how numerous forms of environmental racism and environmental injustice impact people’s access to their human rights—universally guaranteed in principle but so frequently inaccessible in reality. These questions have newfound urgency amid the COVID-19 pandemic, as marginalized communities already subjected to environmental repression have been disproportionately impacted by the pandemic. Drawing on works from the realms of political theory, international law, literature, activism, and others, we will address relationships between race, class, gender, and environmental injustice. We will discuss fence-line communities. There are powerful connections between so-called “local” environmental injustice and the climate crisis—how are these connections overlooked by international law? We will focus on how communities of color, Indigenous communities, and stateless people are affected by and resist pollution inequity and differential access to healthcare. Historical and contemporary cases include denial of water access (e.g. Flint and Detroit, Michigan; the Palestinian West Bank and Gaza; and Cape Town, South Africa); forced exposure to toxins in armed conflict zones (ranging from the WWII bombings of Hiroshima and Nagasaki, to the Vietnam War, and the Iraq War); poisoning from industrial pollution (such as in Minamata, Japan in the 20th century); and international examples of lead poisoning. Scholars, novelists, poets, theorists, and practitioners whose work will be read and discussed may include: Robert D. Bullard, Rachel Carson, Steve Lerner, Harriet A. Washington, Walter Benjamin, Hannah Arendt, Seyla Benhabib, Benedict Anderson, Antony Anghie, Tōge Sankichi, Ghassan Kanafani, and Yoko Tawada.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2115 Ellison at NYU: Reading Invisible Man on Diversity and Inclusion (4 Credits)

In 2020 NYU celebrated the 50th anniversary of Ralph Ellison's appointment as its Albert Schweitzer Professor of Humanities; he was the first African American to hold this prestigious university chair. And 2022 will mark the 70th anniversary of Ellison's most celebrated novel, *Invisible Man*. This course belatedly commemorates the first event and anticipates the second by reading Ellison's masterwork and the university archive for what each can teach us about past and present institutional efforts to promote diversity and inclusion. All along the narrative arc of *Invisible Man*, from its unnamed protagonist's earnest speech at the absurd battle royale to his abandonment of a tokenized role as black spokesperson for the Brotherhood, today's student readers encounter—in a very 1950s plot—a number of still-relevant scenarios ripe for analysis. How do we interpret the moments and metaphors of inclusion, integration and assimilation that recur throughout the text? And what do we make of the novel's end, wherein Ellison's hero has seemingly abandoned the whole enterprise, choosing instead to self-exile in a hole underground? What do Ellison's own letters, notes and syllabi from the archives reveal about his attitudes and approach to his distinguished academic appointment? Are there lessons to be drawn from Ellison's case that might help us better read current university policies and prerogatives? Ellison's documents are here considered alongside more recent books on diversity and the university by Sara Ahmed, Pamela Newkirk and Fred Moten and Stefano Harney. Our discussions of these readings allow students to carefully develop their own understandings of the promises and pitfalls of diversity and inclusion efforts, and encourage them to critically reflect on how these strategies impact their own educations at NYU.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2116 Mughals and the Early Modern World (4 Credits)

This course examines early modernity through the Mughal empire of northern India (ca. 1526-1857), which ruled over a 100 million subjects from diverse social, linguistic, religious, and ethnic backgrounds. Contemporary to other Islamic empires, namely the Ottomans in the Mediterranean and the Safavids in Iran, the Mughal world encompassed the Indian Ocean, where the Portuguese, Dutch, English, French, and Danish also arrived at the turn of the 16th century. The course examines Mughal ideologies and state institutions, law, economic changes, religious interactions, and court culture through primary sources (in translation) such as chronicles, poetry, memoirs, administrative documents, legal treatises, travelogues, and material culture. The course will conclude with a brief reflection on the afterlives or the contested legacies of the Mughals today and the stakes of writing about the Indian subcontinent's pre-colonial pasts in the present. Primary source readings include Baburnama, Sidi 'Ali Reis' *Mirror of Countries*, Abu'l Fazl's *Akbarnama*, A Jesuit Treatise on Emperor Jahangir's Court, and François Bernier's *Travels in the Mogul Empire*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2117 Medieval Mediterranean Technologies of 'Magic' (4 Credits)

Much like us, medieval men and women sensed awe and fear, suffered jealousy and indigestion, sought protection and favour. Surviving objects, images, and texts bear witness to their experiences. In this class, we will explore places and meanings of 'magic' across the diverse and dynamic societies that constituted Byzantium and the Islamic and Western European polities between the ninth and the fourteenth centuries to shed light on the relations between 'magic', religion, nature, the community, and the self in both the everyday and in more spectacular contexts. To problematize the category of 'magic' as employed by historical and contemporary observers, we will read, in translation, inscriptions on magic objects themselves as well as accounts of miracles, grimoires, and lives of saints, such as writings attributed to Jabir b. Hayyan, Bernard of Angers, Ahmad b. Ali al-Buni, Nikephoros Kallistos Xanthopoulos, Abraham Abulafia, and Theoktistos the Stoudite. Readings of secondary sources will be drawn from anthropology, art history, and the history of science, including texts by James George Frazer, Tawfiq Canaan, Alfred Gell, Michael Taussig, Katherine Park, Finbarr Barry Flood, and Caroline Walker Bynum. Concurrently, we will challenge the privileged position of the written word in knowledge production and dissemination through direct engagement with magical gems, block-printed scrolls, bowls, textiles, statuary, and architectural elements, many in the Metropolitan Museum of Art. Utilizing the acquired tool of visual analysis, we will situate the objects accurately within their historical, literary, artisanal, and historiographic contexts and learn to explore the implications of their perceived efficacy.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2119 The Colonial Invention of Race (4 Credits)

Where did the idea of race come from? In this course, we will examine the history of race and racism as it emerged through European imperialism beginning in the early modern period. We will also analyze how these race theories intersected with, and were informed by, constructions of gender, sexuality, and class. To do so, we will examine works ranging from legal documents, colonial policies, travelogues, anthropological accounts, visual representations, critical essays, philosophy, and literature. Particular attention will be paid to how theories of race functioned in French imperialism and its colonies. We will interrogate how these policies mapped phenotypical difference onto hierarchies of the human and civilization in order to justify dehumanization and enslavement. While critical race theory as it emerged within the U.S. is crucial to many of the works we will examine, we will focus on how the idea of race functioned in relations between colony and European metropole as a way to historicize what is now referred to as postcolonialism.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2120 The Idea of the City in Premodern Thought (4 Credits)

For as long as people have been living in densely urban settlements, the city has been an intellectual problem for its inhabitants. Architects, philosophers, and poets across the premodern world puzzled over the definition of the city, its ideal organization, social function, and cultural value. In this course, we will investigate the development of these urbanistic discourses in the cultures/civilizations of the ancient Mediterranean, India, China, and Mesoamerica. Topics we will explore include: the relationship between the city and country and its representation in ancient literature and art; cities and the consolidation of political and economic power; city foundation and definition as colonialism; ancient urban design theory; and the effects of demographic and technological change on the idea of the city. We will also consider how the archaeology of premodern cities and analysis of ancient thinking about the city influenced the development of modern urban theory. Finally, we will ask how pre-modern ideas about the city might help us confront the social, economic, and ecological challenges facing the twenty-first century metropolis.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2121 Romanticism (4 Credits)

Around 1800, European Romantic artists, philosophers, and writers theorized that the past was irretrievable, traditions dead, and conventions bankrupt. To echo Baudelaire, "to say Romanticism is to say modern art," for its principled refusals of finicky illusionism, narrative coherence, beauty, the metamorphosis of matter into the ideal, nascent nationalism, empire, gender normativity, racial hierarchies, anthropocentrism, god, and transcendence. Consequently, this seminar invites dexterity in apprehending aesthetic and ethical acts of unburdening, undertaken in contexts and idioms not our own, namely nineteenth-century European, mostly French, art, studied in light of philosophical, political, and literary manifestos. We will study the crisis in sculpture and monuments, the most prestigious of public arts. Their former claims to enduring values, elite rarity, fixity, and human unity meet with iconoclasm, banalizing proliferation, reproducibility, impermanence, and contingency. We also study two-dimensional works. They stake out new roles for the artist as impassive and disruptive eye-witness; reveal the cravenness of leaders of global finance; replace religion with art; admit to violent Orientalist fantasies; stage the irruption of the commodity into the supposedly high-minded realm of art; and claim new audiences via new media. Artists considered include Canova, Goya, Friedrich, Géricault, Ingres, Delacroix, and Guillon-Lethière. Period authors include F. Schlegel, Grégoire, De Staël, Byron, and Hugo.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2122 Body and Soul (4 Credits)

Some of the greatest achievements of modern science involve understanding the human body and the human mind – functions, origins, capabilities, how they fail and how they can be mended. However, for millennia religious and spiritual traditions have claimed their own knowledge and practices concerning these things. What happens when traditional understandings of what it means to be human intersects with scientific approaches? This course will examine several areas where science and religion have had or are having deep engagement over the nature of the mind and body: medicine and healing, free will, food, gender and sexuality, life and death, and the essence of religious belief itself. We will take a cross-cultural approach to examine how body, mind, and soul are grappled with in Christianity, Islam, Hinduism, Buddhism, and indigenous traditions. One of the central themes of the course will be thinking about the opportunities and problems posed by the way the variety of global faiths can intersect with modern scientific perspectives. Readings include: Patanjali, *The Yoga Sutras*; *The Bhagavad Gita*; *The Tibetan Book of Living and Dying*; Thomas Aquinas, "Questions on the soul"; Al-Kindi, "On the intellect"; Avicenna, *De anima*; St Hildegard of Bingen; Anne Fadiman, *The spirit catches you and you fall down*; Alvord, *Scalpel and the silver bear*; Gyatso, *How to understand the mind*; Brown, et al, *Whatever happened to the soul?*; Obayashi, *Death and afterlife*; Bynum, *Holy feast and holy fast*; Newberg, *Why God won't go away*; Griffith, *Born again bodies*; Mary Douglas, *Purity and danger*; Greensberg, *The Body in Religion: Cross-cultural perspectives*; Numbers and Brooke, *Science and religion around the world*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2123 Cultures of Energy and the End of Fossil Fuels (4 Credits)

"The fundamental attribute of modern society is simply this," writes Vaclav Smil. "Ours is a high energy civilization based largely on the combustion of fossil fuels." How, this course asks, can we adequately recognize the utter pervasiveness of fossil fuels in contemporary human life? Through what chemical capacities does energy create and influence the vast cultural potential for being human today? This interdisciplinary humanities and social science course will capture the significance of energy in planetary social life and thought. Specifically, we explore materialist theories of capitalism in light of current debates over planetary climate change. How does the science of radical planetary change open up new questions regarding such issues as masculinity, colonialism, and the trans-Atlantic slave trade? If slavery was an energetic system, to what extent does the end of slavery compare to the end of fossil fuels? How have theories of the human become a central feature in the organization of planetary social life? What ethics - in the Kantian sense of practical reason, that is, the capacity to know and act in uncertain and dangerous conditions - can inform our collective planetary ecology? This course investigates the centrality of energy in society and culture in settings such as the Niger Delta, Oaxaca, Venezuela, Southeast Asia, indigenous North America, and Abu Dhabi. Reading works by Timothy Mitchell, Nigel Clark, Joanna Zylińska, Etienne Balibar and Ken Saro-Wiwa among others, we develop a rich approach to the question, how can we imagine being human in the absence of energy intensive culture?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2124 Decolonizing Internationalism: Pan-African, Pan-Islamic and Anti-imperial Feminist Traditions (2 Credits)

What does globalization from below look like? This class explores different visions of radical internationalism that have emerged in the course of the last two centuries, often as insurgent “freedom dreams” from countries in the global south fighting racial capitalism and imperialism in old and new forms. The historical challenge of decolonizing Euro-American empires emerges not only as a story about removing colonizers and transforming anti-colonial nationalism into statehood, but also as a story about alternative visions and practices of world-making. Different collectivities, knit together by subnational and transnational commitments, reinvented the world even as they navigate their way through it. This course explores Pan-Africanism, Pan-Islamic visions and Anti-imperial Feminisms as traditions that challenge liberal internationalism and speak to a constellation of different ways of being in and of the world. We explore works that read the world differently, forge alternative solidarities and challenge received maps of global governance. The class is likely to involve a book and film each week: The book authors include Cemil Aiden, Verónica Gago, Adom Getachew, Robin Kelley, Darryl Li and Françoise Vergès and the film directors include Ryan Coogler, Marije Meerman, Raul Peck, Udayan Prasad and Abderrahmane Sissako.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2125 A Tale of Two Caesars (4 Credits)

For ancient Rome, the shift from republic to empire meant the unprecedented centralization of power within a single figure, the autocrat, with consequences reaching beyond the Mediterranean and into the modern era. This course explores the rise and reign of Rome’s most remembered autocrats, Julius Caesar and Caesar Augustus, analyzing the birth of the Roman empire from both contemporary and current perspectives. How did Caesar disrupt the traditional dynamics of Roman society? How did the rise of Augustus complicate Roman paradigms of power? Did an increase in populism, private interest, and private armies spell death for Roman republicanism? And what can these ancient autocrats teach us about leadership and authority in the modern world? Together we examine these questions in context, including the notion of the Pax Romana and Pax Americana, considering also the relationship between power, state, and people within various facets of ancient and modern society. We will utilize both primary texts in translation and secondary sources on the reception of Caesarian politics and the ethics of empire. Readings include Vergil, Ovid, Shakespeare, Hannah Arendt, Duncan Kennedy, and Clifford Ando.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2126 Holy Grails (2 Credits)

The Quest for the Holy Grail has captured the modern imagination, inspiring bestselling fiction, scholarly and conspiratorial study, and no fewer than fourteen feature films since the silent era. In this course, students will discover the ways in which our twentieth- and twenty-first-century fascination with the Grail is only the most recent incarnation of a long obsession in popular Western culture that reaches back in time to the late twelfth century. We will study the flourishing of the Grail legend in twelfth- and thirteenth-century courtly society. We’ll explore how the Grail stories reflected European hopes and fears about a rapidly changing wider world. And we will think broadly about other “Grails” as well: quests for the unknown, the unseen, and the unconquered; fascination with conspiracy; fear of cultural and religious difference; and above all, the hope that human beings invest in symbols, not just of the divine, but also of transcendent love, compassion, and sacrifice.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2127 Popular Dance (2 Credits)

The course will examine selected forms of social or popular dance as expressions of cultural or group identity from approximately the early-20th century to the present. These dances, from the secular tradition of American social dance, include those performed in ballrooms, cabarets, nightclubs, cabarets, discotheques, and the street. The seminar will explore various social and popular dance styles developed as a result of the rich fusions of West African, African American, Euro-American, and Latin American forms of dance within the U.S., Canada, and the Caribbean. Topics will ragtime couple dance and the New Woman; the lindy-hop and the crossing of racial boundaries; teen dances and youth rebellion of the 1950s; and tradition and change in contemporary ballroom dance. In all cases, we will explore social and popular dance forms as experiences of movement that both respond and give shape to social, cultural, and political issues of the day. In addition to extensive viewing of dance, readings will include Mauss, “Techniques of the Body”; Katz, “The Egalitarian Waltz”; Hunter, “The Blues Aesthetic and Black Vernacular Dance”; Tomko, *Dancing Class: Gender, Ethnicity, and Social Divides in American Dance*; Peiss, *Cheap Amusements: Working Women and Leisure in Turn of the Century New York*; Malone, *Steppin’ on the Blues: The Visible Rhythms of African American Dance*; and Dinerstein, *Swinging the Machine: Modernity, Technology, and African American Culture Between the World Wars*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2128 Black Existentialism: Harlem Noir (4 Credits)

In *A Rage in Harlem*, the first in a series of ten detective novels set in Harlem, Chester Himes describes New York's (in)famous ghetto as "a city of black people who are convulsed in desperate living." In this course we will consider the realities—and the unrealities—that characterize that statement. Himes's portrayal of Harlem is shaped by its gritty history, but also by expatriate nostalgia, and his inimitable (and exaggerated), hard-edged, visceral style. We begin with careful study of the social, economic and political forces that shaped Harlem before moving on to discuss whether and how the noir genre, with its emphases on sex and violence, corruption, betrayal, brutality, disillusion and disenchantment becomes an ideal medium for the expression of Himes's alienation and angry creativity. What's up with Himes's obsession with the absurd, the grim and grotesque? How does his pessimistic insistence on black's "getting blacker" manifest in several of his detective novels? Over the course of the semester, we will pay particular attention to the ways in which Himes turns the realities of black life into the unrealities, absurdities and grotesqueries of black life so widely noted in this pulp fiction. In doing so, we sight the existentialist vein in his work and collectively theorize the fluid states of being (and nothingness) that emerge within the noir worlds that he creates.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2129 Currents and Protocols: Indigenous Feminism's in Contemporary Art (2 Credits)

In this seven-week course, we will build an understanding of contemporary Indigenous art and feminisms (post-1960s) through extended engagement with the practices of six artists working in North America: carver Freda Diesing (Haida); painter Kay WalkingStick (Cherokee); cultural worker Jaune Quick-To-See Smith (Salish-Kootenai); filmmaker Shelley Niro (Kaniekehaka); dancer Mique'l Dangeli (Tsimshian) and/or multidisciplinary artist Wendy Red Star (Apsáalooke); performance artist Rebecca Belmore (Anishinaabekwe). This course will expand on their techniques for claiming and refusing space in the art world through citation, relational work, and acknowledgment of Indigenous and non-Indigenous predecessors - glossed here as "currents" and "protocols" to signal both mediation and the setting of boundaries with and disentanglement from canonical art histories. Throughout, we will consider how theories of contemporaneity and cultures of display in North America owe a deep and largely unacknowledged debt to Indigenous art, knowledge, and social movements. In addition to secondary scholarship on each artist, we will also learn from catalogs and other documentation of recent exhibitions of work by Indigenous women, Two-Spirit, and queer artists and feminisms, including *Hearts of Our People* and the *Contingencies of Care* virtual residency. Students will also be expected to attend the concurrent *Critical Indigenous Studies* speaker series (2-3 public lectures).

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2130 [Black]/Human (4 Credits)

As part of ongoing struggle against police brutality, environmental injustice, mass incarceration and white supremacist violence, activists, artists, academics and everyday folk are wondering aloud about how antiblackness shapes the world we live in. Both plea and protest, the insistence that black lives matter activates and animates an older, yet enduring concern that centers the vexed relationship between blackness and the (properly) human. In this course we will consider what it means to treat the question of the relation between the black and the human as a radically open one. We will read widely in black studies, with an emphasis on recent literature that forwards urgent and profound critiques of humanism. Our readings—which include essays by Sylvia Wynter, Hortense Spillers, Saidiya Hartman and Frank Wilderson, Jared Sexton, Fred Moten, João Vargas, Zakiyyah Jackson and Joshua Bennett—provide us with an occasion to consider what modes of being, politics, aesthetics and sociality are enabled or dis-abled by thinking blackness outside of the category of the human. Some of the inquiries to be foregrounded here are: What are the stakes in decoupling our study of blackness from humanism? Do the models of thinking "beyond" the human offered by post-humanism, new materialism, and animal studies inadequately incorporate a racial history that posits blacks as sub- or inhuman? What do we make of new works that rethink this history of black life alongside the live(line)s of objects, machines and animals? Over the course of the semester we will devote much time to exploring the intricacies of this new and exciting literature, thereby deepening our awareness of why it has sparked such intense and lively discussion and debate.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2131 Feminist and Anti-Racist Science Studies in the United States (4 Credits)

Race and gender are social categories, yet science has often treated them as natural kinds. This course bridges the anthropology and history of science and studies of sex, gender, race, and sexuality, interrogating the changing status of such categories in light of scientific inquiry and adjudication. How has science contributed to the construction (and critique) of such categories? How have notions of gender and race been inflected by scientific commitments to "nature," "life," and "reason? Drawing on texts from science studies, gender studies, queer theory, and intersectional feminism, this course will address the following four lines of inquiry: (1) What is the scientific genealogy of socially constructed categories such as sex, gender, sexuality, and race? How have such classifications been produced and sustained by scientific authority, how have they been used to mark sameness and difference, and what have been the lived experiences of the subjects of those differences? (2) How, in turn, have sex, gender, race, and sexuality informed the attendant methods and practices used to study it? (3) Finally, what is the current state of feminist science studies? Where is feminist science studies headed, and what new positions and commitments will be voiced and debated in coming years? Among others, we will read the work of Evelyn Fox Keller, Donna Haraway, Karen Barad, Elizabeth Wilson, Sarah Franklin, Charis Thompson, Mel Chen, Lochlann Jain, and Alondra Nelson. Weekly reading will range from 80-100 pages; students are expected to take active and thoughtful participation in discussion. Students will also be graded on one research paper that they will pursue throughout the semester, with smaller assignments (e.g., annotated bibliography, abstract, outline) building toward the final paper and presentation.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2132 Art and Archaeology of Race in Ancient Mediterranean (4 Credits)

The goals of this course are twofold. First, students will learn about conceptions of race and ethnicity in the ancient Mediterranean world (inclusive of North Africa and West Asia) through select examples of ancient art and texts. The course examines how racial and ethnic differences were conceptualized in the ancient world, while also considering the processes of racial formation in the context of ancient empires and kingdoms. Second, students will examine the ways that the study of the art, archaeology, and culture of the ancient Mediterranean has impacted modern/contemporary formations of race. Archaeological and historical disciplines centering around the ancient Mediterranean world (e.g. Classics, Egyptology, 'Near Eastern' Studies) have developed alongside western imperial projects and the construction of monuments to white supremacy in the United States. Redressing these histories, artists and writers of color (e.g. Edmonia Lewis, Yayoi Kusama, Kandis Williams, Fred Wilson) have likewise engaged with ancient art and myth in order to problematize and resist such racist legacies. In this seminar, students will become familiar with a range of primary source material alongside secondary sources that theorize and engage with race from different disciplines. The course will provide students with premodern, historical perspectives on race, illuminating the aesthetic, cultural, and political strategies by which power was distributed and administered along racial lines. Furthermore, students will learn about the stakes of studying the ancient world for contemporary debates around race.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2133 Criminal Atlantic: Paradoxes of Early Modern Law and Economy (4 Credits)

What does it mean for a legal system to itself be founded on the unlawful seizure of lands, the theft of natural resources, human trafficking, drug smuggling, the assassination of heads of state, and the upheaval of multiple prior systems of law? On the other hand, the early modern North Atlantic and its scattered islands also served as a refuge for outlaw communities of runaway slaves and escaped servants, queer pirate 'utopias', and black-market trade that sustained the dispossessed fugitives of early colonial racial capitalism. This course examines the development of the early modern economy and property law through a critical-historical look at the practices of law-breaking that produced them, the contradictory rationales and fabricated racial categories that sustained them, and the forms of resistance and revolutionary self-emancipation that people enacted throughout it all. Readings include texts by John Locke, Karl Marx, W.E.B. Du Bois, Michel Foucault, Silvia Federici, Cedric Robinson, Vicky Osterweil, and more.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2134 Sense and Scientific Sensibility (4 Credits)

Scientific inquiry is generally considered an endeavor conducted primarily using one's sense of vision: researchers peer into microscopes, gaze through telescopes, and stare at charts, graphs, diagrams, photographs, and glowing screens. But on what other senses do scientists rely? Might they also gather data using senses of hearing, smell, taste, and touch? Or, for that matter, the other perceptual systems that physiologists and cognitive scientists have posited in recent years — among them, our senses of balance, temperature, movement, pain, and time? Central questions addressed in this class include: why non-visual senses historically have been devalued in the sciences and what a sensuous and embodied approach to studying historical and contemporary scientific practice might be. This course offers a historical and anthropological perspective on the status of the senses as both objects of research and modes of investigation in various scientific fields. Students will learn how human senses and their mediations constitute and precipitate different modes of apprehending scientific objects. Each week is keyed to a different sense: after two introductory weeks on sensuous approaches to the social study of science, students will spend weeks three through seven examining the canonical five senses. The next unit delves into less acknowledged human senses, including pain, balance, and synaesthesia. The final unit first explores non-human senses, then appraises how extrasensory perception and psychedelic experiences may operate as both tools and objects of scientific investigation in, for example, quantum information sciences and biotech research. Throughout, students will examine critical questions regarding how the senses are culturally and historically constructed, technologically mediated, and evaluated as trustworthy, suspect, refined, base, or cultivated. Readings include the works of, among others: Martin Jay, Mara Mills, Bruno Latour, Steven Shapin, Eva Hayward, Stefan Helmreich, Jonathan Sterne, Elaine Scarry, Jessica Riskin. Weekly activities will include fieldtrips and guest speakers, as well as multisensory fieldnotes, essays, and other process-based assignments.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2135 Slow and Transcendental Cinemas: Aesthetics, Philosophy and Politics (4 Credits)

Almost as if they were foreseeing the pandemic slowdown to come, key international filmmakers and cinephiles used the decade prior to 2020 to develop a discourse of slow and transcendental cinemas. These cinemas presciently engage the values and hardships of slowing down, and in that way they raise the question: can we think of slow cinemas in the same way we think of other slow movements such as slow food or slow living? The aesthetic styles of these films include simple mise-en-scene, long takes, ambiguous narrative, economy of music, and an overall resistance to action cinema. These styles heighten aesthetic experiences of time, the mundane world, and parallel realities. They give spectators a chance to explore aesthetic sensations and affects that can lie outside the world of distraction, rapid consumption, and narrative closure. These experiences from the outside include alienation, absurdity, and despair, but also presence, compassion, and spiritual enlightenment associated with well-being and flourishing. This seminar is devoted to slow cinemas and the philosophies, aesthetics, and political theories related to slow cinemas. It is designed for film lovers at all varieties of engagement. Our goal is to create a cine-club ethos for contemplating the potentially transformative impact of these film experiences. Filmmakers we draw from include Ozu, Bresson, Rossellini, Antonioni, Varda, Ackerman, Tarkovsky, Jarmusch, Tsai, Costa, Tarr, Reichardt, Kiarostami, Ceylan, McQueen, Llinás, and Rohrwacher. Philosophers and theorists include Sontag, Jaffe, Baumbach, Hall, Mulvey, Foucault, Lacan, Bergson, Deleuze, Ranciere, Chanter, Schrader, and Lim.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2136 Psychoanalysis and Social Theory (4 Credits)

This course will examine the work of European and North American thinkers who use psychoanalysis to understand the social in mostly Western contexts. We will mine the history of psychoanalytic thinking, from Freud onward, for what it can tell us about the social life of the psyche and the psychic life of society. What can the psychic forces and conflicts that psychoanalysis theorizes teach us about social forces and conflicts? What light does psychoanalysis cast on systems of collective belief such as magic and religion? What relationships can be discovered between parental and political authority, the nuclear family and the nation-state? Why might dissatisfaction with ourselves, disappointment with our parents, and frustration with those closest to us manifest as hatred of people whom we may never have met? A portion of the course will be dedicated to understanding what could be called the psychopathologies of social existence: xenophobia and race hatred, male domination and misogyny, nationalism and authoritarianism, etc. How do psychological, sexual, and socioeconomic factors interact to produce the ties that in binding also unravel us? Other topics to be covered include the prohibition of incest, the organization of reproduction and the family, and the Oedipus complex; feminist criticism and analysis of patriarchy and male domination; magic, religion, and "belief." Readings will include works by Gilles Deleuze and Félix Guattari, Dorothy Dinnerstein, Sigmund Freud, and Wilhelm Reich, among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2137 Persuasion! (4 Credits)

In this class, we look at case studies from a range of historical periods and contexts to interrogate various methods by which people have attempted to persuade others. In Rhetoric, for instance, Aristotle argued that persuasion relies on three appeals: reason (logos), credibility and expertise (ethos), and emotion (pathos). Our Logos: What are the tactics of persuasion? Why does it work, and when does it fail? How do we think about persuasion outside of its most familiar modern home in politics and advertising? In pursuit of these questions, we engage written and visual texts, recorded speeches, staged performances, and monuments. While most of our texts in this class will draw from the premodern, this is not a "history" of persuasion. Rather, we approach persuasion as a method of communication that exists within historical and cultural contexts and is intended for particular audiences. Ethos: This class is co-taught by two Gallatin professors with a combined 40 years of scholarly research and teaching experience. Their expertise in the history of art and media studies, and practice in modes of social and political persuasion, will structure our interdisciplinary approach to Persuasion! Pathos: WORRIED that you need a deeper and broader understanding of how persuasion WORKS? This class is designed with versatility and effectiveness to meet YOUR individualized needs and get the results YOU desire. This could be the most TRANSFORMATIVE course you will ever take! You'll be saying 'WOW!' at the end of every class!

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2138 Darwin and the Politics of Evolution (4 Credits)

The application of evolution to human society is commonly equated with Social Darwinism, but in fact evolution, in the nineteenth century, was linked to a vast range of social concerns and used to justify or advance conflicting political agendas: racial hierarchy and racial equality; ruthless competition and mutual aid; misogyny and women's liberation. This class looks at the political uses to which theories of evolution were put in the nineteenth century, and the political contexts that informed the theory itself, particularly Darwin's influential formulations of it. We begin with working-class radicals who, well before Darwin, drew on French theories of evolution to argue for a more egalitarian society; we look at the role of the antislavery movement in Darwin's thinking, and the application of his theories to race and empire; we examine how evolutionary theory intersected with non-Europeans understandings of the origins of life and species; and we consider the gender politics of sexual selection. Readings may include Desmond and Moore's *Darwin's Sacred Cause*, Evellen Richards's *Darwin and the Making of Sexual Selection*, H. G. Wells's *The Time Machine*, and selections from several works by Darwin. Work for the course will include a regular blogging assignment, short response papers, and brief presentations, as well as two formal essays, the second of which will have a research component.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2139 Home Economics (4 Credits)

In contemporary capitalist societies we're more likely to buy than to produce the basics of life necessary for survival. As food, water, shelter, clothing, and care work itself (e.g., cooking, childcare, and emotional labor) have become commodities for sale, skills once considered necessary to acquire are no longer, making us ever more reliant on the market to meet our basic needs. The Great Recession and the Covid-19 pandemic have laid bare the vulnerabilities and vagaries (economic, ecological, emotional and social) of this system and in their wake, a growing number of people have sought to learn these homemaking skills. Whether it be learning to make sourdough bread or "living off the land", many seek to create a domestic economy in which production of the necessities of life takes precedence over consumption. In Home Economics we examine how it is that market relations became the principle means through which we meet our most basic needs. We explore the consequences of this for our relationships to work, land, our selves and each other. We ask how contemporary trends that seek to recalibrate the excesses of capitalism (e.g., "modern homesteaders", back-to-the-landers, permaculture) rely on access to land and draw from indigenous practices. We examine in what ways living from, off, and away from land intersects with practices of colonial domination. We learn home production skills such as knitting, fermenting, preserving, seed starting, and breadmaking.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2141 Gender and Sexuality in Contemporary Literature (4 Credits)

This course is a cross-cultural exploration of the construction of gender through significant landmarks in contemporary literature, from feminist and queer theory perspectives. The course will focus on a range of novels, short stories, essays and poetry written in the twentieth- and the twenty-first century from or about the United States, Europe and the MENA region. Through an examination of these works, alongside seminal works of feminist and queer theory (Simone de Beauvoir, Hélène Cixous, bell hooks, Eve Sedgwick, etc.) we will ask: What does it mean to read literature through the lens of gender, why does it matter and how is it done? Is there a distinctive mode of writing by women and for women? Is it possible to write about a similar issue as represented across texts from both the Global North and Global South, and how do you do so ethically without either erasing difference or exaggerating it? Is it possible to forge greater solidarities through a kind of "transnational" criticism? How do these texts dismantle the ways we have been taught to evaluate canonical, male-dominated literary histories? Authors will include Doris Lessing, Toni Morrison, James Baldwin, Assia Djebar, Nawal El Saadawi and Abdellah Taïa.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2142 Feminist Theories (4 Credits)

This course will introduce students to contemporary feminist theories from different theoretical orientations and multiple disciplines. Our focus though will be primarily western (European and North American) feminist theories. Some of the key questions we will address are: what is feminist theory or what makes a theory feminist? How do different feminist theories understand the category of "woman" and the sex/gender system? How do feminist theories address and complicate the distinction between the personal (or intimate) and the public/political? What alternative forms of knowing/knowledge do feminisms point to and produce? And, most importantly, how do intersecting systems of power or privilege (such as race, class, ethnicity, sexuality, citizenship status and nation) complicate or amplify our understanding of the relation between gender and power? Throughout the course, we will also connect theory to praxis – as feminist theories encourage us to do so. How do feminist theories challenge us to act differently in the world? And, what material and political changes are imagined for a future feminist world? Readings may include: the Combahee River Collective, Chandra Mohanty, Anne Anlin Cheng, Sara Ahmed, Kimberlé Crenshaw, Judith Butler, Silvia Federici, Lila Abu-Lughod, Gloria Anzaldúa, Donna Haraway, and Patricia Hill Collins.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2143 Art Encounters in Early Modern South Asia, c. 1400-1800 (4 Credits)

How did art shape cross-cultural encounters during the Early Modern era, a period that witnessed the heightened mobility of people, objects and ideas on an unprecedented scale? Drawing on itinerant objects and monumental architecture from South Asia between 1400 and 1850, this interdisciplinary seminar examines the ways in which cultural, ethnic, linguistic or religious difference was represented and perceived at moments of extended contact, both within and beyond the Indian subcontinent. It addresses the broader implications of trade, travel, warfare and piety on the visual and material cultures of South Asia through a wide variety of case studies. The first half of each session shall be devoted to a collective "close looking" at a range of primary sources –from first-hand accounts, lavishly illuminated manuscripts and picture albums to architecture, urban spaces and textiles. Our interrogation of these sources will lead us to engage with broader interpretative themes of cultural interaction, radiating out from peninsular and northern India to Persian-speaking societies, the Arab peninsula, Indian Ocean littoral, China and Europe. The course presumes no prior knowledge, and offers an introduction not only to early modern South Asia but also to the methods of art history itself. Formal teaching will be combined with discussions based on assigned readings and visual analysis of select works of art, culminating in a final research essay produced by students on an object or monument of their choice.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2144 Queer Aesthetics: Our Self-Indulgences, Our Selves (4 Credits)

This course looks at the ways in which queer artists make brilliant use of maligned forms of queer aesthetics as self-expression and shared subcultural language. Drawing from the interdisciplinary field of Performance Studies, our seminar considers: why are genres of queer art seen as unacceptable according to societal norms? Genres surveyed include autobiography/memoir, confessional poetry, self-portraits, and solo performance, from early 20th century to the present in the U.S. We will reconsider dismissive criticisms of stereotypical queer artworks such as "self-indulgent," "art for arts' sake," and "preaching to the choir," in relation to the urgent value of such expressive opportunities for racialized and minoritized artists and audiences. We will contextual our survey of aesthetics with cultural history and reviews, in order to consider the ways in which taste is political and politicized: when is art dangerous or threatening, and when is it laughable or dismissed?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2145 Queer and Trans Work (4 Credits)

Queer and Trans Work combines historical research, oral history interviewing, and political economy to consider the experiences of LGBTQ+ people in formal and informal employment. The course focuses on New York City, with some case examples drawn from the US. The course engages the literature on what Allan Bérub calls "queer work": employment niches where the gendered character of the labor process enabled sexual and gender minorities to gain a foothold, have a visible presence, and integrate gender and sexual freedom into labor struggle. We will study historical and contemporary case examples of queer work by Anne Balay, Myrl Beam, Margot Canday, Marlon Bailey, Phil Tiemeyer and others. Included in our understanding of employment, we will consider experiences of working-class trans and gender nonconforming people of color in sex work, criminalized economies, and performance. Throughout we will listen to oral history interviews of experiences of queer and trans work, reflect on students' experiences in formal and informal employment, and develop oral history interviewing skills. Students then will conduct oral history, community-based interviews in student-driven research projects to understand experiences of queer and trans work today, and if possible contributing the interviews to an online public archive.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2146 The Political Economy of Financialized Life (4 Credits)

Whether it is getting an education, accessing healthcare, planning for retirement, buying a house, a car, or just groceries, modern impersonal finance plays a central role. Yet, this heightened primacy of finance in our daily lives is only of recent vintage, no more than four decades old. How do we make sense of this financial transformation or "financialization" of the economy? How did it come about? Is rising inequality and our polarized politics an outcome of this transformation? Are there precedents to it or is this a unique moment in economic history? These are some of the questions that we will explore in this course by taking an interdisciplinary approach that draws upon political science, sociology, history, and anthropology. The course examines the contemporary financialization of the domestic and the international economy. To do so, it leverages conceptual frameworks from Marxist political economy, World Systems theory, and economic theory. Particular emphasis is laid on analyzing how financialization of all lives results in consolidating economic, and thus, political power in the hands of a select few who own and control the vast majority of financial assets in the world.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2147 Intellectual History of Capitalism (4 Credits)

How does capitalism differ from other forms of organizing societies such as feudalism or socialism? Is democracy, in particular universal suffrage, a necessary condition or a threat to the capitalist order? Is capitalism a natural order? To what extent is slavery elided in the intellectual histories of capitalism? This course explores these questions by engaging with formative texts in political theory, political economy, and select historical accounts of capitalism that may contest intellectual histories. It is divided into three sections. First, our purpose is to understand how capitalism, resting on specific institutions of private property and 'free' labor, has been socially constructed and reconstructed through powerful political arguments. Second, we will study how capitalism presents several contradictions for democratic ideals of equality and liberty, which is why the waxing and waning of arguments for and against it persist to date. As such, we will inquire if capitalism can exist without the state functioning as its enabler and backstop. The final part will consider the rise of neoliberalism from the mid-1970s to explore if and how it marks a fundamental shift in political and economic thought concerning the role of the state vis-à-vis that of the market.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2148 LGBTQ+ Social Movements in Context (4 Credits)

LGBTQ+ Social Movements In Context will examine the rise and development of US-based movements for gender and sexual freedom in the 20th century. It will consider these movements in the context of the mass proletarianization and urbanization of WWII, the post-war Black freedom struggle, the global anti-colonial struggles of the 1960s and 1970s, and the broader dynamics of capitalist economic development. The course will begin with an outline of the logic of capitalist development, how it shapes social reproduction in the household, and in turn how this constrains and enables forms of sexual expression. We will use this to understand the causes, logic and development of movements that centrally prioritize gender and sexual freedom, including Homophile organizing, Gay Liberation, Lesbian-Feminism, Street Transvestite Action Revolution, Black feminism and ACT-UP. In addition, we will look to the presence of gender and sexual minorities, and debates about gender and sexual freedom, that unfolded in contemporaneous movements of the American Communist Party, the American Civil Rights Movement, the Black Panther Party, and the movement against the US war in Vietnam. Our reading will include Audre Lorde, Susan Stryker, John D'Emilio, Huey Newton, Deborah Gould, and original documents produced by social movements themselves. We will consider these movements as spaces of innovating new theories about the nature of sexuality and gender. Student research papers will select a social movement not focused on in the course, and consider how it articulated or foreclosed forms of gender and sexual freedom.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2149 Queer Ethics: Theory, Fantasy, Fiction (4 Credits)

What's queer about ethics, and what's speculative about queer theory?

This course considers recent scholarship in global/transnational queer theory as opportunity to reimagine contemporary ethics through a speculative queer lens, alongside works in queer and Black fantasy and science fiction, poetry, and durational performance/body art. How do queer authors, artists and theorists imagine and enact ways of being in the world, and in consequential relation to one another? How can we build on the work of scholars and artists to articulate a framework for something we might call queer ethics? We will move between philosophy, cultural studies, critical race theory, and histories of queer activism, and turn to queer art, poetry, manifestos, and fabulism as modes of queer theorizing. Readings include José Esteban Muñoz, Samuel Delany, Audre Lorde, Natalie Diaz, and Akwaeke Emezi.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2150 Theories of Memory and the Art of Autobiography (4 Credits)

How can we write about our past when memory can be so unreliable?

Furthermore, to whom do we write when we write about ourselves and why? This course will investigate the variety of stylistic and formal choices that authors make when representing subjective experience, specifically past experience. We will examine a range of autobiographies and memoirs written in Europe, primarily Britain, and America from eras as diverse as the fourth century, the eighteenth, nineteenth, and twentieth centuries, and today, and in forms as various as verse, prose, avant-garde language experiments, and graphic novels. We inquire into different ways in which authors understood memory and its relationship to language, with the support of theoretical texts on memory, including writings on trauma, confession, neuroscience, psychoanalysis, dreams, mnemonics and repetition, selective memory, somatic memory, marginalized identity, and the relationship between selfhood and narrative. Authors include St. Augustine, William Wordsworth, Thomas De Quincey, W.E.B Du Bois, Lyn Hejinian, and Alison Bechdel. Students will have a chance to practice both analytical and creative writing that responds to and draws inspiration from our course texts.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2151 Queens, Saints, and Warriors: Women and/in Power in Christian Ethiopian History (4 Credits)

The history of women and/in power is often constructed as a recent history, centered in the West. But what about the history of women and/in power in Africa? This course examines the history of women and/in power in the Christian Kingdom of Ethiopia from the medieval to the early-modern period, roughly the 10th to the 18th century. This will be accomplished by examining the historical records, oral traditions and legends of queens, saints and warriors in mainly Christian Ethiopia. Issues to be discussed include: the perception of women in Ethiopian historiography; Archetypes or models for women's roles in Ethiopia; the perception of powerful women in Ethiopian historiography; religion and women's access to power; women and education; women and the law; and more. The geographic range of the course extends beyond the borders of Ethiopia and engages historical polities that existed throughout the entire Horn of Africa region. Readings for this course, are from a variety of primary and secondary sources translated from Ge'ez, Amharic, Portuguese, Arabic, and include Gälawdewos' *The Life and Struggles of Our Mother Walatta Petros: A Seventeenth Century African Biography of an Ethiopian Woman*, Francisco Álvares' *The Prester John of the Indies*, Sergew Hable-Selassie's "The Ge'ez letters of Queen Eleni and Libne Dingil to John, King of Portugal," and more. By the end of the course students will be able to discuss and critically examine these sources and engage the history of women in/and power in Ethiopia into broader discussions in African and global history.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2152 Religion and Power in the Horn of Africa (13th-17th Century) (4 Credits)

The historical presence of the Abrahamic faiths (Judaism, Christianity, and Islam) in the Horn of Africa (HOA) is well documented. However, the story of these religions in the HOA is also a story of political power. This course explores the relationship between political power and religion in the HOA from the medieval to the early-modern period, approximately the 13th to the 17th century. Some of the questions addressed in this course include: How was religion mobilized in claims of power? What role did religion have in conflict and diplomacy? How did religion influence the organization of HOA societies? and more. To answer these questions, we will examine a variety of oral and written sources translated from Ge'ez (Classical Ethiopic), Amharic, Arabic and have origins in Ethiopia, Eritrea, Egypt and the entire Horn/Red Sea region.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2153 Wrong Prester John, Wrong Indies: Ethiopian and European Encounter in Early-Modern Ethiopia (4 Credits)

Can a Christian be converted to Christianity? Jesuit missionaries in Ethiopia in the 16th and 17th century believed so, and moreover attempted to do so. This course examines Ethiopian and European encounters in late medieval/early-modern Ethiopia, roughly 15th to the 17th century. The class focuses on efforts, by mainly Portuguese Jesuits, to 'Latinize' Orthodox Ethiopia and the impact these efforts had on the Ethiopian political and religious landscape. Issues to be discussed include, conversion (Christians converting Christians?), knowledge exchange, conflict and diplomacy, theology and more. Readings for this course are drawn from a variety of primary and secondary sources translated from Ge'ez (Classical Ethiopic), Amharic, Portuguese, Arabic and more. The readings include, Francisco Álvares' *The Prester John of the Indies*, Verena Krebs' *Medieval Ethiopian Kingship, Craft, and Diplomacy with Latin Europe*, Ahmad ibn Abd al-Shihāb al-Dīn's *Futuh Al-Habashah: Or The Conquest of Abyssinia*, *The Jesuits in Ethiopia (1609-1641): Latin letters in translation*, Getatchew Haile's *The Missionary Factor in Ethiopia*, Leonardo Cohen's *The Missionary Strategies of the Jesuits in Ethiopia (1555-1632)*, *Annales Iohannis I, 'Iyāsu I Et Bakāffā*, and more.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2154 From the Throne of David to Wilderness Caves: Christian Thought in Ethiopia (16th-17thc (4 Credits)

This course provides a 'top' to 'bottom' analysis of Christian thought in Ethiopia from the 15th to the 17th century. What is the nature of divinity, and how does it express its power in the world? What is the nature of law, and where does it emanate from? Where does authority come from, and who assigns it to rulers? These questions and more will be examined through focused study of the works and reforms of arguably the most important figure in the history of Ethiopian Orthodox Christianity, King Zār'a Ya'acob (Seed of Jacob) (15th Century) in comparison to the treatise of the 16th century philosopher Zār'a Ya'acob. Readings for the course are from a variety of primary and secondary sources, translated primarily from Ge'ez (classical Ethiopic) and Amharic, and include philosophical and theological treatises, law codes, and more.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2155 To Tell an Unfree Story: Black Autobiography from Confinement (4 Credits)

Scholarly writing about black autobiography often forwards the genre as evidence of a twinned corporal and intellectual freedom. In a seminal work in the field, *To Tell a Free Story* (1986), William L. Andrews posits the origin of the black autobiographical tradition in slave narratives, wherein the escaped or emancipated are able to exercise authentic selfhood and seize authorial power through the writing of their life stories. While most canonical works in the genre—the *Narrative* (1845) of Frederick Douglass is in this category, as are later titles by Richard Wright, Claude Brown, and Malcolm X—do fit this model, many others do not. Taking Harriet Jacobs' *Incidents in the Life of a Slave Girl* (1861) as its foundational text, this course examines work by black autobiographers for whom escape is improbable and freedom is a more tenuous, elusive, or ambiguous experience. Readings from incarceration, poverty, and disability memoirs provide us with occasion to consider the degree to which confinement (also containment, constraint) emerges as a feature, a circumstance, and even a condition of possibility for black life writing. This study of unfree storytelling aims to challenge, extend and complicate our understandings of black autobiographical traditions; it also compels us to rethink notions of self, approaches to creative practice, and the status of black life.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2157 An Interdisciplinary Anatomy of Post-truth (4 Credits)

If one were to examine post-truth as a form of knowledge reconstruction, one would have to explore the multidisciplinary roots of this phenomenon. The post-truth age, in a sense, is derived from numerous epistemic fields. It is the byproduct of media representations of contested "facts", a society of data and attention economy, cognitive bias and psychological warfare, political weaponization of virtual platforms, and longstanding philosophical debates on the mere meanings of truth and socially constructed realities. With so many origins, causes, and ramifications linked to post-truth, some scholars have even wondered whether the term truly has an explanatory power of intricate social predicaments. Little wonder, then, that skeptics of its validity have reduced it to a fashionable semantic trick that, albeit has gained currency in recent year, is devoid of real depth in meaning. Notwithstanding, the term has derived its significance precisely from this currency. It has also gained prominence because of its intertwinement with an ongoing process of digital convergence that is inevitably changing our lives. In this course, we shall unpack this process while anatomizing the concept of post-truth from various disciplinary perspectives. By the end of the semester, we aim to have a better understanding of the meaning of one of the most vastly used terms since we – as social beings – came to realize that we have been entrapped in bubbles of hyperreality.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2158 Heroes and Heroines of the Working Classes in the 19th Century British Novel (4 Credits)

Though the 19th-century British novel has often been associated with the middle class, this course focuses on novels whose leading characters are servants, farm laborers, or factory workers. In Samuel Richardson's *Pamela*, a 1745 precursor, the heroine serves an upper-class household whose young "master" attempts to seduce her. Thady Quirk, the narrator of Maria Edgeworth's *Castle Rackrent* (1800), is an Irish servant for generations of Anglo-Irish who oppress their tenants and mismanage their estate. The hero of George Eliot's *Adam Bede* (1859, but set earlier), is a hardworking rural carpenter whose beloved, a dairy maid, loves the aristocratic landlord's son. In Elizabeth Gaskell's *Mary Barton* (1848), the new working class of Manchester fight starvation, and Mary Barton's father fights for a trade-union. We examine the stories, narrators and narration—*Pamela* as letters; *Castle Rackrent* as a satire by an unreliable first-person narrator; *Adam Bede* as omniscient third-person "realism"; *Mary Barton* as told by a sympathetic middle-class woman. Among our questions: What are the protagonists' relationships to the other classes? Why do these works include inter-class romance? What are the protagonists' aspirations and outcomes? Supplemental readings include excerpts from Engels's *The Condition of the Working Class in England*; Keating's *The Working Classes in Victorian Fiction*, Robbins's *The Servant's Hand*; Baker's *Longbourn*, and Booth's *Mrs. Woolf and the Servants*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2160 Critical Race Theory and the Law (2 Credits)

There has been an unprecedented assault on Critical Race Theory (CRT) in recent years. An approach to law that was birthed by legal scholars of color in the 1980s, CRT has offered both a critical assessment of the legal victories of the civil rights movement, and an analysis of the role of law in the struggle against structural racism. CRT has exposed the ways in which liberal legalism can reproduce racial injustice, while also creatively strategizing about working in the terrain of law and legal struggles to challenge white supremacy. In September 2020 Donald Trump denounced CRT and suddenly CRT caught the national spotlight, provoking front page editorials and prime time segments on legal scholarship. More ominously, a series of state legislatures and school boards have banned its teaching in efforts that have sought to chill critical analysis of race, racism and structural injustice in classrooms across the nation. In this course we will get an introduction to this tradition of legal analysis in different areas of law such as voting rights, employment discrimination, housing rights, voting rights, affirmative action and criminal law. On the one hand, CRT has argued that racism is knit into the fabric of American jurisprudence, including its celebrated constitutional promises; on the other, CRT has consistently contributed to American jurisprudence in pursuing legal strategies to fight racial injustice. As Patricia Williams has famously argued, "To say the blacks never fully believed in rights is true. Yet it is also true that blacks believed in them so much and so hard that we gave them life where there was none before." This course will explore this paradoxical positionality and vexed terrain of struggle against racial injustice in America. In addition to landmark cases, we will read some of the principle contributors to CRT such as Derrick Bell, Cheryl Harris, Patricia Williams, Richard Delgado and Kimberly Crenshaw.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2161 Human Rights, Human Wrongs: The Life of Race in the Human Rights Framework (4 Credits)

This course will look at how race gets constituted and contested in the human rights field by studying debates, cases and campaigns regarding topics such as the prohibition on torture, the prohibition on racial discrimination, labor rights, property rights, migrant rights, minority rights, the right to religious freedom, apartheid, genocide and settler colonialism. How do racial logics inhabit and frame notions of 'the human' as they get deployed in the legal cases, advocacy efforts and international institutions where these issues play out? What are the political stakes of different imaginings of the rights bearing human, and of different histories of human rights, for struggles addressing structural racism and white supremacy? This course invites us to take a step back to examine the racial politics of the human rights framework and consider debates internal to invocations of right claims to develop an immanent critique of what the human rights framework renders visible and what it casts in shadows. Readings will include a range of contemporary scholars working at the intersection of Critical Race Theory (CRT) and Third World Approaches to International Law (TWAIL), including Anthony Anghie, Daryl Li, Adelle Blackett, Asli Bali, Ntina Tzouvala, Robert Knox, Wadie Said, Tendayi Achiume and Samera Esmeir. Limited to Sophomores and Juniors.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2162 Dance on Screen: The Lure of the American Film Musical (2 Credits)

The American film musical is one of the primary vehicles for the development and transmission of popular dance. "Dance on Screen" will explore the ways in which these films responded to major cultural and political events and social movements of the day including the Depression and New Deal; World War II and race relations; the Civil Rights movement; the rise of teenage culture, and the emergence of second-wave feminism. It will also consider how popular dance reflects and influences our perceptions of gender, age, ethnicity, and economic status. Although the emphasis of the course will be on the so-called "classic age" of Hollywood musicals (from the early 1930s through the 1950s), we will also discuss landmark dance musicals from the 1960s through the present concluding with Damien Chazelle's *La La Land* (2016), which reprised and resurrected some of the "classic" formats and structures of the golden-age musical. At the same time, the course will identify and trace the development of key dance artists, styles, and genres in American popular dance from tap to the Lindy Hop to disco dancing and consider the formal ways that these dances served the narrative structure of the films and how they lured audiences into a state of "kinesthetic empathy." Films and artists we will view and discuss include *Gold Diggers of 1933*; *Top Hat* (1935); *Stormy Weather* (1943); *Oklahoma* (1955); *Dirty Dancing* (1987); *Hairspray* (2007), and *West Side Story* (1961; 2021).

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2164 Slavery and Science (4 Credits)

In conversation with recent works that argue that many scientific advancements of the 19th century came at the expense of unnamed black subjects whose bodies were used for experiment, research and study, students in this seminar will consider the relation between the production of scientific knowledge and the institution of slavery. This course centers a history in which the plantation is a site for experimentation and slaves are specimens—their bodies probed and prodded without consent, their corpses used for postmortem dissection and display, their bones appropriated in perpetuity for medical training. While exploitative medical practices loom particularly large in this history, we'll also spend considerable time thinking about how the scientific knowledge produced on the plantation contributed to the business sciences of management, capitalist risk assessment, insurance and accounting. Over the course of the semester, we will individually and collectively reflect on the legacies of this gritty and terrible history and on what it might mean to repair or redress it. In this vein, we explore creative projects of reparation by Carrie Mae Weems, Bettina Judd, M. NourbeSe Philip and countless anonymous others—in which the enslaved reverse Agassiz's scientific gaze, stolen bones are buried, monuments to racist gynecology are pulled down and the names of brutalized black women are spoken, and poetry reassembles documents of "insured loss" in order to restore the humanity of the lost.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2165 The World the Slaves Made (2 Credits)

If you have eaten sugar or rice, drunk coffee, used tobacco, or worn cotton, your life has been shaped by the world the slaves made. Slavery is America's founding economic and political institution, one which gives shape not only to our economy and politics but to our educational systems and philosophies, our creative works and practices. Enslavement functions as the fishbowl invisibly holding and shaping our lives, and the weather through which we move. Yet consider what most of us learned about slavery: that it took place in the distant past, a different past than revered past of the American revolution and the founding of democracy; that there was an underground railroad, driven by white abolitionists, upon which some of the enslaved passively and anonymously rode to freedom; that it was a southern crime brought to justice by the sacrifice of northern lives; that it ended in 1865 with Lincoln's magnanimous emancipatory gesture. Through a deep engagement with primary texts of the period, written, drawn, spoken, and sung, we will consider the ways that enslavement has been central to the development of democracy, individual rights and notions of justice, and dreams of freedom. In this class we will consider the ways that enslavement was not democracy's foil but its foundation. We will break open that narrow sense of enslavement's geography and temporality and grapple with it as something that has presence in the here and now.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2167 The Geneological Imagination (4 Credits)

For most of US history, why was it possible for a white woman to give birth to a black child, but impossible for a black woman to give birth to a white child? Why does the grandchild of an Irish citizen who has never been to Ireland have more citizenship rights than a child born and raised in Ireland to immigrant parents? Why do some indigenous groups use DNA tests to legitimize membership while others explicitly reject them? This course examines the "geneological imagination"—the social, cultural and cognitive underpinnings of descent—and its manifestation in notions of kinship, ancestry, race and nation. We explore how genealogy as a logic and practice links together ideas about who we are as members of families with "what" we are ethnically or racially. The genealogies we use to record family relationships are the same ones we use to establish our belonging in ethnic groups. And use them we do! Geneological research is the second most popular hobby in the US, interest in which has skyrocketed with the advent of commercial geneological research sites. Yet genealogies are never a simple cataloging of our ancestors or our ancestry. Which ancestors we remember or forget, and what forms of relatedness we recognize or deny, are shaped by culture and politics. We examine queer and indigenous kinship and group logics and practices, and how developments in assisted reproductive technologies and "genetic genealogy" are disrupting conventional reckonings of family and ethnoracial relatedness.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2168 In the Black: Black Business, Power and Freedom in America (4 Credits)

What is the relationship between the formation of entrepreneurialism, self-help enterprises and the formation of black agency? Is "black capitalism" key to addressing anti-black racism and racial inequality? Does capitalism and power operate differently when black owners chair boardroom meetings and laborers toil in these institutions? This seminar examines the history of black entrepreneurialism and financial innovation and its impact upon African American life in the United States from the 18th through the 21st century. In thinking about economic transactions within colonial markets to the proprietorship of funeral homes, insurance companies, fast food chains and record companies black economic control continues to shape black identities, activism and futures, and is in constant struggle with local and national power structures.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2169 Im/mobilities: Migration, Displacement, and Exile (4 Credits)

Scholars have long recognized the limitations of the conventional dichotomy between 'voluntary' economic migrants and 'involuntary' political refugees. An ethnographic approach to the study of migration can help us better understand the lived realities of migrants and the events and conditions that compel them to cross borders. Why are some migrants deemed worthy of protection while others are labelled as 'illegal' and still others are viewed as 'expats'? How are classed and gendered notions of labor, the self, and the family (re)configured in migrant experience? How are the legacies of colonialism, capitalist extraction, and uneven development embedded in contemporary population movements and states' attempts to manage them? In exploring these questions, students will engage perspectives and theoretical frameworks from sociology, anthropology, and urban geography to develop a multifaceted understanding of the political, economic, and ecological factors that influence the choice or necessity of migration and its consequences. Students will work on a project throughout the semester, developing a research question and pursuing it through an in-depth case study that builds an argument using social scientific findings as well literature, film, art, and/or journalism. Learning objectives for the course include deepening knowledge of contemporary migration issues and developing a written argument across multiple revisions using diverse source materials.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2170 Looking at Sex (4 Credits)

In this course, we will explore what looking at sex can teach us about premodern societies. Using visual and literary sources, we will focus on how to analyze representations of sex acts, sexually suggestive images, and articulations of sexual identities. Erotica and pornography, which comprise various expressions of sexual desire and sexual violence, can offer important insights into social, cultural, and political dynamics. Looking at sex in the premodern period offers us a unique lens on a number of topics, from gendered roles and labor to ideas about romantic love, from religious beliefs to ancient magic and mythologies. Furthermore, by thinking through the unique concerns of these themes, we will engage with a number of pressing conversations around consent, agency, and power as they relate to sexual encounters, while forming productive links with contemporary debates about sex. Please note that this course will include images, texts, and discussions of sexual assault and violence.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2171 Settler Colonialisms and Black/Indigenous Resistances throughout Abya Yala (the Americas) and Beyond (4 Credits)

Since the popularization of the term Settler Colonialism by Patrick Wolfe (1998, 2006), there has been a rich literature on the topic. However, the majority of literature on settler colonialism has focused mainly on Anglophone countries, such as the United States, Canada, Australia, New Zealand; and on occupied Palestine. Further, Black and Black/Indigenous scholars, such as Shanya Cordis (Black/Warau and Lokono; 2019, 2020), have argued that traditional theories of settler colonialism flatten or ignore the histories of Black chattel slavery and the role of the plantation in the Americas. In this course, we will examine how settler colonialisms are theorized and operate. Although we will have a specific focus on the region known as Latin America and the Caribbean, we will also incorporate engagements of settler colonialisms on the African continent and beyond. Through readings and discussions with Black and Indigenous thinkers within and outside of the academic sphere, we will ask: How do nation states, despite the 20th and 21st century recognitions of blackness and indigeneity throughout the hemisphere, continue to reproduce a multitude of violences through the maintenance of territory? How does an examination of settler colonialism and the plantationocene together give us alternate understandings of state power? And, how have Black/Indigenous theorists thought to recover and repair from these violences?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2173 Black/Indigenous Feminisms Across Abya Yala (The Americas): An Introduction (4 Credits)

The rich traditions and histories of Black, Indigenous, and Black/Indigenous feminisms is not new; in fact, they offer a deep understanding of how everyday power operates. The Black Feminist Tradition(s) and Indigenous Feminisms are often thought of as having separate formations; and while it is important to note the unique histories of the two, this course will think about how the two have been in conversation with each other for decades, as well as across regions and nation-state formations. In this course, we will ask: What can we uncover when we think about Black and Indigenous life together throughout Abya Yala, the Indigenous Kuna term used to describe the mass of land that is widely known as "The Americas"? What does an analysis of Black, Indigenous, and Black/Indigenous Feminisms reveal about our past, present, and future? And, how do Black/Indigenous communities theorize and utilize our shared histories towards liberation?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2174 American Gothic (4 Credits)

Emerging from the swamps of desire and the muck of history, dripping in horror and high camp, Gothic literature is paradigmatic in the imagination of the US South. An extremely popular and influential genre, Gothic literature also reveals the discursive contortions and deceptions that characterize the persistent resistance to a full reckoning with American history. Literary scholarship reads grotesque elements of literature as a symbolic “return of the repressed,” as the buried histories of racial and patriarchal violence having their revenge. This course traces the trajectory of the Gothic literary genre from its origins in the 19th century, through its canonical works in the twentieth century, and up to its recent incarnations. Breaking out of the established canon of the Southern Gothic, this course recenters US literary history around the Caribbean. Students will use the terms of postcoloniality to investigate how the historical conditions of the southern US colonies (and later states) were both similar and different to conditions in the Caribbean and other parts of North America, producing linked but distinct versions of the Gothic genre. The Gothic mode provides a model to study the relationship between history and art more generally. How do the insights of the Gothic genre allow us to analyze violence, memory, and writing in other places and disciplines? Readings from Nathaniel Hawthorne, Silvia Federici, Edgar Allan Poe, Toni Morrison, William Faulkner, Gabriel García Márquez, Flannery O’Connor, Carson McCullers, Tennessee Williams, Carmen Maria Machado, Shani Mootoo, Paul Gilroy, Sylvia Wynter, Aimé Césaire, and Édouard Glissant.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2176 Zombies: History, Culture, and Fear in the Americas (4 Credits)

Zombie films. Zombie marches. Zombie economics, zombie house flips and the zombie virus. Representations of the zombie have mushroomed in an American and international context over the last quarter century pushing us to ponder the health of the laboring body, political resistance, consumption and the politics of disaster. However, the figure of the zombie has a much a longer history and meaning in the West that originates among Haiti’s descendants during the height of 18th century racial slavery. Why does the zombie hold such cultural currency in today’s global imagination? What are the characteristics of zombies and what does it reveal about the current socio-historical moment and its anxieties under capitalism, climate change and racial inequities? From explorations in Haiti’s colonial history and religion to the proliferation of zombie films during the U.S. military and financial occupation (1915-1940s), this course examines American cinema, fiction, poetry, history and visual art and its depiction of the undead in order to unpack key issues that continue to haunt contemporary society and reproduce injustices.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2177 Race and Caste: A Conversation (4 Credits)

Isabel Wilkerson’s widely read *Caste: The Origins of Our Discontents* (2020), deploys the term “caste”, understood as a “fixed and embedded ranking of human value”, to explore persistent rigidities and hierarchies of anti-black racism in the United States. In so doing, she partakes of a long-standing conversation between historians, anthropologists and sociologists, as well as writers and activists, primarily across the United States and South Asia, who have put these two terms in conversation. This course explores not only the analogies and differences drawn between these two terms, but also attends to histories and contexts of borrowing and comparative framings through which this conversation has unfolded. We explore histories of empire, slavery and indenture through which racial orders and transformations of caste structures emerged within colonial modernities, drawing on South Asia and the Black Atlantic world. We examine sociological and anthropological theories of race and caste within the United States and South Asia, examining “affirmative action” in the United States and the “reservation system” in India. We explore the writings of scholar-activists W.E.B Dubois and B.R. Ambedkar, a key figure of the anti-caste Dalit movement in India, who brought these terms together for their own ends. Tracking Black/Dalit Marxism, Black/Dalit feminism, the Black Panthers/ Dalit Panthers, autobiographies, films and journalism, we examine conceptualizations of race and caste in movements for social justice across systems of inequality, national borders, and the differentiated workings of empires and colonialisms. In addition to Wilkerson, some key texts include Oliver Cox’s *Caste, Class and Race: A Study in Social Dynamics*, Dubois’ writings such as “Caste in America” (1904), Ambedkar’s *Annihilation of Caste* among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2178 Queer Sexualities and Capitalism (4 Credits)

Queer Sexualities and Capitalism will explore the relationship between capitalist development and the regulation of sexual life. The course will specifically focus on Europe and North America. The course considers queer sexuality as situated within and against what Christopher Chitty calls “sexual hegemony,” the normative control of sexual life through state power, white supremacy, and capital accumulation. Understanding the historical changes of queer sexuality requires tracing institutions and social relations through which it was contained, disciplined, and defined. These include the role of the family in the social reproduction of class society, the developing fields of Sexology, the changing labor conditions of capitalism, and the sexual politics of colonialism and slavery. Queer, in this sense, includes not only gay or lesbian sexual intimacy, but also gender deviancy, sex work, and those subject to anti-Blackness. The course begins with a theoretical overview putting into dialogue Queer Theory, Marxism, Black Studies, and Social Reproduction Theory. In this theory section, the course will engage the works of Rodrick Ferguson, Karl Marx, John D’Emilio, and Holly Lewis. The course then uses these frameworks to trace the changing role of sexual deviancy in European capitalist development and colonial fantasy through the research of Peter Drucker, Chitty, and Joseph Boone. The last section of the course considers the regulation of gender and sexuality in American racial capitalism, focused specifically on queer Black life from slavery through contemporary cultural politics. Here we will read Angela Davis, Hortense Spillers, and C. Riley Snorton. Students will produce a final paper using the theoretical frameworks of the course to understand a social or cultural phenomena related to queer life or non-normative sexuality.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2179 Art and Argument (4 Credits)

Works of art might seem to be powerful instruments of personal enlightenment and social change, but are they really? Many would agree that a “good” work of art is neither an argument nor a lecture nor propaganda, and yet who would deny that the experience of art provides us with something more than simple wisdom or passing pleasure? On the other side of the debate, some have argued that the best art exists solely “for art’s sake,” while others hold that the power of art increases with its distance from the fray of society and its distracting arguments. This course will explore both sides of the question through the close examination of a number of short European novels of the late 19th and early 20th Century and with frequent focus on other media—film, poetry, the visual arts, theater and dance—representative of more recent and contemporary creative thought. We will consider how the form and content of particular artworks (ranging from the overtly ideological to those that dramatically represent the formation of thought itself) may direct our attention to new ideas and alter our ways of seeing. The readings will probably include Dostoyevsky’s *Notes from Underground*, Mann’s *Death in Venice*, Melville’s *Billy Budd*, Woolf’s *To the Lighthouse*, Wilde’s *The Decay of Lying*, and Nietzsche’s *The Birth of Tragedy*, and critical writing by Sartre, Adorno, Baldwin, and others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2180 Living Alterities: Race and Critical Phenomenologies (4 Credits)

To what extent are my embodied habits influenced by racialized ways of seeing and moving? Has the social construction of race sedimented in my body? What critical interventions and reparative strategies might be possible? An analysis of bodily experience as fashioned by structural, political and institutional constructions of race will be explored through a variety of sources in the contemporary tradition of critical phenomenology; this field of inquiry is a practice of reflecting on the structures which give meaning to our lived experience of consciousness. Critical phenomenology is a move toward understanding bodily experience in concert with the ways in which institutional power affects our lives. This type of contemporary and critical phenomenological practice does not only attempt to describe experience (how race might influence how one shops in a store, runs through a crowded airport to catch a flight, births a baby, or takes up space in an elevator) but also invites strategies of repair through coalitional labor. These philosophical inquiries will be guided by the work of Charles W. Mills, Alia Al-Saji, George Yancy, Mariana Ortega, Emily Lee, and others. This course satisfies the Critical Race Theory requirement.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2183 African Cities (4 Credits)

This course frames development in the African urban context, by providing a theoretical understanding of why “we” study, what explains divergent development, what the fundamental differences are between growth and development? Students will then examine what some of the drivers of urban growth and migration across the African continent are. The course evaluates traditional assumptions about economic growth and development by asking students to critically examine some of the challenges African cities will face in regard to democracy, governance and the allocation of funding for the provision of infrastructure, changing demographics and migration, climate change, and social protection. *African Cities* addresses how these issues play out in primary and secondary cities as points of entry to understand issues related to social, economic, and political development. Students will examine participatory movements to address infrastructure delivery and housing shortages, and investment policies to address economic growth. Students will be asked to engage with the relationship between economic development and human development as well as to engage with the concept of formal versus informal in regards to economic development, policy, and urban planning.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2184 Visualizing the Invisible: Observation and its Discontents in the History of Art and Science (4 Credits)

Dinosaurs, birds of paradise, planetary eclipses, transitory facial expressions, and disembodied wombs: over the last few hundred years, naturalists have engaged with scientific and artistic methodologies in visualizing and representing objects that have evaded the human eye and hand. From anatomical theaters to observatories, natural history museums, and laboratories, researchers, writers, and illustrators have struggled with the politics and poetics of visualizing and communicating “invisible” objects—things that were too far away, too small, too fleeting, or otherwise hidden from plain sight. Asking how scientists and artists are trained to see, we will study the history of observation (or lack thereof) from approximately the fifteenth century to the present, interrogating various technologies, methodologies, and intellectual frameworks on a global scale. This class will include readings from the history of science, art history, museum studies, and beyond as we ask what it means to see, to translate, to represent, and to display objects and bodies that have eluded capture.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2185 Travel, Trade, and Empire: Scientific Expeditions and the Politics of "Discovery" (4 Credits)

What does, and did, it mean to "discover" objects, environments, and peoples, to transport them across oceans, to (re)name them, and to display them in the ongoing (perhaps never ending) "age of empire?" Following the global history of scientific expeditions from premodern oceanic voyages to twentieth century trips to the Arctic and more recent corporatized trips to space, this class will contextualize the racial, gendered, sexualized, bodily, and class-based politics involved in charting, mapping, collecting, and displaying the world (and worlds beyond). Surveying hundreds of years of exploration and colonialism into the present, we will analyze the production of geographical knowledge, the territorialization and exploitation of landscapes, classificatory regimes enacted on scientific "specimens" and peoples, emerging tropes of the solitary masculine explorer, new genres of writing about and visualizing the world, and the prevailing legacies of violence on indigenous communities and environments on earth and beyond. This class will include frank discussions about the history of capitalism, systemic inequality, and environmental destruction and will include visits to museums, gardens, and collections around the city.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2186 Historicizing Humankind (4 Credits)

Archaeologists describe 'prehistory' as the period since human-like beings first appeared on earth, or alternatively, the long period between the first use of stone tools and the invention of writing systems. However, the concept itself is quite recent. Prehistory was widely contested when it was first invented in 19th century Europe, and debates about human origins have not ceased since. This course explores the politics of human origins through histories of science, religion, colonialism, race, and material culture. We will focus on moments of scientific controversy from the enlightenment to the present day. What were the theological implications for extending human history into the realm of deep time? Why were fossils and stone tools so controversial? When, where, and how did humans become "civilized"? Do all humans share common origins? How does Eurocentrism continue to shape our understanding of human prehistory? We will discuss modern debates on these issues alongside written, visual, and material primary sources.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2188 The Global AIDS Pandemic: A History of Action and Activism (4 Credits)

The Global AIDS Pandemic: A History of Action and Activism explores the AIDS pandemic from a range of perspectives including public health and science, health care, and social and cultural life in a variety of local, national, international, and institutional contexts. Students will learn about the AIDS pandemic through the form of a historical narrative, examining primary and secondary sources from the 1980s onwards. Students engage with grassroots and activist responses to the AIDS pandemic from the role that the Gay Men's Health Crisis (GMHC) played in drawing attention to the pandemic in the United States, to the work of the Treatment Action Campaign (TAC) in securing access to antiretroviral medications in South Africa as well as in the Prevention of Mother-to-Child Transmission of HIV and AIDS. We will follow a timeline from the first reported cases of AIDS to the present day and will examine how the challenges associated with HIV and AIDS have evolved. The class looks at the responses of different governments and how the pandemic has affected social and cultural life in the United States, South Africa, Rwanda, Haiti, and Thailand. The course also examines the interaction between governments, activist organizations, pharmaceutical companies, and international organizations.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2189 Photojournalism and Democracy (4 Credits)

A free press is vital to a functioning democracy. In fact, journalism is the only industry in the United States that enjoys a specific Constitutional protection. Central to the information landscape today are photographs, with over 1.4 trillion created on a yearly basis. This course explores the implications of that crowded visual landscape and especially contemplates the role of photojournalism in democracy. We examine the practice and ethics of visual news, explore major debates in photojournalism, and consider the dynamics of photographic reportage in the digital age. Learning the basics of photojournalism, students will have the chance to don the guise of young photojournalists, as they learn skills for responsible documentary practice. Students are encouraged to bring a range of interests to class "environmental, literary, musical, political" that will broaden our approach to assigned topics. Our readings include history, theory, and cultural criticism, in addition to putting our study of photography into practice with class assignments. A background in photography is not necessary. Guest speakers may include journalists (news photo editor, photojournalist) who can help deepen our conversations.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2190 Environmental Crisis on the Shakespearean Stage (4 Credits)

Environmental crisis might seem like a distinctly contemporary phenomenon associated primarily with global warming and biodiversity loss, nuclear meltdowns and oil spills. But unprecedented environmental change also shaped the lives of Shakespeare and his contemporaries. From 1300-1850, England experienced a period of intense cooling known as the Little Ice Age that prompted crop failures, inexplicable flooding, and erratic weather patterns. Anxieties about these environmental problems hastened other socioecological changes, such as the enclosure movement, London's explosive population growth, and the arrival of Europeans in the Americas. In this seminar, we will explore how and why these environmental problems might have mattered for early modern English playwrights, including William Shakespeare, Christopher Marlowe, John Lyly, and others. To deepen our conversations, we will engage with current scholarship in early modern ecocriticism, a growing critical field that wrestles with the representational problems posed by environmental crisis, the materiality of the "natural" world, and the relationship between premodern literature and twenty first-century conversations about place and planet. As we toggle between the past and the present, we will interrogate Shakespeare's outsized role in calculating what counts as an "environmental crisis," while also considering how the theater, due to its generic variety, its embodied form, and its material dependencies, might be uniquely positioned to model living within and responding to environmental change.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2192 Visual Archives: Picturing the Present and Past (4 Credits)

What is an archive? This course tackles that complicated question as we investigate the role that visual archives—how they are assembled, curated and used—can play in shaping knowledge production and historical narratives. As scholars Joan Schwartz and Terry Cook argue, "they are not passive storehouses of old stuff, but active sites where social power is negotiated, contested, confirmed." Our case studies of historical visual archives question: Which images matter and why? Who has the power to make such decisions? What might absent images reveal? As Taryn Simon has observed of archives, "Something is said in the gaps between all the information." In addition to exploring archives positioned as historical repositories, we turn our eyes to collections that emphasize artistic value, with the opportunity to explore portions of the Grey Art Gallery artwork, asking critical questions about authorship and curatorial practice. Students will have the chance to research this museum's visual holdings and both break down the current archive curation and build it back up anew, prioritizing different "ways of seeing." Ultimately, for this seminar, we create a "Generation Archive"—an online time capsule, reflective of students' thoughts, experiences, and images, as the class is taught skills for personal archiving, with emphasis on equitable, ethical curatorial practice. Readings for this course include theory and cultural criticism, and delving into online archives and related visual projects; in addition, our study includes physical visual archives in NYC. Guest speakers may include archivists and the Grey Gallery's Head of Education and Programs Leah Sweet. Students will write reflective and analytic papers, produce visual work, and ultimately, as a class, will generate a group archive.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2193 Curating to Repurpose the Colonial Visual Archive (4 Credits)

Students and professors in this seminar will work together to elaborate two imaginary exhibitions in which curating and contemporary artistic production repurpose the colonial visual archive.[1] Initial weeks will introduce museological, scholarly, and literary inspirations for treating two distinct but related corpuses in the environmental humanities and visual arts. First, works of art, manuscripts and drawings, from the sixteenth to the nineteenth centuries by European scientists, navigators, soldiers, and artists, who documented non-European ecologies, cultures, and peoples. Of special interest will be the areas of the Caribbean and Polynesia and the political function of these representations that, bitterly and paradoxically, effaced and recorded, while impactfully contributing to subjugation. We will also explore the contrapuntal field of works by sixteenth-century Indigenous people and contemporary artists who reveal and create alternative connections to and beyond what was broken. Second will be the Indigenous and deconstructive work of the queer, Canadian First Nations artist Kent Monkman (b. 1965), and his alter ego Miss Chief Eagle Testickle's decades-long traipse through art and North American, in particular Canadian, history. Students will read widely and deeply; engage in thoroughgoing visual and historical analysis; reason and write rigorous arguments for the inclusion and function of particular works of art; and carefully analyze and select primary and secondary sources for anthologies that would accompany and support the two hypothetical exhibitions. Local and regional libraries and museums may be consulted.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2195 Green Worlds: Imagining the Land in Premodern England (4 Credits)

This course will examine the powerful pull of the land on the artistic and political culture of premodern England. How do early English writers represent people's relationship to the land on which they live and from which they often make their living? What role did these representations of the land play in debates about national identity, labor, theology, and environmental change? And how do these writers evoke an affective relationship to land even as they suggest conflicting ways in which people in the period believed that land was to be used, shared, or exploited? To answer these questions, we will survey a range of literary genres inflected by the English landscape—including chivalric romance, pastoral poetry, and chorography—alongside the various technical and scientific discourses that informed everyday agricultural practice, including husbandry, gardening, surveying, natural history, and the occult arts. We will also consider how ideas about agriculture from the classical period shaped interactions with the land across the sixteenth and seventeenth centuries. By tracking the persistence and evolution of these ideas across time, this course will interrogate the surprising and occasionally messy ways in which agricultural innovation and literary experimentation intersect and intertwine.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2196 Science, Race, and Subjects of Empire (4 Credits)

The idea of race gained scientific traction during the age of European and American imperial expansion. Focusing on the period from roughly 1750 to 1914, this course examines the entanglements between science, race, and empire. We will pay special attention to how new techniques were deployed to identify, classify, and control racialized peoples, to the colonial sites where racial ideologies were constructed, and to how science and race theories were popularized to the public. How did the colonization of the Americas shape European conceptions of race in the early modern period? What role did the slave trade play in medicalizing race? Which new technologies, scientific strategies, and rhetorical devices were used to naturalize human differences in the nineteenth century? Why were humans put on display and photographed? How did archaeology, anthropology, and evolution legitimate the colonial enterprise? What are the present-day legacies of early race science? We will address these questions and many more through a variety of written and visual primary sources, supplemented by postcolonial critiques by historians of science and race.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2198 Unnatural History: Embodiment and Inequality in the Making of "Nature" (4 Credits)

Penetrated jungles, "mother" nature, and quests to preserve the redwoods—for hundreds of years, colonial agents have characterized environments in racialized, gendered, sexualized, classist, and ableist terms, anthropomorphizing nature along ongoing systems of inequality. This class traces shifting conceptualizations of nature from the early modern period to the present, focusing on how naturalists and scientists have described, collected, and displayed "new" environments and peoples while building extractive and exploitative natural history collections, from cabinets of curiosity to New York's own American Museum of Natural History. By analyzing methodologies like classification, conservation, and scientific communication, we will discuss how divisions between the "natural" and the "unnatural" were created and made public in western cultures along unequal ideas about human bodies. Critical analyses of sources across multiple disciplines will inform conversations about knowledge production with the goal of interrogating how these power structures have produced silenced voices and long-lasting violences on both environments and the peoples inhabiting them. Using both primary and secondary sources produced from the early modern period on while conducting original research, students will learn how binary and reductive categories have been used and abused in colonial science and beyond.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2199 Scientific Bodies: The Poetics and Politics of Embodiment in the History of Science & Medicine (4 Credits)

How have bodies been understood, represented, experimented on, used, and abused in the history of science and medicine? Considering the history of embodiment—the hands-on, tangible, multisensory aspects of scientific practice—from fifteenth century anatomy to colonial self-experimentation, racialized display, and more recent twenty-first century laboratory-based choreography, this course examines the complicated ways that western scientists have considered bodies—both their own and those of their often oppressed research subjects over hundreds of years. Focusing on the ongoing systemic inequalities baked into the colonial history of science and drawing on interdisciplinary scholarship from the history of medicine, anthropology, critical race studies, gender and sexuality studies, and disability studies, students will think critically about the poetics and politics of experimentation, theorization, and scientific communication in American and European scientific research spaces. From the sights and smells of Vesalius's anatomical theater to the Romantic creation of "human batteries," and from intimate research conducted on women's reproductive systems by male physicians to the use of DNA in determining Indigenous "belonging" over the last few decades, this class will make visible the human, embodied nature of fields that are often considered disembodied. This class will deal explicitly with colonial histories of bodily violence and loss revolving around racism, sexism, and disability and may be triggering to students—we will form a community agreement at the start of the semester.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2200 Writing/Righting Violence (4 Credits)

Theorist Martin Jay writes, "We...live in such a finite economy in which utter redemption from violence is as utopian as redemption through it." State violence is ubiquitous. Whether employed by tyrants, totalitarian regimes, theocracies, or democracies against their subjects or outside their boundaries—it is one the most brutal form of terror. This course examines how violence has been documented, reported, remembered, memorialized, archived, and analyzed. We will interrogate the political, cultural, and commercial forces that shape our understanding of violence, law, and justice—taking examples from the police brutality and violence in the US and how white supremacy and other xenophobic ideologies are reported; the framing of the war crimes in Yugoslavia and Rwanda; how the media reported the War in Afghanistan and Iraq; the framing of Israel/Palestine as a "conflict"; reporting majoritarian violence in India; and how the war narratives have emerged from Sri Lanka. Readings include but not limited to Jamaica Kincaid, *A Small Place*, Eqbal Ahmad; *Terrorism: Theirs and Ours*; Heather Ann Thompson, *Blood in the Water: The Attica Prison Uprising of 1971 and Its Legacy*; Didier Fassin, *Empire of Trauma*; Judith Butler, *Frames Of War*; and E. Valentine Daniel, *Charred Lullabies: Chapters in an Anthropography of Violence*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2201 Portrait of the Artist as a Young Woman: the Contemporary Artist's Novel (4 Credits)

The story of an artist's development is a classic inspiration for the novel—one that has often been exemplified by works by male writers, like Johann Wolfgang von Goethe's *Wilhelm Meister's Apprenticeship* or James Joyce's *Portrait of the Artist as a Young Man*. In recent years, however, the *Künstlerroman*, or "artist's novel," has seen a marked resurgence among female writers, telling the stories of young women seeking their artistic destinies. This course will examine narratives of artistic development in fiction, film, and television from the last ten years. What concerns do these texts share? How are the paths to artistic fulfillment that they sketch out determined by race, class, and geography? Why is the female *Künstlerroman* one of the defining forms of the twenty-first century so far? Does the term "autofiction" mean anything? Texts may include readings by Raven Leilani, Mieko Kawakami, Elena Ferrante, Sheila Heti, Yiyun Li, Alyssa Songsirdej, Elif Batuman, Olivia Laing, and Sally Rooney; film/television viewings by Céline Sciamma, Joanna Hogg, and Michaela Coel.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2202 Human Rights of Minorities and Indigenous Peoples (4 Credits)

The course will introduce students to the applicable international human rights framework protecting the rights of minorities and Indigenous Peoples. The course will also explore the existing gaps in the protection of rights of Indigenous Peoples and minority groups under national Constitutions and laws on one hand and international human rights law on the other hand. Students will examine the value of applying human rights protections by reviewing and researching case studies from around the world. Students will also research and study various effective advocacy strategies before regional and international bodies. For example, students will be introduced to the concept of free, prior and informed consent (FPIC) of Indigenous Peoples which has become a major focus within human rights practice, primarily in cases of resource exploitation on Indigenous lands. "Class will be run as a discussion seminar. Several leading international human rights experts and advocates including UN experts will be invited to speak about their work and engage with the students on the subject of the course. Course will include using films, artistic and museum exhibitions and plays that would provoke further discussion and debate. Student participation and engagement constitutes a critical part of the grade. In addition to the reading and participation in the class, students will be making class presentations on country case studies highlighting minority groups and Indigenous Peoples from different regions. Students will critically analyze primary and secondary sources and documents on national, regional and international policies impacting rights of minority groups and Indigenous Peoples.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2203 Representation Matters: Envisioning Equity Beyond Visibility (4 Credits)

A major museum hires a white curator to steward an African art collection, sparking "fierce" criticism. Institutions from Sotheby's to the Grammy Awards recruit diversity task teams. Social media feeds are flooded with clickbait headlines like "13 Queer Superheroes We Need to See?" and "Disney's Ariel is Black and People are MAD!?" Everywhere, debates about equity and inclusion seem to turn on one idea: Representation matters! But how does representation matter, why does it matter, and how did it come to matter most? This interdisciplinary course pushes beyond opposing discourses of "wokeness" and "inclusion" to consider the terms, conditions, and limitations of representation as "a political and cultural" framework. Students will follow what representation does and does not do "across contemporary efforts to diversify media, collections, and audiences, "from Disney"films to Big Tech diversity manifestos."We will critically engage with visibility as a remedy for injustice, examine how institutions are (and are not!) changing, "and explore" other approaches to social transformation." In the process,we will visit sites like the New York Public Library, consider artworks and films by creators like Candice Lin, Dana Schutz, and The Otolith Group,"read fiction by authors like Zakiya Harris," and draw insights from scholars including Sara Ahmed, Stuart Hall, and Jodi Melamed."Ultimately, we will ask: what does our focus on visibility obscure?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2205 What Do We Study When We Study Religion? (2 Credits)

Despite predictions throughout the twentieth century that modernization and secularization went hand in hand with an inevitable decline of religion, the so-called "return of religion" in the late twentieth century called this thesis into question. Political and social shifts of the twenty-first century have made it even more clear that to understand our world—its past, present, and future—we must understand religion. But what do we mean when we say religion has "returned" and what do we mean by "religion"? Is it a set of practices, a belief system, an ethnicity, or a cultural identity? This course will be based around the complex and ultimately unanswerable question, "what do we study when we study 'religion'?" The course will include discussion of major world religions—Judaism, Christianity, and Islam—as well as new religious movements, magic, atheism, and religious identifications such as "spiritual but not religious." We will discuss religious studies as an academic discipline, the history of religion, sociological and anthropological approaches, the psychology of religion, feminist theory, the idea of "lived religion," topics within popular culture and religion, and recent political characterizations and debates. Readings may include works by Tala Asad, Graham Harvey, William James, Mircea Eliade, J. Z. Smith, Robert Orsi, Barbara Herrnstein Smith, Saba Mahmood, Charles Taylor, Russell McCutcheon, Jeffrey Stout, and Michael Warner.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2206 Philanthropy and Social Difference (4 Credits)

Philanthropy is a practice deeply rooted in human society and culture, and practiced today by individuals and institutions alike. Philanthropy can bind communities together, but it can also hold some people in positions of disadvantage. This course will allow students to learn about the history of philanthropy, to debate its best practices, to understand the role of social difference in sustaining inequality, and to consider what it means to give and receive aid at different scales. Our approach to the study of philanthropy will be through the humanities, reading texts by writers including Tsetse Dangarembga, Teju Cole, Virginia Woolf, and Andrew Carnegie. Through a class grant, students will also have the opportunity to participate in philanthropy themselves, and one of our chief objectives for the term will be deciding as a group how to distribute these funds as productively as possible. Students will work in groups to research potential grantees, recommend to their fellow students how and where class funds should be invested, and construct a reporting system for assessing the efficacy of grants awarded.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2207 What is Experience? (4 Credits)

This course provides a historical reconstruction and comparative analysis of philosophies of experience. The course asks: what are the strengths and limits of individualized lived experience and what might it mean to experience our reality in social contiguity? What are the virtues and pitfalls of empathy? In the modern period, the idea that moods can be felt 'in the air' among human beings has been at times pathologized. On the other hand, experiences of projection, emotional 'dumping', group suffering, and social control of expression are often experienced by racialized, gendered, and colonized others. How might one manage the flux of lived experience to protect the self, even if the self might be, in Hume's words, but a "heap or collection of different perceptions united together"? We trace a line connecting a range of disciplines and philosophical traditions, including skepticism and empiricism, phenomenology (decolonial, feminist, queer), affect theory, psychoanalysis, cognitive science, anthropology, and popular literature. Theorists read include René Descartes, David Hume, Edmund Husserl, Frantz Fanon, Huey P. Newton, Gloria Anzaldúa, Bell Hooks, Teresa Brennan, Sarah Hrdy, Sara Ahmed, Lisa Guenther, Gayle Salamon, and others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2208 Abolition Lab (4 Credits)

This course will explore both the theory and practice of what Ruth Wilson Gilmore, Mariame Kaba, the Abolition Journal Collective, Angela Davis, The Revolution Starts at Home zine and many, many others call Abolition. This term refers to the abolition of police, prisons, borders, forms of surveillance and control that rely on state sponsored forms of violence but also the more ingrained and unconscious punitive structures that shape our own social relations and daily habits. We will work to keep multiple and intersecting scales of abolition at the center of the course, including the space of the classroom up to global carceral connections that bind the borders of the U.S., Mexico, Israel, and South Africa. Along with readings about abolition, we will take our own campus as a site of critical inquiry and mapping. Together, we will develop skills in visual technologies used by groups like Forensic Architecture and SITU to depict how state violence operates through institutions. We will also develop skills in historical archaeology that help us to understand how the development of our campus has impacted communities that are not counted as part of the "NYU community." How might we imagine an education that resists the terms set by the university's institutional framework and transforms our relationship to the spaces we inhabit? The end product of our collaborative, project based course will be collectively designed imaginings of what harm reduction and transformative justice might look like on a campus without borders and police.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2209 Spenser, The Faerie Queene (4 Credits)

This course will focus on Spenser's epic romance *The Faerie Queene* in its wider literary context, including short selections from Ovid, Ariosto, Tasso, and Cervantes. Attention will be paid to the theory of allegory and to the visual tradition of representing myth, epic and allegory, including paintings by Botticelli, Poussin and others. We will rethink the convergences and divergences of epic, myth, allegory and romance as they help to shape questions of gender, nation, ideology and ethics.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2210 Back to Africa: Restitution of African Heritage (4 Credits)

In 2017, French President Emmanuel Macron issued the Ouagadougou declaration in favor of returning African heritage (art, artifacts, human remains, sacred objects, treasures) that had been looted by colonial powers and were currently held by French museums. The struggle for restitution of African Heritage, however, did not begin with a French President's declaration. Throughout colonialism and accelerating with national independence, Africans have been fighting for the return of their heritage. In this course we will explore this struggle. We will begin with an overview of African art and its function within African societies, focusing on Western African countries. We will then turn to the violent history of colonialism and the looting of artifacts and their display and trade in Europe and America. The different arguments made for and against restitution, the realities of how to care for heritage when it returns to Africa, and the ambivalence of Western Museums and role of organizations like The African Union in demanding restitutions, will all be considered. Questions addressed in this course will include: What has been Africa's contribution to global culture? What is the history of colonial looting... and the struggle for African restitution? What are the best strategies for the struggle to return Africa's heritage to Africa? And how does a people's past help imagine a future? To engage these questions, we will read primary and secondary texts, and take field trips to New York City Museums.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2211 Where/Who is Home? Trans/Queer Approaches to Domestic(ity) (4 Credits)

We all have an idea about home. One way or another we all have answers to the questions of: What is the difference between a house and home? What is the relationship between family and home? Is home always cis and straight? What is the everyday routine of a home? Clearly, questions of home are not only about domesticity or the acts of dwelling, but they are about life, how we frame it, how we exist, become, and relate to space and each other. Talking about home is more than talking about the architecture of dwelling, but it is about histories of gender and sexuality, it is about physical, emotional, and affective labor, it is about norms of kin-making and defining what we mean by 'family'. Having a home and living in a home means organizing time and living in a specific timeline that divides and organizes our days, nights, years, and lives. From Mary Douglas's *The Idea of Home* to Allison Bechdel's *Fun Home* we will focus on the works of scholars and artists to develop trans and queer approaches to domesticity. We will critically engage with the norms on gender and sexuality that become an interior of many houses across time and space.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2212 Whose Memory? Whose Remembrance? Gender and Sexuality in Memory Studies (4 Credits)

This course explores the different ways in which gendered and sexualized forms of wars and political violence are remembered. Central questions include: What are the gendered effects of war, political violence, and militarization? How have wars, genocide and other forms of political violence been narrated and represented? How is the relationship between the "personal" and the "public/national" reconstructed in popular culture, film, literature, and (auto)biographical texts dealing with war, genocide, and other forms of political violence? Besides others, case studies on Turkey, Armenia, Hungary, Germany, Chile, Peru, and Israel/Palestine will be used to elaborate the key concepts and debates in the emerging literature on gender, memory, and war. As a collective we will build our foundation on feminist approaches to memory and history, to focus on emerging trans and queer perspectives in Memory Studies.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2213 Good Design and The Body (2 Credits)

This interdisciplinary seminar, *Good Design and The Body*, is an exploration of design at the scale of the body. Developing a critical position in relation to the concept of a "standardized" or "idealized" or "normal" body will be a priority for this course. Through reading, writing, drawing and making, students will analyze both historic and contemporary designs for garments and furniture while also creating original work. This seminar, which encourages collaboration, innovation, learning-by-doing, and reflection, promotes a learning environment where students can come together in an open frame of inquiry and challenge some of their presets, like whether something "fits" or "looks good" or "is comfortable." The course aims to provide the opportunity for students to develop their critical spatial and material sensibilities, as well as their thinking, writing, and looking skills. Class periods will include discussions of weekly readings, presentations of student design work, skills workshops, and field trips. Authors include journalist and activist Caroline Criado Perez, economist Pietra Rivoli, design curator Paola Antonelli, architect David Gissen, philosopher Susan Bordo, cultural critic Kim Hastreiter, anthropologists Terence Turner and Karen Tranberg Hansen, cognitive scientist and usability engineer Don Norman, architect Le Corbusier, among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2214 Therapy Talk: Psychological Discourse and Dissent in Six Popular Concepts (4 Credits)

Sometimes derided as "psychobabble", the language of psychotherapy has come to pervade Western cultural spaces from corporate retreats to TikTok. Concepts such as trauma, narcissism, and attachment have escaped the psychotherapist's office and, in the words of sociologist Eva Illouz, now form "the most important cosmology of the modern self... an anonymous, authorless, and pervasive worldview." This course will address six contemporary psychological concepts, from ADHD to "toxic families", exploring their origins and social implications. We will explore each concept as a clinical entity – seeing like a psychologist – before we change lenses to see the concept from historical and critical perspectives arising both inside and outside the field. What social need does each concept address? What therapies are employed in response to each? How do these concepts and therapies translate across cultures? What populations get labeled and impacted by these concepts for good or ill? To what extent are these concepts "real"? Students will choose one concept to explore historically, cross-culturally, clinically, or through a mix of these approaches. Readings may include works by Nancy McWilliams, Virginia Satir, Christopher Lasch, Marsha Linehan, George Vaillant, Judith Herman.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2914 The Art of Film Dance: Gender, Race, and Difference (2 Credits)

Dance on film has a rich and prolific history. From the 1930s musicals of master cinematographer Busby Berkeley to the art films of revered avant-garde director Chantal Akerman –as in her 1989 documentary *One Day Pina Asked* about the German modern dance choreographer Pina Bausch—the cinema has become a mesmerizing canvas for dance of varying styles and genres. "The Art of Film Dance," a two-credit interdisciplinary seminar, will focus on the ideological underpinnings of the films and the way they employ dance to enhance and influence our perceptions of gender, race, social class, age, and ethnicity. Drawing on a particularly rich and diverse period of dance-film styles, from the 1980s to the present, the course will analyze selected feature-length films and documentaries depicting a variety of dance genres from tango and hip hop to modern dance and ballet. The course will also examine several key issues and topics germane to the specific genre at hand; these include the role of dance in serving the film's narrative arc and the cinematic strategies used to enhance the spectator's kinesthetic experience of the dance. Each week a different film will be explored representing the romantic drama; the romantic comedy; the musical drama; the film documentary; the psychological thriller, and the art film. Among those films will be Emile Ardolino's *Dirty Dancing* (1987); Baz Luhrmann's *Strictly Ballroom* (1992); Carlos Saura's *Tango* (1998); Chantal Akerman's *One Day Pina Asked* (mentioned above); David LaChapelle's *Rize* (2005), about Los Angeles' hip hop-styled krump dancers, and Darren Aronofsky's *Black Swan* (2010). In each case, the course will consider the ways in which dance shapes our understanding of individual and group identities.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2915 What's Democracy Anyway? (4 Credits)

This seminar is about what makes a democracy and what defines today's liberal version of it. The course will tackle the moments of crisis in which liberal democracy finds itself in and, finally, try to craft answers on how to overcome them. What makes a democracy liberal is crucial in understanding why democracy is under fire: from autocratic regimes as much as from forces within democratic societies themselves. In order to understand this fierce confrontation this seminar will use sources from various disciplines such as political science, sociology, philosophy, ethics and journalism. With the help of the authors whose work we will be reading we aim to unlock and understand key components of a liberal democracy, "public," "secularity," and "citizenship", among others. The course will include works by John Rawls, Martha Nussbaum, Sophie Rosenfeld, Francis Fukuyama and Kwame Appiah.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2916 Producing the Past (4 Credits)

History is central to recent claims for reparation and repair for past and continuing injustices. Yet at the same time, elements central to the disciplinary authority of history itself – archives, facticity and narrative genres - have been the focus of much critical scrutiny. This course explores how the work of anthropologists, critical historians and theorists has broadened our understanding of what history means by revealing how history itself is one among a number of ways of knowing, experiencing and reckoning with the past. We will start by examining how an increasing self-awareness about the historical density of their typical objects of study prompted anthropologists to question the forms of difference and alterity their discipline had traditionally assumed. In particular, we will explore how anthropologists have approached colonialism, as a form of power implicated in the production of distinctive historical, postcolonial modernities, but also the concepts, knowledges and disciplines which represent them. The course then turns to explorations of how the past shadows, mediates and interrupts life in the present. Here, we ask how archives enable and foreclose knowledge of certain pasts, and ask what it means to produce "counter archives." We will investigate regimes of historicity and conceptions of historical time; the tension between memory and history; and the politics of witnessing and humanitarian testimony. Finally, we will focus on the contemporary emergence of the truth commission as the hegemonic form for reconciling the present with the past. We will likely draw on the work of Michel-Rolph Trouillot, Ann Stoler, Katherine Verdery, Talal Asad, Michel Foucault, Caroline Elkins, and Mahmood Mamdani.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2917 The Redistributive State: South Africa's Post-Apartheid Policy Trajectory (4 Credits)

This course evaluates post-apartheid attempts at mitigating extreme poverty and inequality by implementing a robust social welfare policy agenda geared towards redressing sociostructural inequalities. Apartheid, which means to keep separate in the Afrikaans language, was an organized system of racialized capitalism that structured South African social, economic, and political development between 1948-1994. Apartheid ended through a negotiated political settlement. It left in its wake the world's most unequal country. Students will take a historical approach to understand how the apartheid regime operated, unpack South Africa's transition to democracy, and investigate post-apartheid structural concerns related to social, economic, and political justice. Students also will interrogate what the role of the state could be in providing access to social and economic justice as they analyze South Africa's constitutional commitments designed to rectify structural inequalities. The course will delve into the policy instruments designed to provide access to adequate housing, access to clean water and sanitation, and access to quality education all of which are explicitly enumerated as social rights in South Africa's democratic constitution, then survey the outcomes of attempts to address these concerns. Students will also evaluate the economic and political ideologies which have informed stages of South Africa's post-apartheid policy development and implementation.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2918 Marxism since Marx: Race, Gender, Class (4 Credits)

In the 1970s, the Combahee River Collective issued a statement noting that "the major systems of oppression are interlocking" and that "these oppressions create the conditions of our lives." So, how is it that global capitalism and its modes of production, accumulation, and oppression have come to dominate our lives and what can we do about it? This course considers the contemporary significance of Marxism as well as the tremendous work produced since Marx with a focus on the intersections of race, gender, class, and geopolitics. We analyze how the historical and theoretical framework of Marxism becomes situated in particular material and ideological realities, such as decolonization movements, civil rights struggles, and those for worker protections. Our readings primarily focus on black Marxism and black feminist/feminist Marxisms with themes including: the role of racial and gendered differentiation in capitalist development and underdevelopment, processes of accumulation and dispossession, credit and debt, social reproduction, and relations between capital and labor. Readings may include works by: Karl Marx, Cedric Robinson, Walter Rodney, the Combahee River Collective, Claudia Jones, Silvia Federici, Nancy Fraser, Amílcar Cabral, Frantz Fanon, and Che Guevara, among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2919 Shipwrecks (4 Credits)

The image of a shipwreck looms large: the excitement of storms, danger, and rescue; the boredom and resourcefulness of a castaway floating in a lifeboat; the colonial fantasy of survival on a “discovered” island; the sublime ruin of a rotting ship on a rocky coastline or the otherworldly beauty of an underwater wreck. In this combined arts workshop and interdisciplinary seminar, we will explore shipwrecks from the perspectives of history, social science, literature, visual art, and recent political events. What happens in a shipwreck? Why are they such powerful metaphors with which to think? Are shipwrecks romantic accidents and adventures or the failures of states, institutions, and policies? What is the relationship of the “abnormal” shipwreck to “normal” life? What can shipwrecks teach us about other sorts of disaster, from climate change to genocide? What can we learn about one set of contemporary shipwrecks—those of migrants and refugees in the Mediterranean Sea—from examining other shipwrecks? This course combines two cohorts: students taking the course as an Interdisciplinary Seminar and students taking the course as an Arts Workshop (with the option to work in their choice of mediums). All students will always meet together, but students in each cohort will respond to assignments in different modalities. Texts and artworks we may consider include those by William Falconer, Chaim Grade, Lisa Moore, Jamin Wells, Chihyung Jeon, J.M.W. Turner, Caspar David Friedrich, Zainab Sedira, Monica Bonvicini, and Pinar Öğrenci.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2920 What Can(t) the Novel Do? (4 Credits)

The novel as a literary genre is no longer very new; some have even deemed it “dead.” In this class, we will mainly focus on developments in the novel in the last twenty or so years, tracing the ways in which contemporary novels conform to and depart from their historical models, as well as considering what the contemporary novel might (and might not) be able to tell us about the way we live now. To that end, we will look at a number of contemporary works alongside their cultural, political, artistic contexts, and explore themes and ideas—visual art, time and boredom, love and family, race/gender/class, and trauma—as depicted in recent novels and their cultural counterparts, including art, film & television, music, and news and media. What can the novel do now? What can’t it do and why? Is there a point to reading novels today when so many other forms and genres demand our attention? And how might we develop new, “contemporary” approaches to today’s novel? Readings may include work by Ben Lerner, Nick Drnaso, David Mazzucchelli, Sheila Heti, Namwali Serpell, Paul Beatty, W.G. Sebald, Teju Cole, and Rachel Cusk.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2921 Black Geographies (4 Credits)

In this course, we will critically examine the production of race and ethnicity by and through various spatial scales. The course considers Black Geographies through two primary interrelated questions. How have methods, themes, and concepts from the discipline of geography used to recognize, identify, and enclose Blackness? Secondly, how do Black embodiments contest and transform space, both practically and theoretically (and how have these interventions been overlooked by the field of geography)? The course considers various topics within Black geographic scholarship including queer studies, racial capitalism, carceral geographies, and urban geographies. This course considers how Black feminist approaches to geographic space reveals methods of refusing and exceeding geographic enclosures. Students will work collaboratively in small groups to research, plan, and create their own audio-visual maps related to themes related to the course, by using free mapping programs like Esri ArcGIS Story Maps and podcasting tools. Course readings will draw from geography, sociology, Black studies, gender studies. In this course students will learn how to generate and articulate critical spatial analyses, understand fundamental concepts of race and uses of mapping informed by Black modes of thought, and collaborate with each other on a group project using digital mapping tools.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2924 On Entanglement (4 Credits)

The poet and activist Ross Gay has said, “We are entangled. Any movement toward disentangling ourselves from each other is wreckage. It’s wreckage.” This course examines the notion of entanglement—our inevitable condition as human beings who live deeply interconnected to one another and to this earth—as a grounds for poetic, political, and embodied engagement at a moment of profound crisis and necessary paradigm shift within our human society. With a specific eye towards contemporary and recent-historical crises and movements, we explore what it means to reckon with notions of autonomy and interdependency within existing structures of power, explore pathways to loosening ourselves and one another from white, patriarchal capitalist ways of being, and to acknowledging and taking up other ways of knowing. We examine lessons from various social movements; indigenous ways of knowing and being; non-white feminist caregiving practices including community/“other”mothering; symbiosis and reciprocity within natural ecosystems; and the expansive possibilities offered by embodied practices such as dance, walk-and-talk-therapy, and gardening/farming. Readings & Media: Ross Gay *Be Holding*, Anna Tsing *Mushroom At the End of the World*, selections from Robin Wall Kimmerer’s *Braiding Sweetgrass*, selected essays from June Jordan, bell hooks *Belonging: A Culture of Place*, Eve Kosofsky Sedgwick *A Dialogue on Love*, Aracelis Girmay *From Woe to Wonder, Lace and Pyrite: Letters from Two Gardens* by Amy Nezhukumatathil and Ross Gay, selected essays of June Jordan, selections from *Revolutionary Mothering* (ed. Gumbs, Martens and Williams), “Fantastic Fungi” documentary film, “Dancing through New York in a Summer of Joy and Grief” by Carina del Valle Schorske.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2925 Utopia: From Thomas More to Science Fiction (4 Credits)

A “utopia” is an imaginary world, a fantastical “no-place” that claims to convey important truths about the real world. This course surveys the literary genre of utopia from the 16th to the 21st century, focusing on attempts to invent new worlds through fiction. Beginning with Thomas More’s Utopia, we will explore utopia’s emergence in the sixteenth century in response to European political upheaval and colonial exploitation. We will then examine how Anglophone writers transform utopian visions in the 18th and 19th centuries. Finally, we’ll consider how utopia is re-worked in 20th-century science fiction, particularly in its seemingly paradoxical emphasis on both fantasy and realism. Topics will include the politics of gender, sexuality, and race; the relationship between animal and machine; the predicament of an alien in a strange land; the purpose of technology in a perfect society; and the textual forms characteristic of utopian fiction by Shakespeare, Bacon, Cavendish, Swift, Griggs, Wells, Huxley, Dick, Le Guin, Atwood, Park Hong, Wright, and Jemisin.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2927 Slavery Happened Here (2 Credits)

Let’s begin with a set of questions: Where did enslavement happen? When did it happen? Who are its actors? How and when was freedom achieved, and where were the free states? The history of enslavement in New York unsettles any answer we might give to these questions and challenges our fundamental assumptions about how enslavement happened in the US. This history is deeply buried and rendered invisible, not only beneath our city’s streets, but within our national narrative about enslavement. Yes, enslavement did happen here#—in fact, enslavement was the centerpiece of this city’s economy until its legal end in 1865. Enslaved people were the source of the economic power on which “the Wall Street” was founded built the actual wall, and wereWith ample engagement with the City itself, this course considers this hidden history and will thus help us reconsider our understanding of the history of enslavement in the United States more broadly. However, we have an even more crucial task even than learning a largely unknown history of a place we all know so well; our most crucial task is to learn what we can of the world that the slaves made. We are striving less to unfold a new history of enslavement than to unfold a history of the enslaved. This class is a stand alone class, but can also be fruitfully paired ‘The World the Slaves Made’ (not required/students can take either or both)

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2929 The Visual Journalism and Written Reportage of Violence (2 Credits)

What does the craft of reporting on or photographing situations of violence entail? Do the concerns and logistics shift for political violence versus gender-based violence versus interpersonal violence? In this course, students analyze journalistic texts and photos, and, in conversation with seasoned reporters and photojournalists, gain a much deeper understanding of the dangers, ethics, and virtues of this craft. Typically, the news-consuming public sees the written or visual results of such journalistic endeavor; but this seminar aims to do more, metaphorically bringing students into the newsroom, out on assignment, and behind the lens. Issues explored include: State violence, working with sources, gendered violence, conflict photography, censorship, and PTSD (regarding both journalists and sources), among others. Texts may include relevant books such as Oscar Martinez’s A History of Violence, as well as long-form journalism by writers such as Daniel Alarcón and Ginger Thompson; students will also study bodies of photojournalistic coverage as well as documentary film germane to the course focus. Students write reaction papers and produce an extended analysis, whether written or visual in scope.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 2930 Photography through the Lens of Magnum (2 Credits)

Learn the history of some of the most widely known works of journalistic and documentary photography over the last seventy years through the lens of a globally preeminent photo collective, Magnum Agency. Photographers at this collective have created iconic documentary images and helped define the field of photojournalism as we know it today, setting an influential tone for style and content. Students will examine this in a variety of topics, including the documentation of war, social justice concerns, women’s issues, and sex work. Along the way, students study the business model of this agency to grasp how its differences, from other photographic enterprises, influence the work produced. We use this agency as a lens through which to address a recent history of photography, the trajectory of visual journalism, and the place of advocacy in documentary photography. We also ask critical questions of this visual documentation, assessing power imbalances, ethical complications, and more. Our studies take us through time and around the world via the medium of photography. Specific photographers we may explore include: Robert Capa, Susan Meiselas, Jonas Bendiksen, Nanna Heitmann, Bieke Depoorter, and Eli Reed. Readings include theory, journalistic accounts, history, and other critical literature. Naturally, we spend a lot of time looking at photos, and may have the opportunity to meet some of these photographers. Students visit NYC galleries, write academic papers, and produce a photo project.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9050 Cocoa and Gold: Ghana's Development in Global Perspective (4 Credits)

This course explores Ghana's development in historic perspective from the colonial era to the recent postcolonial period. It provides an interdisciplinary history that is attentive to political economy, social relations, geography, and politics as they congeal in particular ways throughout Ghana's development trajectory. It traces the key forces at play in Ghanaian development through time, paying particular attention to the transformations prompted by the region's encounter with and incorporation into a global economy. The goal of the course is to explore theories and debates in development through deep engagement with the specific trajectory of Ghana, as a sort of intensive case study. Field visits (for instance to gold mines and cocoa fields) will be used to complement class discussions and to take advantage of the location of the course in Accra.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9051 West African Fashion: Concepts, History, and Utility (4 Credits)

This course presents a unique opportunity for a deep inquiry into the key concepts that underpin the creative forces behind fashion in the West African Sub-region and interrogates the impact of conquest, the trans-Saharan trade, and other salient contemporary factors such as globalization and social media on this reality. This interdisciplinary course will look at how African culture, spirituality, place, and the need for self-expression are woven into the production and consumption processes. The co-curricular programming for the class will see students visiting key fashion conceptualists, selected fashion houses, and traditional accessory production units among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9100 Berlin's Modern History and Culture: A European Perspective (4 Credits)

This course explores the interstices between State power and the individual in the context of Modern Berlin and German history. Our exploration of individual confrontations with politics includes a discussion of how individuals react to State terror—through collaboration or resistance—and how identities flourish, transform or are extinguished under State policies. One important location for individual responses to the State is the arts, and we explore in depth how State power has promoted or stifled these creative voices throughout Europe. Special topics include coercive acculturation in Jewish-German intellectual life, the destruction of the 20s musical Avant-garde, the rise of the Nazi Aesthetic in Leni Riefenstahl's documentaries, the intrusion of State Security (the Stasi) in private life, the photorealist reflections of painter Gerhard Richter on terrorism in Berlin in the 1970s, and Germany's literary reassessment of individual and collective war guilt following reunification. Readings and lectures are supplemented with walking tours of Berlin and its museums, to look at traces of historical, social and cultural change that has affected individual experience in situ.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9150 Art and Politics in the City: New York and Buenos Aires (4 Credits)

This course brings together students in New York and Buenos Aires to examine how urban arts and politics intersect in the Americas: How are art and politics understood and expressed differently and similarly in these two American metropolises and why? How do shared aesthetic features of public art in the city reflect the global circulation of urban creative modes? What do we learn about local politics from looking at the art and writing on a city's public spaces? Teams of students in both cities will conduct field work in selected neighborhoods to help create an archive of murals, graffiti, performances, and installations. Then, drawing from readings in history, art criticism, and urban studies, as well as from census and electoral data and using GIS technology, we will analyze how social and political processes like gentrification, inequality, and planning generate and reflect creative political expression as captured in our database, culminating in transnational, collaborative projects that explore what the art and writing of city streets reveals about urban life in 21st century America.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9151 Exhibitions: A History, A Theory, An Exploration (4 Credits)

Exhibitions are spaces of knowledge, experience, and entertainment. This course studies the methods, functions, and conditions of exhibition practice, through visual and textual analysis as well as exhibition visits. Although the history of exhibitions and museums, from the 18th to 21st century, will provide an underlying basis for this course, special attention will be paid to the present. New York will be considered as a center of cultural experimentation where artists (including Latin American artists) share ideas in a global context. We will visit a variety of exhibitions on view in the city when class will be on-site in order to develop critical skills and address the following questions: What are the major theoretical and practical issues at stake in different kinds of exhibitions, and how can we perceive their significance? What is the relationship between the curator and artist/s? What role does museum architecture play in creating a context for experiencing exhibitions? What are some illuminating interactions between exhibitions and contemporary thought? Finally, what is an exhibition? Readings will include essays by curators, writers, and critics such as Walter Benjamin, Jorge Luis Borges, Michael Brenson, Brian O'Doherty and Mari Carmen Ramírez.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9152 Art and Politics in the City: Conceptual Landscapes (4 Credits)

This course, the first part of a two-semester sequence*, uses enhanced videoconferencing to bring students in New York and Buenos Aires together to examine how urban arts and politics intersect in the Americas: How are art and politics understood and expressed differently and similarly in these two American metropolises and why? How do shared aesthetic features of public art in the city reflect the global circulation of urban creative modes? What do we learn about local politics from looking at the art and writing on a city's public spaces? In the fall, teams of students in both cities will conduct field work in selected neighborhoods to help create a coded database of murals, graffiti, performances, and installations. Then, drawing on readings in the history, culture, and politics of each city, as well as on theoretical work in art criticism and urban studies, we will analyze how social and political processes like gentrification, inequality, and planning generate and reflect creative political expression as captured in our database. In the spring, students will learn to use and to interpret Geographic Information Systems (GIS) technology and data, drawing on publicly available census, electoral, and planning records from each city, to generate digital maps finding links between art, politics, and demographics as drawn from the systematic analysis of our database of urban arts. The year will culminate with the online publication of transnational, collaborative projects that explore what the art and writing of city streets reveals about urban life in 21st century America. Students are expected to enroll in both semesters of the course, with at least one of the semesters spent in NYU Washington Square and the other in NYU Buenos Aires.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9153 Art and Politics in the City: Digital Landscapes (4 Credits)

This course, the first part of a two-semester sequence*, uses enhanced videoconferencing to bring students in New York and Buenos Aires together to examine how urban arts and politics intersect in the Americas: How are art and politics understood and expressed differently and similarly in these two American metropolises and why? How do shared aesthetic features of public art in the city reflect the global circulation of urban creative modes? What do we learn about local politics from looking at the art and writing on a city's public spaces? In the fall, teams of students in both cities will conduct field work in selected neighborhoods to help create a coded database of murals, graffiti, performances, and installations. Then, drawing on readings in the history, culture, and politics of each city, as well as on theoretical work in art criticism and urban studies, we will analyze how social and political processes like gentrification, inequality, and planning generate and reflect creative political expression as captured in our database. In the spring, students will learn to use and to interpret Geographic Information Systems (GIS) technology and data, drawing on publicly available census, electoral, and planning records from each city, to generate digital maps finding links between art, politics, and demographics as drawn from the systematic analysis of our database of urban arts. The year will culminate with the online publication of transnational, collaborative projects that explore what the art and writing of city streets reveals about urban life in 21st century America. Students are expected to enroll in both semesters of the course, with at least one of the semesters spent in NYU Washington Square and the other in NYU Buenos Aires.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9200 History of Italian Fashion (4 Credits)

THIS COURSE TAKES PLACE AT NYU-FLORENCE. The aim of this course is to explore the history of Italian fashion with an interdisciplinary approach focused on social, cultural, economic and political aspects. By focusing on select topics of key interest students will acquire a basic knowledge of the history of Italian fashion from the Renaissance to the present, understand the complex and multivalent clothing codes that help to order social interaction and learn to decode it. These abilities will provide students with a useful basis for understanding the capital role of the fashion of the past both as the origin of a 'language' of clothes still in use and as a boundless source of inspiration for contemporary designers. Conducted in English.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9205 Italian Sketchbook: Travel Writing and Digital Storytelling (2 Credits)

This course will reference a wide range of forms—the essay, the journal, the sketchbook, the map, the photograph, the human voice—through which an author represents the thoughts and sensations of mobility.

We will also explore many different authorial subject positions such as: cartographer, pilgrim, explorer, fugitive, and tourist. In our study of these forms we will focus on two primary impulses: observation and creation. We will trace how traveling subjects observed and recorded the world as expressions of artistic representation, scientific discovery and comparative sociocultural analysis AND we will focus on the strategies and techniques, in particular the interchange between word and image, employed by authors and artists as we translate these familiar approaches into new digital forms. Italy, and in particular Florence, will serve as the most immediate conceptual and physical context for investigation. We will thus be able to link the textual and visual material studied in the classroom with the world beyond the boundaries of the La Pietra campus.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9206 History of European Fashion: A British and Italian Perspective (4 Credits)

This interdisciplinary course will demonstrate the important insights dress offers into society, both in the past and today. We will discuss key moments in the history of European fashion from the Renaissance to the present and, taking dress as our starting point, consider how shifts in attitudes and approaches to fashion reflect wider artistic, cultural, economic, political, and social ideas. Led by specialists in the history of British and Italian fashion, the course will give you a grounding in theories, methods and approaches to studying dress history and fashion studies in a global context, together with a unique opportunity to analyse case studies from British and Italian fashion history.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9207 Di colore: Race, Difference & Resistance in Italy (4 Credits)

THIS COURSE TAKES PLACE AT NYU-FLORENCE. The course aims at introducing students into contemporary academic debates on race and racism in Italy. Issues of race, ethnicity and belonging will be explored through a sociological approach and intersectional lens. Gender and class, as well as other oppressions, will be taken into account in order to define how they interlock with each other in 2022 Italy. The course will offer a historical introduction of race and racism in Italy. In doing so importance will be given to the inward/outward double colonial drive, challenging the idea of a racially and culturally homogeneous Italy. As we move into contemporaneity, bibliographical references will be integrated with different cultural productions such as documentaries and movies, song lyrics and music videos, poetry, etc. The materials will constitute a peculiar archive on race and racialization in the country. The *pars destruens*, where specific Italian racial regimes will be uncovered, will be balanced by a *pars construens*, where we will focus on how racialized subjects negotiate, challenge, and defy the racial symbolic and material order.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9250 Immigration (4 Credits)

Typically offered Spring

To provide an understanding of the main immigration trends in Britain, France and Germany since 1850 To provide an understanding of the problems attending the social and political integration of immigrants in contemporary Western Europe To compare the experience and understanding of immigration in Europe with the experience and understanding of immigration in the United States To examine the ways in which the memory of immigration is represented in literature and contemporary culture.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9251 Art & War, 1914 - Present (4 Credits)

This course will take an in-depth yet wide-ranging look at an important but curiously neglected aspect of modern western visual culture. Within a broadly chronological structure, topics to be dealt with will include the following: the relationship between art and atrocity, and the attendant problem of the aestheticisation of horror; the crucial influence of photography and the growth of mass communications; the issue of censorship, both external and internal, and the related issue of the "limits of representation" (above all, in relation to the Holocaust and Hiroshima); the distinction between official and unofficial war art, and between art and propaganda, between art that endorses and even glorifies war and an art of protest; issues of gender and sexuality; questions of cultural memory and the memorialization process, and the representation of war in contemporary art practice.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9252 History of British Fashion (4 Credits)

THIS COURSE TAKES PLACE AT NYU-LONDON. This course offers a survey of key aspects of British fashion from 1500 to the present day, including womenswear, menswear, accessories, and more. We will examine selected features of producing, consuming, and representing dress, relating important shifts in fashion to historical developments in areas such as trade, economics, politics, and visual culture. Students will study examples of historical clothing as well as depictions of it, and become familiar with a variety of methodological approaches to its study. The majority of classes will take place in Bedford Square, London, and be formed of illustrative lectures, class activities, discussion of set readings, and student presentations. Each lecture is described in the syllabus and includes discussion questions, required as well as recommended readings, and recommended films. Several classes will take place on location, at museums and archives, and will explore important collections of British dress and of British everyday life and fashionable consumption.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9253 Fashion's Fictions: The Texts of Clothing (4 Credits)

The topic of clothing and adornment embraces a broad spectrum, from the need for protective covering to the desire for individual expression to the profit goal of international industries. Clothing epitomizes the way a fundamental necessity has been transformed by cultural construction—as well as desire and creativity—into a complex social indicator, a matrix of culture, class, gender identity and aesthetics. This course looks at the ways clothing and fashion are used by story tellers, in print and on film, from the ancient world to the modern as indicators of civilization, individuality, sensuality, polymorphous gender, guilt, and conspicuous consumption. In order to establish a critical grid and vocabulary with which to discuss fiction's use of clothing/fashion our sources will also include readings in cultural studies, art, sociology, economics, fashion theory, and semiotics.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9254 Fashion, Culture & the Body (4 Credits)

This is a course that explores the relationship between ideas, the body and the way that fashion can be understood to mediate between the two. Through a range of disciplines and media this course considers the body as an aspect of not only medical and scientific exploration, but crucially as a vital element of culture and society. Bodies affect the ways in which the social world and power relations are organized, and they even arguably condition the way that we understand reality itself. Our physical form is constantly shaped according to both philosophies and fashions. Body ideals and broader ideals often interrelate strongly through bodily practices and with what we wear. There are meanings and fashions in all bodily forms (skinny, buxom, muscular, ideas of 'whiteness') and body practices (dieting, hair management, cleansing rituals, plastic surgery and genital cutting). Over the sessions, we will take a conceptual approach to fashion, as a strident condition of modern life, that incorporates politics, science and aesthetics and we will closely read a number of cultural texts against a number of theoretical models. Attitudes towards the body can vary widely according to historical period, and this course will explore how, in different moments, and via different media, we have been preoccupied with the aesthetics of different body zones, with displaying identity (gender, class and ethnicity), and also with power. Different cultural forms (literary, visual, material etc) will provide the focus of our discussions as they all engage with the different ways that we make meaning out of our bodies. Students will be invited to investigate in their written work set texts from class in addition to primary material of their own choice.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9300 Art Before/Beyond/Without Museums (4 Credits)

Typically offered Fall and Spring

THIS COURSE TAKES PLACE IN MADRID. This course will look at Spanish art, past and present, from the point of view not of the conventional finished products –works of art in a museum, eg– but rather in the context of the processes by which art is commissioned, conceived, created, collected, exhibited, marketed, bought and sold. The course will also have a component of "making" –students will be exposed to hands-on experiences of a number of artistic practices, such as modeling clay, and making plaster molds– and will also include visits to artisans' workshops, artists' studios, auction houses, flea markets, etc.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9308 Madrid: Faces of the Changing European City (4 Credits)

Typically offered Fall

Students will learn about the contemporary urban context in Europe, and acquire critical literacy in urban studies debates, through an in-depth, interdisciplinary and experiential exploration of the city of Madrid. Like most European cities, Madrid today is more diverse than ever before, more interconnected (and subject to more complex governance arrangements), more unequal, more subject to volatile supranational financial investments, and more environmentally vulnerable. All of these conditions, together with the world-wide financial crisis of 2007-2008 gave rise both to radical attempts to reimagine and reinvent democracy (eg, 15M or the indignados movement), and to the re-emergence of extreme right-wing parties and projects based largely on imperial nostalgia and xenophobia (eg, the "Make Spain Great Again" platform of the political party VOX). Through a series of case studies, we will explore some of the hottest issues being confronted and debated by Madrid's citizen's today from across the political spectrum –migration, housing and gentrification, gender inequality, the quality of democracy, corruption, historical memory, for example. Through walks, excursions and visits to local sites and institutions, we will learn a lot about the city of Madrid and the ways in which it is distinct as well as the ways in which it is typical of the European urban experience. Our sources and objects of analysis will be academic scholarship on the topics, but also cultural manifestations (literature, film, visual and conceptual arts) as well as the testimonies of flesh-and-blood madrileños.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9350 Paris Monuments & Polit Power 19-20 C-in English (4 Credits)

Typically offered not typically offered

This course examines aspects of political and social change in France from the end of the French Revolution to the present day. Through an exploration of Paris neighborhoods, monuments and museums, we will look at how the city's evolution has been inscribed on the urban landscape, and reflect on how history and national identity are imagined, produced and contested through the carving up of urban space. Major dates and events of French political history form the chronological backbone for this course, while class discussions are organized thematically from the perspective of social history and the history of ideas. Classes include walking tours and site visits in and around Paris. Conducted in English.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9351 Multiculturalism in France (4 Credits)

In this course we focus on how questions of race, diversity, and social inequality play out in contemporary France. Conflicts and controversies of the past 40 years that include the rise of the extreme right, the problem of the disadvantaged suburbs, the question of Islamic headscarves and more, have pushed these questions to the forefront of the country's domestic agenda. Looking historically and across several case studies, we ask both what an anthropological perspective can bring to these questions, as well as what the French example can contribute to our broader understandings of identity and difference. Conducted in English.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9353 What is Technology (4 Credits)

It would be a misnomer to assume that technology is something we “use.” Rather, the human appears as embedded in a matrix of the socio-techno-material. In this sense, there is something quite non-technical about technology which has an intrinsically social nature and can take the form of bodily and socializing techniques, the canalization of creative powers, becomings of all sorts, and of course the mechanical and material manipulation of ourselves and our life-worlds. We must thus speak of a biological and technical habitus of dependency and overcoming, one constituted by everything from creating art, to language, to ideological persuasion, to human enhancement and post-humanism, and various forms of convergence. What is the relationship between these various techniques and technologies and their respective effects (ethical, cultural, aesthetic) on the category of the human? Social transformation and technology cannot be theorized in isolation. The technological, mediological, and digital have to be unearthed as constitutive of our shared “material culture” and milieu. Within such a milieu, which is both internal and external to actors and agents implicated within it, the “essence” of the human is not only potentially redefined, but indeed dissolved. In such a potential redefinition and dissolution, one finds a radically new ethical and political threshold that has yet to be adequately theorized. This course attempts to reveal this threshold through developing a critical heuristic which maps the topoi of the socio-eco-techno system. Drawing on mediology, ethics, and the French school of the anthropology of techniques, we explore such topoi in terms as both “deep” historical sediment and also futurology with a view to illuminating how our values are negotiated and transformed in our rapport with the technological.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9354 Babel (4 Credits)

This course examines the myth of Babel to test assumptions about belonging and separateness. The construction of the Tower and its destruction by God, who then covered the earth with uncomprehending multitudes, would seem to be a story of uniformity, ambition, and then essential difference, of architecture, power, identity, & language, and geographic spread. For thousands of years and from the Bible to the Early Modern period to today, it haunts us in architectural and imperial ambitions, in film and mass media, in high and contemporary art, in dystopian nightmares about globalization, in novels of authoritarian repression and novellas of spell-binding imaginings of freedom and connectedness. In this seminar, we consider a variety of texts to analyze many of Babel’s figurations in Biblical and archaeological scholarship, literature, art and architectural history, film and visual studies, linguistics, philosophy, politics, and history. In English. Same as IDSEM-UG 1869. Students who have taken IDSEM-UG 1869 (Babel) will not receive credit for IDSEM-UG 9354. Course is not repeatable.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9355 Civilization, the Extreme West, and the Argentine Artist León Ferrari (4 Credits)

Based on considerations of the artist León Ferrari (1920-2013), this course examines how for more than half a century, Ferrari was at the center of the art, culture, politics, and history of Argentina, which one historian has called “the Extreme West.” In 1965, his controversial sculpture entitled *Western and Christian Civilization*, which depicted Christ crucified on a two-meter-long model of a U.S. Vietnam-era bomber, elicited both accolades and shock. During decades of national and international tension, Ferrari’s art spurred controversy for the way it critiqued linguistic and cultural convention; sexual repression; anti-Semitism, misogyny, and homophobia; military dictatorship; religion and colonialism; and Latin American megacities. At the same time, he explored paths toward liberation, the potential of mass media and the revolutionary potential of making– and not making– art. In this seminar, texts including “Globalatinization, León Ferrari, and the Situated Art Historian,” from *Art History in the Wake of the Global Turn*[2014], and “León Ferrari’s Hell, Religion and the Arts”[2013], will be a springboard to examine a number of crosscutting issues, including cultural inheritance and global modernism; artistic, individual, and national sovereignty; censorship and vandalism; and differing notions of civilization. In English Same as IDSEM-UG 1871. Students who have taken IDSEM-UG 1871 (*Civilization, the Extreme West, and the Argentine Artist León Ferrari*) will not receive credit for IDSEM-UG 9355. Course is not repeatable

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9356 Art’s Role in Race, Empire and Universalism (4 Credits)

The seminar focuses on the role that art has played in the contradictory and reinforcing projects of universalism, race, and empire, and in particular the French inflection of these phenomena. What is the role of objects in these undertakings? How have they functioned as symptoms, vectors, or agents in France and in dialogue with sites of French artistic and political ambitions and claims, including New France and Louisiana; the Caribbean; Egypt, North and West Africa; Tahiti and Viet Nam? What has been their role in relation to stateless people? We will be interested in fine art such as painting, drawing, prints, and sculpture, as well as other material objects and products of human and natural manufacture, such as books, the sea, obelisks, shells, textiles, makeup, and clothing. In English.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9357 Urban Ethnography (4 Credits)

THIS COURSE TAKES PLACE IN PARIS: Taking the city, and specifically the city of Paris, as its focus, this course explores what anthropology can bring to an understanding of cities and urban life. "Complex spaces that at once create, sustain, and transgress various forms of social and cultural distinction, cities pose particular challenges for the ethnographer in pursuit of fine-grained analysis that takes into account the multiple and transecting strands of the urban metropolis." In this course, we study various forms of ethnographic analysis in order to gain insight into the particularities of Paris and the broader historic, social, economic, and political phenomena that the city and its spatial organization reveal. Working out from an understanding of urban space as a socially and politically meaningful site of claims-making and contestation, we consider the importance of consumption and display in shaping urban identities, and of the shifting dynamics of groups and boundaries within the urban context. Alongside their investigation of the city, students also have an opportunity to develop their skills in ethnographic research methods. Exercises in participant-observation and in the transformation of first-hand experience into a finished piece of ethnographic work allow students a chance to gain appreciation for the complexities of "the field" while developing insight into a corner of Parisian life. Through critical reading of texts in urban anthropology and related fields, site visits in and around Paris, and methodology workshops wherein students explore the "doing" of field research, the course allows students an opportunity to deepen their knowledge of Paris and of the complexity more broadly of city life.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9500 Anthropology of Indigenous Australia (4 Credits)

Typically offered Fall

This course offers an introduction to some of the classical and current issues in the anthropology of Indigenous Australia. The role of anthropology in the representation and governance of Indigenous life is itself an important subject for anthropological inquiry, considering that Indigenous people of Australia have long been the objects of interest and imagination by outsiders for their cultural formulations of kinship, ritual, art, gender, and politics. These representations—in feature films about them (such as *Rabbit-Proof Fence* and *Australia*), New Age Literature (such as *Mutant Message Down Under*), or museum exhibitions (such as in the Museum of Sydney or the Australian Museum)—are now also in dialogue with Indigenous forms of cultural production, in genres as diverse as film, television, drama, dance, art and writing. The course will explore how Aboriginal people have struggled to reproduce themselves and their traditions on their own terms, asserting their right to forms of cultural autonomy and self-determination. Through the examination of ethnographic and historical texts, films, archives and Indigenous life-writing accounts, we will consider the ways in which Aboriginalities are being challenged and constructed in contemporary Australia. The course will consist of lectures interspersed with discussions, student presentations, and films/other media; we may also have guest presenters.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9501 The Australian Experience (4 Credits)

Typically offered Fall and Spring

This course offers a wide-ranging critique of Australian culture and society. It aims to interrogate Australian society with a methodology that draws on critical race theory, feminism, social geography and cultural studies. It will look at issues such as the relationship between Australian settler culture and Aboriginal Australians; Australia's experience of migration and multiculturalism; Australians' relationship with their environment; and Australians' sense of national identity. In particular, it will consider how these issues have played out in popular culture. This course offers a special experience for students wishing to broaden and deepen their methodologies of cultural analysis. Australian society is fascinating in itself, but it also offers a unique perspective on transnational issues such as identity formation, social justice movements and the experience of multiculturalism. For instance, given Australia's history of Indigenous and non-Indigenous relations, the issue of race in a post-colonial context is particularly acute here. Through comparison with the Australian experience, students will develop a more critical view of American and global society. Students wishing to pursue a career that involves cultural analysis will benefit greatly from studying Australian society, in Australia, and thus developing this comparative approach.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9550 Sexualities of the Middle East: A Cultural History (4 Credits)

The course will tackle questions of sexuality in the Middle East from a historical perspective. Applying methodologies of queer theory, it will discuss the complex history of sexuality in the Middle East, and sketch the genealogy of Western attitudes towards both Arab and Jewish sexuality. Relying on theorists and historians like Michel Foucault, Robert Aldrich, Khaled El-Rouayheb, Samar Habib, and Joseph Massad, we will explore the essential role that the queer issue plays in the contemporary politics of the region.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9650 Film, Race and Representation (4 Credits)

Typically offered Fall and Spring

This course examines filmic representations of race, ethnicity, gender, class, and corresponding political, cultural, and social ideologies. Our aim will be to understand dominant and subversive storytelling techniques in films that focus on racialized subjects, sexual identity and class privilege in the US. The goal is to illuminate how meanings of race are constructed and can be read through filmic aspects. We will focus on contemporary films by diverse filmmakers paying particular attention to matters of film authorship, narrative and rhetorical strategy, and technologies of cinema. Our analysis will illuminate how operations of power function filmically to produce both conventional and transgressive gazes. Screenings include work by and about people of color in both historical and contemporary contexts.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9651 Today was a Good Day: LA Music from Central Avenue to the Hollywood Bowl (4 Credits)

Typically offered Fall

How does music reflect a place, a time and a people? This course will be an investigation into today's music scene(s) in LA and how they evolved historically. From the Chicano legacy built in to Richie Valens' La Bamba to the influential sound of NWA to Kendrick Lamar, and the rich histories of 60s and 70s pop music and later to California punk and beyond, the musical genres and styles will be treated as cultural signifiers and ways to access histories of migration, labor, civil rights and the marketplace. Films may include *The Decline of Western Civilization*, *A Star Is Born*, *Straight Outta Compton*, *Wattstax*, *Laurel Canyon*, *Los Punks*, *The Wrecking Crew*, *Amazing Grace*

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

IDSEM-UG 9652 Hollywood Now: The Intersection of Fame, Power and Representation (4 Credits)

Typically offered Fall of even numbered years

This course investigates how fame, power, and representation have manifested throughout Hollywood in the past, where the industry currently stands on issues of representation and equity, and what steps must be implemented in the future. In particular, prior examples of Hollywood failures in representation will be examined, such as whitewashing, stereotyping, and the villainization of race. The power held by film studios, as well as the unique dynamics of fame amongst Hollywood stars, will also be considered in this context. Additionally, present efforts to improve representation, such as inclusion riders and diversity departments, will be examined. Finally, the shortcomings of these efforts will be addressed, with guest Q&As and real-world experiences being used by the students to propose solutions. Students will interview industry professionals about their experiences with representation, determine potential resolutions to related issues, and pitch an initiative or organization that could help establish long-term equity in the industry. By the end of the course, students should have a firm understanding of how fame, power, and representation appear in show business, as well as a menu of options for improving their future organizations.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No