

ARTS WORKSHOPS (ARTS-UG)

ARTS-UG 1001 First-Year Arts Workshop: Adaptation, Performance and Analysis (4 Credits)

Typically offered occasionally

In this course students will learn methods for making imaginative and engaging performances from a variety of literary sources. Through a journey of text analysis we will create performances inspired by a variety of sources including short stories, poems, newspaper articles, interviews, and essays. This course will introduce students to the basic tools of literary and performance analysis, adaptation, and devised theater techniques. Readings may include texts by Italo Calvino, Jorge Luis Borges, Philip K. Dick, T.S. Eliot, Madeline L'Engle, George Orwell, as well as excerpts from newspaper articles or scientific journals. Techniques for the creation of solo performance as well as small and large group collaboration will also be introduced. Students with an interest in a variety of arts practices (theater, dance, music, visual arts, media arts, etc.) are encouraged to participate; no previous experience necessary.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1007 Keeping It Real: Realism in Writing and Acting on Stage (4 Credits)

Since the terms Realism and Naturalism were first applied to plays by writers like Ibsen or Strindberg, the attempt to create a semblance of everyday life on stage has defined and sometimes dominated Western drama, even by inspiring other styles and movements in reaction. This course will explore the forms and purposes - the how and the why - of these "realistic" approaches to theater, both from a literary and a performance perspective. With the 19th Century movement in visual arts and literature as background, and contemporary equivalents in other media as context, we will ask what is particular about Realism as a way of seeing or defining the "real"? What perspectives and assumptions does it use to recreate the details of lived experience, and what does a theater audience experience? We will look at some classic 20th Century English-language theatrical examples (e.g. Miller, Hansberry), alongside contemporary pieces that draw from them (Baker, Hudes, Lee). Acting and directing texts from Uta Hagen and Harold Clurman, as well as writing about associated acting styles (such as "The Method"), will guide our work. Through rehearsing scenes and critical analysis, students will interrogate the techniques and their assumptions, asking what they now might offer us, in a culture suffused in "reality TV" and filmed recreations of the "real". The class will then create and perform their own scenes inspired by and/or critiquing this tradition.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1009 Voicing the Text (2 Credits)

Typically offered occasionally

In this class we study vocal and performance technique, as well as the art of rhetoric and persuasive communication. We will put these two studies together to practice and investigate how to communicate thought and evoke pathos, understanding and action from our audiences. Students will discuss, analyze and perform texts from classic and modern plays and poetry, as well as ancient and contemporary political texts. This course will ask questions such as: What is the difference between texts that are intended to be heard versus texts that are intended to be read? How do the musical qualities of the voice (such as tone, timbre and inflection) affect the content and reception of the message? How does a performer give voice to a playwright's words? How do our vocal habits affect our ability to communicate clearly? How can we each use our natural voice to its best and most profound effect?

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1011 Voicing the Text (4 Credits)

Typically offered occasionally

Now more than ever young people need to know how to use their voices in a way that will have the greatest impact on the listener. In this class we study vocal and performance technique and the art of persuasive communication. We will put these two practices together to investigate how to most effectively communicate in order to evoke pathos, understanding and action from our audiences. Students will discuss, analyze and perform texts from classic and modern plays, ancient and contemporary politicians and youth activists. This course will ask questions such as: What is the difference between texts that are intended to be heard versus texts that are intended to be read? How do the musical qualities of the voice (such as tone, timbre and inflection) affect the content and reception of the message? How does a performer give voice to a playwright's words? How do our vocal habits affect our ability to communicate clearly? How can we each use our natural voice to its best and most profound effect?"

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1012 Acting: Rehearsing The Play (4 Credits)

Typically offered occasionally

This class approaches acting from the belief that an actor's job is learning how to rehearse. During the semester we investigate what makes for joyful, effective, and exciting rehearsal, striving to develop a process that is as powerful as any performance. How do we make the events of the play happen "in the room?" How do we take responsibility for what our character says and does from the first read-through? How do we connect with poetic or complicated language? How do we speak and listen from the same "place?" What is the purpose of "table work?" How do we make authentic physical choices? As we pursue these questions, we engage with several of the actor's technical and artistic challenges and focus on developing the acting instrument through voice and speech, physicality, and style work. We begin with Shakespearean monologues to build a common vocabulary, and move to modern and contemporary scene work.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1013 Acting: Rehearsing the Play (2 Credits)*Typically offered occasionally*

This class approaches acting from the belief that an actor's job is learning how to rehearse. During the semester we investigate what makes for joyful, effective, and exciting rehearsal, striving to develop a process that is as powerful as any performance. How do we make the events of the play happen "in the room?" How do we take responsibility for what our character says and does from the first read-through? How do we connect with poetic or complicated language? How do we speak and listen from the same "place?" What is the purpose of "table work?" How do we make authentic physical choices? As we pursue these questions, we engage with several of the actor's technical and artistic challenges and focus on developing the acting instrument through voice and speech, physicality, and style work. We begin with Shakespearean monologues to build a common vocabulary, and move to modern and contemporary scene work that culminates in a public presentation—giving each student the chance to share his/her work with an audience. Students must wear appropriate rehearsal clothes and will be asked to rehearse outside of class time.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1014 Something to Sing About: Acting in Musical Theatre (4 Credits)***Typically offered occasionally*

The "American Musical" as it has evolved over the last century has become a remarkable model of interdisciplinary practice. From its early iterations and influences in burlesque, vaudeville, and operetta to the complex contemporary amalgams of book, music, lyrics, and dance, the American musical has proven a rich crucible for the exploration of identity and culture, form and content, and ideas and emotions. This arts workshop will offer actors a technical foundation for acting in musical theater. We will deal broadly with the history of musical theater in context by exploring both the process by which actors engage with musical material and the development and aesthetics of the form. Participants will work on songs and scenes taken from the giants of musical theater including: Rodgers & Hammerstein, Kander & Ebb, Stephen Sondheim, and more. How do we merge the receiving nature of acting with the giving nature of singing? How do we "justify" the decision to sing at all? Our survey of the evolution of musical theater will ask: What does the history of the American musical tell us about our cultural history? What do musicals teach us about the interdisciplinary nature of living in the arts? All students in this course must be comfortable and confident singing actors. Everyone will be required to rehearse outside of class time, complete written and analytical assignments, and commit to a public presentation at the end of the semester. In order to be accepted into this course, attendance at the first class is mandatory for all, including registered students.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1019 His Advice to Players: Shakespeare in Perform. (4 Credits)***Typically offered occasionally*

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of our players do, I had as lief the town crier spoke my lines." – Hamlet, (III.ii) Taking our cue from Shakespeare himself, this course will introduce students to methods of approaching the text from an actor's perspective. We will investigate several interpretive techniques that help the performer make the connections between the text, mind, and body. Special focus will be given to the development of a strong vocal instrument and bold interpretive choices that embrace the muscularity of the language. We will explore the structure of the language and how the structure helps the performer make sense of the complexities within the text as well as specific choices related to character and action. The course will also feature a screening component where we examine the range of interpretation of the plays as demonstrated in the work of actors and directors by viewing contrasting versions of the same scene from video and film. Students will work on speeches and scenes from the canon and present their work in class. Students will also keep a journal and attend performances of a Shakespearean play in New York City.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** Yes**ARTS-UG 1020 Character Creation for Performance (4 Credits)**

Character portrayals in theatre and film allow the audience to see the world through the eyes of both the familiar and the unfamiliar. This workshop will focus on the craft and technique of character acting for performance using a variety of acting and improvisational theatre exercises to hone and polish full-bodied, multi-dimensional character portrayals. Voice and movement techniques help ground and center the body so actors can find the physical gestures needed to transform themselves to perform characters as well as to find the ways to develop character voices. The connection between body and voice is explored in the experiential practice in this workshop as well as specific training in comedic timing. Readings of plays and monologues with a focus on characters will include works by documentary theatre artists, playwrights and solo performers such as Jean Giraudoux, Anna Deveare Smith, Eric Bogosian, Eve Ensler, Moises Kaufman, and Dale Orlander-Smith. Research projects look at several twentieth-century characters? performers, humorists, writers and monologists?including but not limited to Phillip Seymour Hoffman, Ruth Gordon, Danitra Vance, Lily Taylor, Lord Buckley, Eddie Izzard, Richard Pryor, Judy Holiday, Quentin Crisp, Lily Tomlin. Previous study in one or more of the following is helpful: acting, movement theatre, improvisation, comedy or voice. Loose comfortable clothing is a must.

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

ARTS-UG 1023 Advanced Shakespeare Scene Study: Roman Tragedies (4 Credits)*Typically offered occasionally*

In this course we will continue to build on the basic foundation of text analysis for actors through in-depth scene study of Shakespeare's Roman tragedies. Students will work on a variety of scenes in addition to speeches and soliloquies. We will also consider the works in their historical and political context. The course will culminate in a workshop presentation of scenes and speeches from the plays. This course is intended for students with a prior background in acting and Shakespeare; it assumes a basic knowledge of Shakespearean text analysis from an actor's point of view (an understanding of how rhythm, scansion, punctuation, operative words, etc. inform the possibilities of meaning). Readings include Julius Caesar, Coriolanus, Antony and Cleopatra, Titus Andronicus.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** Yes**ARTS-UG 1024 Classical Theater Intensive: Shakespeare in Performance (4 Credits)***Typically offered occasionally*

Working with Fiasco Theater, the principal goal of this intensive class is to give students training in a variety of acting and performance techniques for the classic stage. Each class session will be divided into workshops, which will focus on such topics as: voice and speech, stage combat, clown, working with verse, physical metaphor, and ensemble games. The second half of the class sessions will involve collective rehearsal of excerpts of one Shakespeare play. This intensive will be appropriate for all students interested in the performance of Shakespeare. All students will participate in all activities, but the focus of each student can include a diversity of roles. For the Summer 2021 session, the exact course work will be created by the professors and students together, based around the to-be-determined balance of in person and online classes.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1027 Performing the Real: Solo and Alternative Performance (4 Credits)***Typically offered occasionally*

This is a class in solo performance composition for performers, dancers and students interested in performance art and its histories. Participants develop a solo performance through exercises using memory, movement and written and visual imagery, and explore the associative strategies of collage and pastiche as methodologies for structuring material. The solos emerge from a process involving improvisation, composing, and revision of material. Readings include performance texts by prominent artists, essays on performance, and video viewings, which foreground the tendency in performance to explore subjectivity and identity in light of social and political critique. Required texts include Jo Bonney's *Extreme Exposure* and Lenora Champagne's *Out from Under: Texts by Women Performance Artists*. Additional readings are assigned and posted on NYU Classes. Assignments include creating a solo performance from the material developed in class, along with a written analysis of two live solo or alternative performances, and an oral presentation. Strategies learned in this class are also useful for composing group work.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1029 Creating Drama from Character (4 Credits)***Typically offered occasionally*

This course will immerse students in the process of using in-depth character exploration and an ensemble process as the basis of dramatic storytelling. Embracing the intimate constraints of the digital realm, students will work together to develop character-based scenes by combining improvisation and playwriting, taking playwright/filmmaker Mike Leigh's "improvised play" and "drawing from life" as a particular model. We will also be analyzing (and sometimes trying out) a variety of contrasting practices and theories of ensemble creation in the US, Britain and South Africa, comparing earlier models (the Serpent Players, Joint Stock, the Wooster Group) with contemporary companies, some of which continue Leigh's approach. The class will draw on instructor Ian Morgan's experience developing and producing character-driven ensemble work, including work by Mike Leigh and Tectonic Theatre Project, at Off-Broadway's The New Group, and will include visits from master practitioners.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1031 Scenic Design in the Performing Arts: Theatre, Dance, Film and Television (4 Credits)***Typically offered occasionally*

This course is an introduction to the principles and practice of theatrical scenic design. The vocabulary of visual imagery is woven into a history of theater, décor, and architecture and is developed through the practice of graphic communication—the disciplines of drawing, painting and model-building necessary for the expression of visual ideas in architecture, set, and lighting design. We explore how theatrical texts communicate in three-dimensional spaces and designs that respond to the author, director, and musical form (musical theater and opera). Students are expected to complete a series of scenic designs in models and two-dimensional presentations. Exercises integrate the principles of composition, value, color pattern, geometric form, and rhythm in the creation of three-dimensional shapes within a theatrical space—as in the sequence of acts or scenes in a drama. We deal in depth with the discipline of design skills, drafting and presentation craft as well as the reality of shop fabrication and load-in at the studio or theater. Although this is not a course in art direction for film and/or television, we discuss the differences in design for theater, film, and television.

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

ARTS-UG 1032 Directing for the Twenty-first Century (4 Credits)*Typically offered occasionally*

What is direction? What informs it? Given the seismic changes taking place around the world concerning technology, communication, politics, and climate, what are the implications concerning stage direction in the 21st century? This course examines the emergence of the stage director in Western theater practice, how the craft of directing has evolved since the last century, and some of the ways the role is being questioned and deconstructed in the United States. We will begin with an examination of event structure and analysis of material. Special emphasis will be given to rehearsal frameworks that cultivate an understanding of the collaborative nature of directing as well as build equitable and inclusive spaces fostering generosity, encouragement, and risk-taking. Throughout the course particular attention will be given to the relationship between form and content, modes of spectatorship, and the premises and assumptions informing interpretive choices. Students will analyze productions with specific attention to the relationship between form and content; present and observe creative work using a vocabulary for critical analysis; and keep a journal responding to readings. Readings may include work by practitioners and theorists such as Claudia Alick, Nicole Brewer, Young Jean Lee, Madeline Sayet, Liz Lerman, and Aleshea Harris.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1037 The Open Voice (4 Credits)***Typically offered occasionally*

This arts workshop is co-taught by Annie Piper, yoga and qigong instructor, and Jessie Austrian, voice and speech teacher. In it we will study vocal technique for actors in a truly interdisciplinary manner using the physical practices of vinyasa yoga and qigong, the voice techniques of Cicely Berry, Chuck Jones and FM Alexander, and readings from ancient and contemporary philosophers and poets. Every class will fully engage the body, voice and mind, ultimately seeking to unify these three components of the self so that each student can use his or her unique instrument most efficiently and effectively. This course will ask questions such as: What does it mean to “be present” as performers, creators, public speakers and citizens? How can a performer use his/her vocal instrument in the most open and free manner? How do we listen on stage? How can we each be at the center of our own rehearsal process? How do individuals form a collective ensemble? What is mindfulness? Students will explore these questions both intellectually and physically throughout the semester. Students must attend the first class in order to stay enrolled, and are required to wear movement clothes and bring a yoga mat to the first and every class.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1038 Something to Sing About: Acting in Musical Theatre (2 Credits)**

The “American Musical” as it has evolved over the last century has become a remarkable model of interdisciplinary practice. From its early iterations and influences in burlesque, vaudeville, and operetta to the complex contemporary amalgams of book, music, lyrics, and dance, the American musical has proven a rich crucible for the exploration of identity and culture, form and content, and ideas and emotions. This arts workshop will offer actors a technical foundation for acting in musical theater. We will deal broadly with the history of musical theater in context by exploring both the process by which actors engage with musical material and the development and aesthetics of the form. Participants will work on songs and scenes taken from the giants of musical theater including: Rodgers & Hammerstein, Kander & Ebb, Stephen Sondheim, and more. How do we merge the receiving nature of acting with the giving nature of singing? How do we “justify” the decision to sing at all? Our survey of the evolution of musical theater will ask: What does the history of the American musical tell us about our cultural history? What do musicals teach us about the interdisciplinary nature of living in the arts? All students in this course must be comfortable and confident singing actors. Everyone will be required to rehearse outside of class time, complete written and analytical assignments, and commit to a public presentation at the end of the semester. In order to be accepted into this course, attendance at the first class is mandatory for all, including registered students.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1042 Summer Classical Theater Intensive: Shakespeare in Performance (2 Credits)***Typically offered occasionally*

Working with Fiasco Theater, this intensive class has two principal goals: to give students training in a variety of acting and performance techniques for the classic stage, and to mobilize those skills towards the interpretation and performance of a Shakespeare play. Each morning will be divided into workshops, which will focus on such topics as: voice and speech, stage combat, clowning, working with verse, physical metaphor, writing and adapting songs for Shakespearean performance, and ensemble games. The afternoon will involve collective rehearsal of the Shakespeare play to be performed on the last day. This intensive will be appropriate for all students interested in the performance of Shakespeare, and attention will be paid to providing opportunities for those most interested in directing or designing as well as acting. All students will participate in all activities, but the focus of each student can include a diversity of roles.

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

ARTS-UG 1045 Oral History, Cultural Identity and The Arts (4 Credits)*Typically offered occasionally*

Oral history is a complex process in the creation of artistic projects across disciplines: documentary film, theatre, book arts, exhibitions, interactive websites, public radio, etc. This course offers training in interviewing and editing techniques, and looks at the ethics and impact of "truth-telling" on the people we interview, their families and friends, ourselves and the culture at large. Research explores the ways artistic projects informed by oral history have impacted popular culture and contributed to the larger discussion about race, ethnicity, gender, identity and what makes up a community. Readings, listening to public radio documentaries, and viewing films will be used to address the balance of accuracy and expressive forms in reflecting the realities and integrity of the people represented while staying true to the vision of the artist. Readings include (but are not limited to): Art Spiegelman's *Maus I & II*; works by Studs Terkel including *Working*; listening to audio and reading slave narratives from *Remembering Slavery* project recorded in the 1930s, (Smithsonian); *Crossing the BLVD*, Lehrer/Sloan; Anna Deveare Smith, and projects that address the issues about accountability, the power of listening, poetry from oral histories, and oral narratives that form a collective history. For final projects students create collaborative or solo work in the discipline of their own training; theatre, artist books, dance/movement, photography, poetry, music, radio, audio art, film or video.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1050 Performing Stories: East Meets West (4 Credits)***Typically offered occasionally*

In this course we create characters inspired by history, memory, dreams and world lore through challenging exercises that fuse Eastern contemplative traditions and Western theatrical improvisation. Students learn how to access different aspects of themselves to enhance their own creative process and create a uniquely authentic theatre. Each session begins with a guided sitting meditation followed by vocal exercises and physical warm ups, based on Taoist exercises and Western dance techniques. Our character work is inspired by the Buddhist tradition of "mindfulness/awareness" practice, in which we place ourselves totally in the present moment. We work in solos, duos and groups, amended by Covid restrictions, gradually adding costumes, props and music. Open to theater students, dancers, musicians, visual artists, writers, techies—all those interested in discovering their own source of deep invention. Readings include Chögyam Trungpa's *Shambhala: The Sacred Path of the Warrior* and excerpts from *Dharma Art* (now titled *True Perception*), John Welwood's *Ordinary Magic* and Pema Chodron's *The Wisdom of No Escape*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1052 Native American Traditions and Arts (4 Credits)**

Native Americans have been villainized and romanticized, studied and collected for five hundred years, yet they appear as mysterious and elusive to the modern world as they did to Christopher Columbus. Who are these people who have been the original inhabitants of the Western Hemisphere for over forty thousand years and yet continue to be the most misrepresented and misunderstood Americans? We will compare and contrast the perceptions of Native and Non-Native people and study the effects that they had on one another through sharing our own cultural experiences through our music, art, poetry, and humor. We will learn about the intricate tapestry of American history and culture that we take for granted and perhaps in the process learn more about who we are. Readings include *Indian Givers*, Jack Weatherford; *Custer Died for Your Sins*, Vine Deloria, Jr.; *Genocide of the Mind*, Marilo Moore, ed.; *Sacred Objects and Sacred Places*, Andrew Gulliford and *Last Standing Woman*, La Duke.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1054 Writing Beyond Our Borders: Creation and Representation in U.S. Theater (4 Credits)**

In this arts workshop, students will explore the process and politics of creation and representation in U.S. theater. Through engagement with leading theater-makers and writing their own scenes, students will explore the complexities and challenges of expanding representation in theater, focusing on questions such as: What is the responsibility of a theater-maker in creating characters from identities or cultures traditionally underrepresented in U.S. theater? How do our choices as storytellers impact perceptions of individuals and groups both here and abroad? How can we empower ourselves to create without censorship, while engaging with integrity in complex, challenging dialogues around equity, diversity and inclusion in process and product? We will engage with works and visits from professional theater-makers dealing with these issues in their work, and explore the process of creating characters whose backgrounds and experiences do not match one's own (meaning most of them). Students will choose plays to read and respond to based on instructor recommendations and connections to their own work and interests. No prior writing or theater experience necessary.

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

ARTS-UG 1058 The Contemporary Broadway Musical: Rent to Hamilton (and Beyond) (4 Credits)

Located at the intersection of songwriting, storytelling, creativity, and commerce, the Broadway musical is one of New York City's most significant and singular cultural artifacts. While this art form has a long and storied history, it continues to evolve dramatically in terms of aesthetics, audiences, content, and economics. In this arts workshop (open to artists, producers, and fans), we will take a look at some of the most influential shows to play the Great White Way over the last twenty-five years, with a focus on both how they are constructed and how they have impacted the field (and society). How does a musical get made? How do librettists, composers, and lyricists synthesize their visions to speak with one creative voice? How does a show like Hamilton become a worldwide phenomenon, and what keeps a hot property like Spider-Man from reaching its potential? Shows examined will include: Rent and The Lion King (shows that serve as the unofficial gateway to this new generation); Passing Strange and In the Heights (and the ground-breaking 2008 season); The Book of Mormon (and its film precursor South Park: Bigger, Longer, Uncut); Spider-Man; Fun Home; and yes, Hamilton. Weekly responses will include original scenes (or songs), casting breakdowns, design proposals, and other creative output, as well as some traditional essays.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1065 Performing Comedy (4 Credits)

Typically offered occasionally

This course explores the practices, principles and aesthetics of comedic performance. Questions examined include: What makes something funny? Why do audiences laugh? What is the relationship between performer and audience in comedy? How does a performer get the laugh without 'asking' for it? How is humor specific to certain cultures, historical periods, genders or age groups? Are any elements of humor universal? Does the nature of performing comedy change from medium to medium? The course investigates these questions through readings, lectures, discussion and experiential exercises. Students are challenged to synthesize theory, historical traditions, and practical application into viable comedic performances. Students will experiment with this synthesis through discussing, analyzing, rehearsing and performing scenes/monologues drawn from major comic traditions including: masked forms (such as Greek Old Comedy and Commedia dell'Arte), high comedy (like the comedies of Shakespeare and Moliere), low comedy (such as the slapstick of Charlie Chaplin, Mel Brooks, as well as modern sketch, improv and stand-up comedy) and that which defies easy categorization (such as Monty Python or Sacha Baron Cohen). The course will culminate in a public presentation, allowing students to share select comedic performances with an audience. Students are expected to rehearse outside of class time.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1066 Performing Objects (4 Credits)

Puppets and objects used in performance collectively fall under the term "performing objects." What is it about inanimate objects brought to life that has compelled storytellers across the globe for centuries? In this course we will explore the potential for movement and story in a variety of materials and objects. How might the qualities of materials and objects inform story, character or event? Throughout the course we will also consider performing objects in a variety of contexts including religious ceremony, political activism, cultural celebration and popular theater. Case studies may include Indonesian shadow plays, Japanese bunraku, Peter Schumann's Bread and Puppet Theater and Victorian English toy theaters to name a few. In each study we will examine the aesthetics of objects as well as the relationship between manipulators and objects and how these values and dynamics change depending on the context and circumstance of performance. Students will create original solo and ensemble performances.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1070 Equal Exchange: Arts Based Collb W/Immigrant Yth (4 Credits)

Course meets Mondays on-site in Brooklyn; students interested in this course should not schedule anything after 2:30 on Mondays. First 2 Monday classes are training and orientation sessions and will be held at NYU; all Wednesday classes will be held at NYU. This course looks at the intersection of art, culture and identity by bringing together NYU students and immigrant high school students to collaborate on the creation of original, inter-disciplinary performance work. Students will work on-site at the Brooklyn International High School (BIHS) which has a student body from 43 different countries. The course will focus on the development of arts-based techniques using movement, creative writing, oral history, music, and theatre to create an open dialogue in a multi-cultural setting. NYU students will learn how to transmute this dialogue into theatrical forms as we work toward final performance. Wednesday classes will be spent discussing readings and planning our work with students at BIHS. We will think and talk about how culture and identity are both influencing and influenced by the matrix of social forces operating in society. Readings will focus on the role of artists in mediating community interactions, community arts practices and the use of the arts for social change. Readings may include Games for Actors and Non-Actors (Boal), Local Acts (Cohen-Cruz), essays on the Community Arts Network and We Are All Suspects Now, (Nguyen). Prior experience and interest in the performing arts, media and/or writing is helpful. Students who wish to take this course but do not have prior experience in the above should contact the instructor before registering.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1080 Site-Specific Performance: Art, Activism & Public Space (4 Credits)*Typically offered occasionally*

This course looks at the development of site-specific performance with a special emphasis on projects that engage with social issues and include activist agendas. "Site-specific" is a term frequently associated with the visual arts but since the Happenings of the '60s and '70s, a body of work termed "site-specific performance" has evolved as highly structured works of art that are designed around, for or because of place and associated communities. As site artists confront the matrix of social forces, changing political policies and overlapping communities that relate to a given site, their aesthetics, creative process and goals have shifted. How are they blurring the lines between art and activism, art and urban renewal, art and real life? This arts workshop will emphasize making site work by completing a progressive series of studies, using various artistic mediums. We will also be reading about and viewing site work by seminal artists in this field. This course is recommended to adventurous students with interests and some training in at least one of the following mediums: dance, theatre, spoken word poetry, media, photography and/or visual art. Readings include texts by Maaik Bleeker; Jan Cohen Cruz; Bertie Ferdman, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1090 Participatory Performance: Artists, Audiences and Civic Engagement (4 Credits)***Typically offered occasionally*

Beginning from the premise that by its nature theater is inherently participatory, this arts workshop explores a wide spectrum of participatory/interactive performance with an emphasis on contemporary practices and their potential for civic engagement. Specific attention will be given to the relationships between artist, event and spectator-participant as well as forms of interactivity and the spectrum of engagement they provide. What does it mean to participate? How does participatory performance affect the role and process of the writer, director, designer, performer, and audience member? Who is in the audience? What are the ethical concerns of these evolving and increasingly popular practices? Throughout the course students will engage as creators as well as audience-participants as we examine these relationships and questions. We will investigate the work of artists and companies using participatory forms to explore such concepts as democracy, citizenship, and systems of privilege including Aaron Landsman (City Council Meeting), Dread Scott (Dread Scott: Decision), dog & pony dc, Epic Theatre Ensemble and others. The course will also address the issues raised by working cross-culturally and frameworks for artists to consider the political and philosophical implications of making work in, with, about and for diverse communities. Theoretical texts may include readings by Claire Bishop, Nicolas Bourriaud, Augusto Boal and others based on student research interests. The course culminates in an in-class sharing of short participatory performances-in-progress created by students individually or in groups based on intersections with their own research and practices.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1105 Awareness in Action: Listening to the Body (4 Credits)***Typically offered occasionally*

Awareness is the key to making changes in our body and mind. In this class we will be listening to the communication from our bodies and honoring our body's wisdom. Our body constantly communicates important information that when we listen we can make profound changes in both our body and consciousness. Body educator Elaine Summers states, "As you learn to concentrate and listen to all your voices, not only your physical one, but the creative consciousness and the psyche as well, you gain the power to use all your innate abilities." This experiential workshop uses the methods of The Alexander Technique, The Feldenkrais Method, Kinetic Awareness and its predecessors to increase awareness in the body/mind. The developers of these methods recognize that by using focused attention to sense the body in motion and at rest muscular tension and poor body habits can be released. These techniques are valuable for anyone who wants to gain more freedom of expression, range of motion, comfort, concentration and presence in their work, art and daily lives. The course is designed for the student who is ready to commit to the in-depth process of investigation that is required. Essays and final project will reflect personal interest and include class readings. Readings include Mirka Knaster's The Knowing Body, Bone, Breath and Gesture Practices of Embodiment, Don H. Johnson and selected readings.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1106 The Knowing Body: Awareness Techniques for Performers (4 Credits)***Typically offered occasionally*

Body awareness, by listening to the body's communication with mindful attention, increases one's ability to strip away any physical and mental interference which can impair performance. Interference often appears as stiff, held muscles, poor body habits and interrupted concentration. You will learn somatic or body awareness methods which are vital to the creative process and honor inner wisdom. Performance is viewed in terms of posture, breath, tension/effort, energy/presence, concentration, body behaviors/habits and mind/body integration. You must be prepared to perform a solo piece of your choosing (or a activity to be observed) by the third week of class and work on it throughout the semester. Kinetic Awareness, The Alexander Technique, meditation, visualization and Eastern energy systems are learned and applied to your performance work. Open to performing arts students who wish to deepen their relationship to their bodies and draw on inner reserves. Readings include Knaster's Discovering the Body's Wisdom, Steinman's The Knowing Body, Crow's The Alexander Technique as a Basic approach to Theatrical Training.

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

ARTS-UG 1107 Body Wisdom: Anatomy through Experience (4 Credits)*Typically offered occasionally*

We are all body users. Whether we are texting a friend on our iPhone, running a marathon, playing in a band or acting in a play, we need to understand the body's full capacity. Enhanced body or kinesthetic awareness of our muscles and bones allows us to move and perform with more confidence, safety and expression. But how do we gain the most efficient use? In this body awareness class we will explore muscles and bones in movement and at rest, the use of tension, learn about respiration and its importance to function, and study the nervous system and stress response. Using the body awareness method, Kinetic Awareness you will investigate your own body with focused attention, movement and touch. You will integrate kinesthetic experience with factual and visual information. Class is divided between experience and lecture. Olsen's *Body Stories: A Guide to Experiential Anatomy* and Irene Dowd's *Taking Root to Fly: Articles on Functional Anatomy* are required texts along with selections from Dimon's *Anatomy of the Moving Body* and *The Anatomy Coloring Book*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1110 The Art of Play (4 Credits)***Typically offered occasionally*

We know that for children play is more than just fun; it is the work through which they develop. But what about when adults play? Through play we find our freedom, spontaneity, and our aesthetic. What is there in human beings that enables us to play? Why is play considered an innate capacity of people from the beginning of recorded history? What qualifies as play? When does play become art? In this course, everyone plays and in doing so examines the historic and contemporary uses of play as a potentially universal impulse of humans, across generations, time and space. Play's capacity to create and sustain community will be considered. We will examine play as it is reflected through theories of child development, dramatic improvisation, fine art, politics, social construction and identities, music, religion and spirituality, literature and social media. Students will examine the necessity of play in their own child and adult lives—the creative spirit, the adventurer, the empathic connection with humanity, and laughter, too. Books may include: Nachmanovitch's *Free Play*, Bettelheim's *The Uses of Enchantment*, Huizinga's *Homo Ludens*, and selected readings from Lorca, Nietzsche, Piaget, Postman, Solomon.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1115 Creative Arts Therapies: Supporting and Transforming Communities through the Arts (4 Credits)***Typically offered occasionally*

This arts workshop is a survey course in the creative arts therapies with particular focus on dance, music, art and drama therapy. The workshop provides a strong introduction to the theory and practice of the creative arts therapies. We consider applications of the creative arts therapies across the lifespan and different clinical populations and as clinical intervention to promote social justice. "The course is taught by a working clinician and includes lectures from other working creative arts therapists. For students interested in pursuing a graduate degree in the creative arts therapies and for artists interested in applied arts and community-engaged arts practice. Textbook: *Expressive Therapies*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1204 Everyday Dance/Performance/Music: Creating an Arts Practice (4 Credits)***Typically offered occasionally*

In this workshop, joining dance, music, improvisation, performance, and movement-based theater, we will delve into the pleasures and rigors of movement practice. As movement artists/scholars, we will investigate questions invigorating contemporary experimental dance/performance, body/mind integration, and embodied knowledge. This workshop, reconfigured to acknowledge the particular experiences of art-making in today's complex circumstances, assumes a double notion of the "everyday": exploring the pedestrian actions/sounds/words of our "real lives" and recognizing them as art material; and creating Daily Dance (Music, etc.), committing to working (almost) every day, locating and developing our individual movement/sound/technical vocabularies, creating work from our experiments and experiences. Guided by improvisation, we will search for what feels authentic and consider what authenticity involves or implies. We will explore what is "natural" about our materials and examine their conscious/unconscious cultural underpinnings. We will make scores, studies, and interarts performances alone and with witnesses and collaborators/participants. Studio practice will be supported by critical, reflective, and historical writings from the arts, autobiography, creativity theory, philosophy, technology. Sources may include John Cage, Merce Cunningham, Miguel Gutierrez, Anna Halprin, Laurence Halprin, Ben Highmore, Allan Kaprow, Carl Lavery, Linda Montano, Haruki Murakami, Bruce Nauman, Georges Perec, Yvonne Rainer, Susan Rethorst, M.C. Richards, Anne Truitt, Marcia Tucker.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1207 Post Modern Dance: Turning Dance Upside Down (4 Credits)***Typically offered occasionally*

In this workshop, we depart from traditional dance composition courses by focusing on the concepts, strategies, and actions that occupy contemporary experimental choreographers. We spend most of our time in the studio, moving through physical warm-ups structured to prepare ourselves for developing dance material informed by live performances, videos, guest appearances, and readings by and about dance-makers, from the first post-modernists of the 1960s through those continuing their lineage and those exploring completely different paths. We consider dance as an element of interarts performance; work joining dance and technology; dance-making as social activism and an opportunity to explore worldly and sociocultural phenomena; site-specific choreography; and improvisation as both an autonomous movement practice and a way to generate movement for choreography. We borrow, of course, from what students bring to the workshop: their individual dance histories as well as their interests and desires. Readings may include essays by Steve Paxton, Yvonne Rainer, John Cage, Merce Cunningham, Ralph Lemon, Simone Forti, Jonathan Burrows, Miguel Gutierrez, André Lepecki, Allan Kaprow, Thomas DeFrantz, Will Rawls, and Nancy Stark Smith.

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

ARTS-UG 1208 Making Dances in The 21St Century (4 Credits)*Typically offered occasionally*

Dance composition is, simply, the process through which an artist selects and organizes movements. Less simply, it encompasses not only the interaction with other art forms but the expression of and resistance to cherished, or at least familiar, personal and cultural beliefs about how the body makes meaning. What is the body? What are the relationships of our movements, our experiences, our philosophies, our aesthetic frameworks and choices? In this workshop, we will grapple with these questions in the archive and the studio. We'll read works by and about twentieth and twenty-first century choreographers and make dances that take off from their concepts, strategies, and actions. We'll welcome students' explorations of principles outside Western concert tradition; we'll welcome however they wish to move, however they wish to move us. Readings may include essays by Lawrence Halprin, John Cage, Merce Cunningham, Yvonne Rainer, Robert Dunn, Elena Alexander, and others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1209 The Art of Choreography (4 Credits)***Typically offered occasionally*

It was the modern dance choreographer Martha Graham who said, "We are all born with genius. It's just that most people lose it in the first five minutes." This class helps the student get back his or her original choreographic ability. We will study the elements of dance—time, space and energy—and, each week, explore a different aspect of the choreographic process. The students, through improvisations and short movement studies, will discover their movement vocabulary. Each dancemaker will find their own individual choreographic voice while being introduced to some of the major twentieth century choreographers. By nature we are all dancers, with or without years of training. Choreographic process, whether one wishes to be a choreographer or not, is a superb model for thinking, assembling and creating. A digital media component teaches students to incorporate video into their work. The final performance is in a theatrical setting with lights, simple costume and possibly video. Readings will include *What is Dance?* by Roger Copeland and Marshall Cohen (eds.), *The Art of Making Dances* by Doris Humphrey, *The Intimate Act of Choreography* by Blom and Chaplin, and *Space Harmony* by Rudolph Laban. To view a clip of the final performance from last year, visit YouTube, *The Art of Choreography*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1210 Scores and Structures for Dance and Performance: Making the Process Visible (4 Credits)**

This workshop offers students of all levels options for creating performances using compositional scores: maps, blueprints, games, and other structures which typically focus the artist on the creative process and produce art reflecting its (experimental) origins. This approach has a rich history: Dadaists and Surrealists of the early 20th century and practitioners of visual, literary, and performing arts since the early 1960s have developed strategies challenging Western art-making traditions, focusing on compositional structure and its relationship to how a piece makes meaning. In this workshop, we will explore and activate some of these strategies and processes to make performances, moving from ideas through actions, using scores variously leading to pre-determined or unpredictable material. We will experiment with models for building scores and structures including chance operations, indeterminacy, improvisation, and works derived from images, objects, intuition, and memory. We will view live and recorded performances; we will support our studio practice with critical, theoretical, reflective, and historical readings by artists and scholars across artistic and academic disciplines. Sources may include John Cage, Yvonne Rainer, Merce Cunningham, Sally Banes, Richard Kostelanetz, Lawrence Halprin, Allan Kaprow, Steve Paxton, Joan Jonas, Simone Forti, Raymond Queneau, and Georges Perec.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1211 Making Dance: Space, Place and Technology (4 Credits)***Typically offered occasionally*

In this workshop, students will explore the possibilities of dancing across spatial categories, making dances in "real" and digital space. Taking our cues from contemporary experimental and primarily post-modern choreographers, we will examine how our arts practices and beliefs about bodies and space are linked to evolving ideas and cultural systems; we will ask questions that tug at the assumptions of what dance is, what bodies are, what space is, and how these elements are significant as components of choreography and of our dance experiences. We will make and watch dances ranging from low-tech works to high-tech experiments. In addition to making dances, we will read about contemporary dance, technology, and other practices and disciplines (e.g., architecture, philosophy, neuroscience), view performances of choreographers and visual artists, and meet with practitioners engaged in the questions and practices of our study. We will join with CultureHub, an organization housed at La MaMa E.T.C. (one of New York's most noted experimental theaters) and working at the intersection of art, technology, and community. Readings might include work by Gaston Bachelard, Victoria Hunter, Matthew Frederick, Merce Cunningham, Steve Paxton, Andrew Gurian, Yi-Fu Tuan, and other artists and scholars. The course is open to all students: anyone interested in dance and/or technology is welcome. Note: all workshop members will be expected to participate as movers!

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

ARTS-UG 1212 World Dance and Global Perspectives (4 Credits)*Typically offered occasionally*

Dance reflects cultural heritage and is a key to understanding diverse societies. In this arts workshop, students explore dance as it appears on several continents. Dance can be seen as encoded forms of a society's religious, artistic, political, economic, and familial values. Readings cover issues of globalization, fusion and authenticity. Migration, missionaries, trade routes and the diaspora have led to the creation of new dance forms like "Bollywood" and "Tribal" that are a synthesis of earlier forms. Students are introduced to different dance forms through selected readings, rich collection of video footage and studio practice often lead by various guest artists. After a brief warm-up, the class learns simple steps, floor plans and rhythms from the music and dance cultures being studied. Students choose a dance form as their project and themselves become researchers, performers and creators of new forms.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1220 Choreography: A Field Guide for Dance (4 Credits)**

This class is a guide through the works of choreographers who can teach us the elements of making dance and enable us to create our own movement identity. The psychological storytelling of Martha Graham, George Balanchine's blazing neo-classicism, the chance field dances of Merce Cunningham, Twyla Tharp's humorous inversions, the deconstructions of William Forsythe, Mathew Bourne's gay Swan Lake, and the powerful Black gospel songs of Alvin Ailey are observed through video and readings. After a warmup of technique and improvisation, the student begins with small movement studies, leading to group studies of increasing complexity, with teacher and students responding with supportive feedback. New this semester will be a section, "Dance as Protest," which explores texts such as Hot Feet and Social Change: African Dance and Diaspora Communities. We will study the movie In the Heights, where Afro-Caribbean dance, ballet, contemporary and hip hop convey ideas about community and representation. Texts include The Intimate Art of Choreography and "Dance in the Age of Black Lives Matter." Students can have studied dance or simply wish to move and compose using their body and imagination. Student works in a final performance in the theater will be recorded.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1221 Dancing in the Here and Now: Making Dances, Knowing Bodies (4 Credits)**

Both dancing and everyday movement offer continual opportunities for embodied experience. Those who regularly dance or engage in movement practices such as yoga, jogging, cycling, and walking typically develop an appetite, even a need, for moving and the breadth of experience it brings. Whether you already feel this appetite or want to explore embodied experience for the first time, this Arts Workshop offers the opportunity for deep investigation of movement, focusing on active and contemplative exploration of bodies in space and time. We will be guided by several research strands linked to the existence and power of embodiment, noting experimental choreographer Susan Rethorst's term, "the body's mind": ways of knowing (individually, culturally) through our bodies. Through many movement options, including dancing and somatic practices, walking and other everyday actions, and personal/cultural/political movement histories, we will encounter or create relationships between what we do and who we are. In the studio and elsewhere, we will consider how our lives as movers, and our sense of ourselves as embodied, bring us into contact with others—walkers, dancers, friends and family—and with our spaces, places, and sociocultural worlds. In this course (open to anyone with/without previous training), our research-in-action will be supported by interdisciplinary scholarship engaged with dance, embodiment, space, everyday culture, phenomenology, environmental studies, and life writing. Readings may include works by Thomas DeFrantz, Anna Halprin, Victoria Hunter, Einav Katan, Marcel Mauss, Maurice Merleau-Ponty, Andrea Olsen, Steve Paxton, Georges Perec, Yvonne Rainer, Susan Rethorst, Kathleen Stewart, and Yi-Fu Tuan.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1225 Creating a Performance from The Ground Up: An Interarts Production Workshop (4 Credits)**

This Gallatin Arts Workshop offers students the luxury of a full semester to focus on a single, collaborative performance. Students will work individually and together on creating performances—developing them from initial ideas, images, or sketches of existing material (movement, text, sound/music) through multiple perspectives and stages, including generation, conception, planning, rehearsing, responding, revising, performing, documenting. Students will work on their own projects, watch and respond to progressive drafts, and participate in fellow artists' projects in activities from research through performance. They will then work together collaboratively to join their individual projects, creating an interarts performance. Workshop participants will be guided through conducting research in their work's development; this research will include investigation that takes place in the studio as well as textual/archival explorations of their field, the creative process, collaboration, and the history of interarts performance. Students will be urged to understand, through individual practice, strategically designed assignments, and regular revisions of material, their own aesthetic inclinations and influences. Readings about creativity, specific arts/performance forms, and interarts performance might include work by or about Lawrence and Anna Halprin, Allan Kaprow, Sol LeWitt, John Cage, Merce Cunningham, Ben Highmore, and the contributions of Fluxus, OuLiPo, and the Judson Dance Theater.

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

ARTS-UG 1230 Dance Theater and Performance: An Interdisciplinary Investigation (4 Credits)

The course will introduce students to the field Dance Theatre both by retracing its influences, as well as experimenting with compositional elements and creating work in class. We will start with the major performance traditions from which Dance Theatre grew: modern dance, mime, physical theatre, postmodern dance, butoh and performance art. This highly interdisciplinary studio course will benefit students in a variety of fields, among them music, design, the visual arts, scenography, as well as dance and theatre. Readings will include texts by: Eugenio Barba, Peter Brook, Michael Chekhov, Royd Climenhaga, John Martin, Rudolf Laban, Mary Wigman, Doris Humphrey, Nobert Servos, Konstantin Stanislavsky, Jerzy Grotowski, among others. Examples of artists we will discuss include Anna Sokolow, Kurt Jooss, Pina Bausch, Bill T. Jones, Anne Bogart, DV8, and Jan Fabre among others. Students will also learn, rehearse, and do informal class showings of repertory pieces.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1251 Collective Curating (4 Credits)

This course will explore curatorial theory and practice toward a collaboratively produced exhibition of contemporary painting. Tracing the changing role of the curator in assembling art and argument, our work will culminate in an exhibition installed in The Gallatin Galleries. Working with local artists toward an emergent thematic premise, we will follow and examine the steps of exhibition-making to understand their intellectual underpinnings, historical import, and political urgency. The practical tasks of mounting an exhibition will include studio visits, work lists, shipping and delivery, exhibition design and installation, graphic design, and public programming. Throughout, we will expand the possibilities of the collective teaching gallery, emphasizing the relations between theoretical and material processes in thinking with (and in) exhibitions.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1270 Excavating Titus Andronicus: Exploration and Embodiment (4 Credits)

Shakespeare's *Titus Andronicus* is a tragedy of extreme proportions, notorious for its portrayal of ceaseless violence, death, and mutilation driven by desires for power and revenge. In this Gallatin Arts Workshop, which will culminate in a performance of several scenes of the play, students will delve into the work from multiple perspectives. These include the text itself; its literary, historical, and cultural antecedents; its contemporary implications; and, especially, the ways to animate these discoveries—and reciprocally contribute to them—through studio practice joining dance, movement, and theater. This Practice as Research offers students opportunities to explore their characters, to broaden their ideas and experiences of performance itself, to understand embodied knowledge as critical and performative, and to develop their acting skills. A collaborative Arts Workshop, *Excavating Titus Andronicus* will be led by Prof. Leslie Satin, dancer/choreographer and performance scholar, and by guest artists Prof. Christian Billing and Prof. Campbell Edinborough, theater and performance artists and scholars from the University of Hull in England, with visits to the class from Gallatin scholars and practitioners in theater and literature. Readings will include *Titus Andronicus*, excerpts of Ovid's *Metamorphoses*, critical literature on these texts, and literature on dance, performance, space, and embodiment.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1275 Delicious Movement: Time Is Not Even, Space Is Not Empty (4 Credits)

Typically offered occasionally

Taught by NYC-based movement-based, interdisciplinary artist Eiko Otake, this course contemplates metaphorical nakedness and human and bodily experiences of time and space. Through movement study, reading, writing, and discussion the class will be a place of both collective and individual learning. Students will examine how being or becoming a mover reflects and alters each person's relationships with challenges of the current world, with history, and with other beings. Topics of study include atomic bomb literature and Fukushima nuclear disaster. We will acknowledge how distance is malleable and how going to places is an act of choreography and self-curation. Questions we will explore include: How do various art works deal with witnessing and archiving history? How does art help humans to survive massive violence and understand other people's experiences? How does art-making help people to deal with historical and personal trauma? How does honing one's aesthetic contribute to constructing own thoughts and critical views? Reading, movement reviews and journal entries are required every week. Journals are graded by how they reflect homework assignments. Students will work on final projects, which would complement the syllabus. The instructor is available for individual consultation throughout the course. Students are strongly encouraged to nurture their own rigor. No previous dance training or movement study is necessary to take this course.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1305 Contemporary Music Performance I (4 Credits)

Typically offered occasionally

This course is designed to help students develop a better understanding of music by presenting the opportunity to experience music as a musician. Students learn basic music theory, develop rudimentary musicianship skills, and use that experience to compose, rehearse and perform original compositions in a wide range of pop and jazz idioms. Students work in small groups to develop both individual and group-composed pieces. These pieces are composed and performed live as well as utilizing digital audio workstation software. The course culminates with a semester-end recital of works written and performed by students.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1306 Contemporary Music Performance II (4 Credits)

Typically offered occasionally

Although this course is designed as a continuation of Contemporary Music Performance I, it is open to any student with a rudimentary music background. The course focus is on helping students further develop their skills and understanding of popular music by having the opportunity to experience music as a musician. Students brush up on basic music theory, musicianship skills, and write, rehearse, and perform original ensemble pieces on a weekly basis. The goal is for each student to be able to gain valuable experience as a composer and performer of contemporary music in a wide range of pop and jazz idioms. Within a coordinated remote setting, students will have the opportunity to work in small groups to develop both individual and group composed pieces. The course culminates with a professionally produced online video presentation of works written and performed by students.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1316 Playing Jazz (4 Credits)*Typically offered occasionally*

This workshop is designed for student musicians with the knowledge and skills of basic musicianship who want to learn to play jazz or extend their present ability to play jazz. Students learn the fundamentals of improvisation: scale and chord structures, modes, chord progressions, rhythmic applications, song forms and options for organizing an improvisation such as creating a melody out of melodic fragments, scale fragments, and sequences. We listen to great jazz performers to hear examples of good improvisation, proper phrasing and jazz styles. Students attending the workshop gain a working musical vocabulary in the language of mainstream jazz. This workshop offers students a solid starting point, whether they want to play professionally, for personal enjoyment or simply to broaden their knowledge of what it takes to play jazz.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1320 Creating Music, Composing Worlds (4 Credits)**

"Any great work of art" revives and readapts time and space, and the measure of its success is the extent to which it makes you an inhabitant of that world" Leonard Bernstein. "This class will explore the connection between the history of ideas and composing music. Through the use of digital tools for music creation, students will explore the interplay between music, and other arts including but not limited to: painting, writing, poetry, as well as sciences, math, and history. The class will explore music as a form of thought, as a technical practice, as language and as art. We will examine music from diverse eras and styles such as Gregorian chant, electronic dance music, minimalism, twelve-tone, rap, rock and hip-hop. "Students will compose musical responses to selected readings that demonstrate how experiences gained in one area can be useful to another. This class will also provide students with a foundation in music theory, music production, notation and composition. "Selected readings in the class will include Music, Beauty & the Brain (Part 2): The Golden Mean in Music, American Mathematical Society, Silence, John Cage, Visual and Acoustic Space, Marshall McLuhan, Ambient Music, Brian Eno, The Theory and Practice of Electronic Music, Miller Puckette, Poetics of Music in the Form of Six Lessons, Igor Stravinsky, Rap, Minimalism and Structures of Time in Late Twentieth-Century Culture, Susan McClary, The Sound Studies Reader, Jonathan Sterne.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1325 Songwriting (4 Credits)***Typically offered occasionally*

Song is the oldest musical form established in all eras and cultures. Ancient Greek and African musicians used song for recreation, to preserve communal memory and to link the visible world with the invisible. Music making was rooted in mythology, legends and folklore and was associated with gods, ancestors and heroes. The musician, through his/her technique, had to be able to combine sounds and images through the use of voice, gesture, dance, and instruments to form a musical reminiscence. In this workshop, songwriting will be explored as both a musical and cultural practice. Each student will develop songwriting techniques through the study of historical, cultural and musical aspects of songwriting.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1326 Music Creation and Sound Practice (4 Credits)**

Edgard Varèse called his music "organized sound." John Cage composed silence. Charles Mingus gave a concert featuring the children of his band mates playing instruments they didn't know behind a curtain to mock the avant-garde noises of free jazz. Is all sound music? (Are sound and music synonymous?) This course is an introduction to music creation and performance, not bound by genre or method, designed for several types of student: those who have studied music, self-taught self-directed musicians, and artists from other fields who want to understand music from the inside. Music will be presented as an inherently interdisciplinary field, medium, and practice, as we investigate contemporary and historical ideas about the relationship of sound to music. Students will experience different ways to conceive of sound through a hands-on exploration of the fundamentals of music making, including aural training, tonal theory, the digital audio workstation, and sound theory. Readings include selections from Tara Rodgers' "Pink Noises," Kodwo Eshun's, "More Brilliant than the Sun: Adventures in Sonic Fiction," John Cage's "Silence: Lectures and Writings," and Pierre Schaefer's "In Search of a Concrete Music." Coursework includes short written and/or oral responses, and the creation of several short musical response pieces. The final project is the creation and presentation of a new work and a written Statement that describes the intent and methods behind it.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1340 Beyond Syntax: Exploring Words and Music (4 Credits)**

How can we integrate words and music to resonates in a deeper way? How do we make our songs more lyrically alive and our words more singable? In this course we will investigate a structural approach to a "whole language" strategy for creating text/music pieces. Beginning with written material generated from in-class writing prompts, students will learn to decode words as sounds and turn them into music by looking at hard and soft stresses, notating phrases and pauses musically (and phonologically) and attaching pitches. The process of underscoring poems and stories will also be investigated, giving attention to the magical way music can heighten mood and affect the meanings of words. No formal musical training is required for this course but musicians who love words and writers who love music are welcome. Readings will include essays by poets Denise Levertov, Robert Pinsky, Robert Haas, James Fenton and essays in the semiotics of music. My own work (archived in NYU's Fales Library), which explores a range of these strategies with my band The Jazz Passengers and singers Elvis Costello, Mavis Staples and Debbie Harry will also be discussed.

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

ARTS-UG 1341 Creating a Full-Length Text/Music Performance and Recording (4 Credits)

In this course, students will explore the complexities of traditional and non-traditional "song" form. They will decode words as sounds, underscore poems and stories, use improvisation structures in games to generate musical and/or lyric material, and work with collage recording influenced by sampler use. Through collaborative processes, students will use their unified text/music language to create a full length performance or recording. Each student will produce either a complete (20 minutes or more) performance, record an EP, create an installation piece that involves text and music, or develop a new mixed form. New source material will come from in-class writing prompts and various improvisation games. Readings by or about modern performers including Meredith Monk, John Zorn, Kendrick Lamar and The Art Ensemble of Chicago will provide models for various strategies. "We will also engage with books about the recording process from the 331/3 series. Theoretical investigations will also include works by Rita Aiello, Jenefer Robinson, John Cage, and George Lewis. It is suggested that students have completed ARTS-UG 1340.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1345 Music Improvisation: Concepts and Practice (4 Credits)

This course guides undergraduate students through fundamentals strategies of music improvisation. Our goal is to apply these methods to various and diverse formal structures, musical styles, performance settings, sonic environments, and collaborative formats. It is open to students with a proficient level of experience singing and/or playing an instrument (producers and computer musicians interested and capable in live performance are welcome) and will best serve students who have experimented with or seek to further use music improvisation as a fundamental part of their creative approach. " For the theoretical part of the course, students will learn about improvisation through critical literature, exploring its multiple conceptual, historical, and "cultural contexts. For the practice part, students will be guided through creating, rehearsing, and collectively performing original music. The course will culminate in an informal, public final performance of students' original music. By the end, students will have gained practical experience with music improvisation as a viable and flexible tool in creative music and a useful, genuine, and generous means to collaborate with other artists. This class is open to students with a proficient level of experience singing and/or playing an instrument (producers and computer musicians interested and capable in live performance are welcome). Students should plan to bring their own musical instruments to class each week. For questions about this course, please contact Professor Kwami Coleman (kwami.coleman@nyu.edu). This course guides undergraduate students through fundamentals strategies of music improvisation. Our goal is to apply these methods to various and diverse formal structures, musical styles, performance settings, sonic environments, and collaborative formats. It is open to students with a proficient level of experience singing and/or playing an instrument (producers and computer musicians interested and capable in live performance are welcome) and will best serve students who have experimented with or seek to further use music improvisation as a fundamental part of their creative approach. " For the theoretical part of the course, students will learn about improvisation through critical literature, exploring its multiple conceptual, historical, and "cultural contexts. For the practice part, students will be guided through creating, rehearsing, and collectively performing original music. The course will culminate in an informal, public final performance of students' original music. By the end, students will have gained practical experience with music improvisation as a viable and flexible tool in creative music and a useful, genuine, and generous means to collaborate with other artists. This class is open to students with a proficient level of experience singing and/or playing an instrument (producers and computer musicians interested and capable in live performance are welcome). Students should plan to bring their own musical instruments to class each week. For questions about this course, please contact Professor Kwami Coleman (kwami.coleman@nyu.edu).

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1360 Playing and Thinking About Western Chamber Music (4 Credits)

In this arts workshop we will read and write about, listen to, and most importantly, play examples of Western (i.e. "classical") chamber music from the Renaissance to the twenty-first century. We will also talk about the roles that chamber music has played historically and socially, in settings ranging from the palace to the church to the living room to the subway platform. We will ask what it has meant politically and socially, and we will explore what it has meant on the edges of and outside of Western traditions. Music will include pieces by composers such as Monteverdi, Gabrielli, Mozart, Haydn, Strauss, Ives, and John Cage. Topics for discussion will include thinking about chamber music through the lens of aesthetics, Marxism, feminism, postcolonialism, and postmodernism. Readings will be historical and critical and may include works by Kofi Agawu, Eduard Hanslick, Susan McClary, Theodor Adorno, Joseph Kerman, Lawrence Kramer, Leo Treitler and others. This class will offer a low pressure and supportive environment in which to rehearse and work together on pieces of music using small groups of musicians. The class may also attend a concert or visit instrument or music manuscript collections at area museums.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1375 Microphone Fiends: Hip Hop and Spoken Word (4 Credits)

Typically offered occasionally

From Gil Scott-Heron, Sonia Sanchez and the Last Poets to Slick Rick, Queen Latifah and Public Enemy. Amiri Baraka and Nikki Giovanni to Biggie Smalls and Nicki Minaj. Whether you prefer the blues of Hughes and Gibson, or the beats of Ginsberg, Fresh and Rahzel. If you root for battle raps from the likes of BDP, Lauryn Hill and Immortal Technique or the slam poetics of Beau Sia, Patricia Smith and Saul Williams – you know Poets won't stop building new worlds with the Word. Workshop verse for the page and the stage. Research, write, record, produce and perform original work and the verse of inspiring underground wordsmiths, while critically examining texts by and about legends from the Harlem Renaissance, the Black Arts Movement and the Hip Hop Generation we are shaping here and now.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1380 Woodstock at 50 (4 Credits)

This course is an examination of the ways in which the Woodstock festival became an enduring legend and how today's festivals like Coachella, Bonnaroo and Burning Man compare. In August of 1969, against the backdrop of the Vietnam War and Civil Rights Movement, a half-million young music lovers and rock musicians made history together on an upstate New York dairy farm. In this course, music journalist Rona Elliot, a member of the Woodstock production team, and journalist/educator Karen Curry, will explore the many faces of Woodstock. How did a festival that was fraught with logistical challenges become a measure for festivals moving forward? What effect did it have on commercialization and monetization within the music industry? How did it influence the music industry, music journalism, fashion, lifestyle, etc.? What systems of privilege made a festival of its kind possible? What values of 60s countercultures did it embrace? The three-week course will consist of lectures, screenings, guest speakers and readings, including books by festival creator Michael Lang and music journalist Ben Fong-Torres. It will examine how Woodstock affected the careers of artists like Carlos Santana, Joe Cocker, Crosby Stills Nash and Young, Joan Baez, Richie Havens, and Jimi Hendrix. Students will hear from several key players who created the festival, members of the staff and, some of the musicians who graced that legendary stage. The final may take various forms depending on the concentration and skills of the students. It might be a fifteen-page paper or a short video, podcast, photo essay or other multimedia presentation developing one of the ideas raised in the course.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1405 Drawing and Painting (4 Credits)

Typically offered occasionally

This workshop is designed to provide both beginning and advanced students with studio experience in drawing and painting. A variety of media will be used, including acrylic paint. The problem of visual conversion will be addressed as will the distinction between "what is seen and what is known" (Picasso). In addition, by way of critiques, discussions and gallery visits, the student will explore the problem of visual "form" and aesthetic judgment. Selected works produced during the semester will be shown in the Gallatin arts studio on the 4th floor of 1 Washington Place.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1406 Drawing in the Expanded Field (4 Credits)*Typically offered occasionally*

Drawing has long been considered a foundational element in the study of art. In the 20th century, drawing has also become a medium that exists front and center in the practice of many contemporary artists. While previously it was understood as a preparatory tool, now it is seen as a final destination. The very question of what constitutes drawing has been redefined by artists who have pushed the bounds of the term. This course will consider activities in our everyday life that touch on aspects of drawing (writing, diagrammatic language, notation, mapping). We will also think about the ways drawing has been taught traditionally, and to consider what associations the medium carries today from this history. The question of what constitutes drawing will be approached through process and concept much more than as defined by medium, and the course focuses on an expanded, experimental approach to drawing. Assignments will often be a response to a wide variety of artistic mediums where there exist resonant relationships (dance, installation, land art, architecture, sculpture, and performance, among others). Students will work in conventional drawing media (pencil, paper, eraser, ink) but will also explore how other media can expand the idea of what "drawing" might mean. Although this is a studio course, there is a rigorous reading/research component as well. Texts are assigned for discussion regularly and students will do individual presentations to the class based on focused research topics.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1407 Introduction to Painting I (4 Credits)***Typically offered occasionally*

Basic technical and conceptual principles of painting through in-the-studio practice. The relationship between form and content (technique and concept) is informed by art history and theory. Therefore, such processes as palette orientation, paint manipulation, and canvas preparation are determined by their appropriate use according to chosen time.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1408 Drawing: Body and Narrative (4 Credits)***Typically offered occasionally*

The aim of this course is to examine and challenge representations of the body and how the body is used in constructing narratives through the medium of drawing. Students who are interested in making art that either tells stories or works against the narrative form, will have the opportunity to develop their ideas and skills in a challenging studio class. In addition to rigorous projects and reading assignments, we will look at and discuss the work of artists such as William Kentridge, David Shrigley, Charles Gaines, Charles White, Kara Walker, Robin Rhode, Ida Applebroog, Raymond Pettibon, and Kathe Kollwitz. In this course, students will work on both proposed projects and in-class drawing workshops dedicated to life drawing, using a variety of wet and dry media on various surfaces. In exploring the relation between bodies and narrative, we will ask: what is the relation between mimesis and narrative, and how is the narrative form used to produce history? Is it possible to create artwork outside of narrative? What is the role of a 'narrator' in the visual arts and how can this role be complicated? What are we to make of the ways that the revealing of one narrative may obscure others? Readings include essays by Michel Foucault, Fredric Jameson, Hayden White, Kara Walker, Jeff Wall, and William Kentridge.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1409 Painting II for Non-Majors (4 Credits)***Typically offered occasionally*

In this workshop, students expand the skills and techniques initiated in Introduction to Painting. This course will focus on portraiture and realism, with emphasis on representation and the effects of the human figure in various settings and narratives. Additionally, contemporary ideas and practices will be incorporated into the class along with group and individual critiques.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1410 Outdoor Painting and Drawing (4 Credits)***Typically offered occasionally*

By combining drawing and painting outdoors, in a variety of sites around New York, with the study of art making theory in the studio, this course provides a firm base not only for making art, but for understanding complex art movements like cubism, abstract expressionism and pop art, among others. The use of several sites within New York City as the subject matter for our creative work outdoors and in the studio provides us with significant options to produce unmatched, highly original and inventive imagery by converting sources into pictorial elements. Use of particular visual art media outdoors facilitates convenient, rapid use of sources. Other art materials are more suitable for work in the art studio. The most important component of art making, how sources can trigger conversion into visual art form, is an intrinsic part of this course.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1411 Expanding Drawing Between Head and Hand (4 Credits)**

This course introduces drawing, the articulation of space and objects with a dual emphasis on "observational study and alternative interpretations, uses and functions of drawing. Some of the "alternative modes of drawing students will explore are, and drawing with ideas, drawing with " the body, with text, with a stylus, with equations that can be plotted or drawn beyond both the "frame of a sheet of paper and the physical reach of the artist. The course will address foundational visual literacy, pictorial syntax and fundamental technical and conceptual "problems, while introducing strategies toward the decomposition of images and perspective "through traditional and nontraditional observational drawing.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1415 Advanced Drawing (4 Credits)***Typically offered occasionally*

The class will focus on advanced techniques in drawing. Through workshops and individual assignments, students will be able to build upon their skills in the technical aspects of drawing, such as line, gesture, tone, etc.; develop conceptual strategies and learning how to revise and improve on their ideas; study, looking at, and discussing the work of established artists to gain an understanding of the contemporary world of creativity in the visual realm and to place their own ideas in a context; and speaking about and responding to (or critiquing) each other's work. Responding to and raising questions and concerns in a productive manner about whatever topic we tackle. In addition, there will be reading assignments throughout the term.

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

ARTS-UG 1420 Rites of Passage into Contemporary Art Practice (4 Credits)*Typically offered occasionally*

Modern art has been a balancing act between control and letting go. This course focuses on the psychological interface between the two, the "liminal" zone. We will survey modern artists' techniques for tapping sources of creativity, including Dada collagists' free-associations; Surrealists' automatic writing, doodles, and "cadavres exquis"; and Abstract Expressionists' embrace of chaos. We will engage in simple exercises: doodling, speed drawing, painting an abstract mural as a group, keeping a liminal journal, collaging, and exploring ritualistic techniques. We will follow up with discussions, take a trip to the Met to dialogue with an African oracle sculpture, and conclude the course reexamining modern art in light of the inner journey threshold drama each of us has taken during the course. Readings include van Gennep's Rites of Passage, Chipp's Theories of Modern Art, R.D. Laing, Federico Garcia Lorca on duende, Victor Turner on liminal, Mircea Eliade on Shamanism Techniques of Ecstasy, James Elkins on alchemy and art, and Frida Kahlo's journal.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1425 Discovering Manhattan: Drawing and Painting in the Spirit of the Modern Art Pioneers (4 Credits)***Typically offered occasionally*

This workshop explores images of New York City as envisioned by various schools of modern art, including Ashcan, Bauhaus, Futurist, Dadaist, Pop, and High Tech, and by the artists of the modern period, including Sloan, Mondrian, Hopper, Marin, Brancusi, O'Keefe, Duchamp, Grooms, and Koons. While foraging in galleries, students create their own art works riffing on the masters; sketching in Times Square with the garrulous attitude of Reginald Marsh; drawing a skyscraper in an ecstatic John Marin breath; creating a Dadaist collage by rifling through bins with Arman and Duchamp. The workshop concludes with a collaborative mural project and a final paper analyzing various strategies of expression whereby modern artists discovered the meaning of Manhattan. Through a process of appropriation, imitation, and parody, students are thus encouraged to re-enact the process of "discovering Manhattan," to engage in a dialogue with the city, and thereby to discover their own artistic voices. Readings include E.B. White's ineffable Here is New York, Al Ginsberg's outrageous "Howl," Robert Henri's Art Spirit, as well as excerpts from Natalie Edgar's "The Club (who met at the Cedar Tavern on 13th and University) anchored by Federico Garcia Lorca's Surrealist "Duende" from his "Poeta en Nueva York" lecture.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1431 Of Fire and Blood: Art-making, Culture and Mythology in Mexico (4 Credits)***Typically offered occasionally*

A rich landscape of art and culture flourished in Mexico for thousands of years beginning with the Olmec civilization at around the second millennium before Christ. With the arrival of the Spaniards in 1519, a new hybrid culture resulted from the fusion of Iberian and Native American cultures. This Arts Workshop will examine the art, culture and mythology of Mesoamerica, combining it with hands on art making. It will move chronologically in the following manner: the Olmec culture; Teotihuacan, or the City of the Gods; the Toltecs of Tula, and Quetzalcoatl the "Feathered Serpent"; the hyper-religiosity of the Aztecs; and, lastly we will read almost the entire text of the Popol Vuh, the Mayan creation myth of the universe, a highly visual and almost hallucinatory document once pushed underground for centuries. Topics throughout the course will include: astrology/astronomy and calendrical dating; religion, shamanism, and ecstatic experience; mythology, and cosmological belief; human sacrifice, and finally beliefs dedicated to vampirism. It is beneficial that students have a cursory understanding of art making. Techniques such as collage, 3-D model making, drawing and painting, will be utilized as well as working from a live model. A final exhibition will be created to show students work to the NYU community.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1432 The Mexican Muralists and Their Indigenous Influences, and the American Artists They Influence (4 Credits)**

This art workshop will focus primarily on the three major muralists, Diego Rivera, Jose Clemente Orozco, and David Alfaro Siquieros, and examine the influences that informed their work such as the indigenous cultures of the Aztecs and the Mayans, folk artists such Guadalupe Posada and his depiction of human skeletons in quotidian settings, art movements such as Surrealism and Dadaism, and radical political movements at home and abroad. We will also discuss how their work directly impacted American artists they influenced and who later went on to become seminal artists themselves such as Jackson Pollack, Robert Motherwell, Philip Guston, and Georgia O'Keefe. Important questions will be considered such as: how do economic imbalances and radical politics shape the way one creates art? How does race and racism determine the way we view art and the makers of art?

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1435 Artists' Books (4 Credits)***Typically offered occasionally*

As an alternative to the politics and limitations of studio practices, artists' books since William Blake's Songs of Innocence and of Experience have allowed artists to experiment with conceptual ideas, visual and literary materials, as well as production practices. This course will begin with the precedent that Blake set, and investigate the numerous manifestations of the artist's book. Course material will consider exhibitions and special libraries, and will look at the work of artists and collectives such as Ed Rucha, Cobra, Guy Debord, Fluxus, and Andy Warhol, to name a few. In responding to this material, students will also work on a final project and produce their own artist's book.

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

ARTS-UG 1437 Fashion as Art: Contemporary Collaborations (4 Credits)

Presently, the distinctions between fashion and art have begun to fray, revealing a dynamic cultural nexus that has propelled new concepts, processes, materials and modes of presentation. Artists, designers, curators and critics alike recognize the wide-ranging appeal of locating fashion within Fine Art and vice versa. This malleable exchange between the two mediums is illuminated in landmark exhibitions like Alexander McQueen's *Savage Beauty* and in the profusion of artist to brand collaborations that continue to transform the fashion world. In this arts workshop, students will have the opportunity to explore fashion as art through a range of material investigations. Questions that the course will engage include: how has the confluence of fashion and Fine Art both challenged and enriched the cultural significance of dress, shifting the industries course and altering the way the world sees value, gender and even identity? "Additionally, how can merging these mediums expand and enhance one's own studio practice? Students can choose from a variety of mediums, including, but not limited to: illustration, painting, collage, textile design, sculpture, photography and performance. This course is open to students of all artistic backgrounds with an interest in expanding their experiences in visual culture and the visual arts.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1440 Technology Art and Public Space (4 Credits)

Typically offered occasionally

The course explores the emergence of Social Practice Art and the role of Interactive Communications Technologies (ICTs) in artistic contributions to political dialogue and community building. Students will create a large scale, collaborative public artwork in New York City (most likely digital projections) using mapping and social media technologies. Students will learn about artwork and artists who engage social issues and communities through their practice to create civic dialogue. With case studies, readings, and discussions, the course will focus on the interaction between the public and the artist; the use of aesthetics to convey cultural and political values; and Social Art Practice Art tactics, such as collaboration, antagonism, and activism. The course will examine historical antecedents, including notions of The Citizen Artist, as well as public art, street art, and community arts movements; and the transformational role that ICTs have played in enabling socially-oriented artworks beginning in the 1930's. Readings for the course include: Rosalyn Deutsche, *Evictions: Art and Spatial Politics*; Dolores Hayden, *The Power of Place*; Malcolm Miles, *Art, Space, and the City*; Nato Thompson, *Seeing Power: Art and Activism in the 21st Century*; and Cameron Cartiere, *The Everyday Practice of Public Art: Art, Space, and Social Inclusion*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1444 Arts of Intervention: Social Practices in Public Spaces (4 Credits)

The worlds of art and political activism each have highly developed theories and practices that engage audiences in critical dialogue through acts of intervention in public spaces, including virtual "public" spaces, where political ideology is both produced and enacted. Within the field of art such practices have increasingly been put into the genre-category of "social practice," whereas within the field of political activism it is often referred to as "artistic activism." In this course, we will explore the historical and theoretical roots of both, and you will develop work that falls within either, or both, of these categories. We will investigate a variety of social forms that can be utilized as containers for your ideas, and consider how the idea of public space has evolved over time, up to and including considerations of virtual public space. We will research and produce projects about complex social sites of power such as The Classroom, The Library, The Newspaper, The Street, The Website, and The Social Media Feed. Students will examine and discuss the work of contemporary artists and activists such as The Guerilla Girls, Krzysztof Wodiczko, The Yes Men, Bread and Puppet Theater, Martha Rosler, Rick Lowe and Suzanne Lazy. We will read and discuss the work of authors such as Lucy Lippard, Shannon Jackson, Clare Bishop, Guy Debord, Pablo Helguera, Nato Thompson, Greg Sholette and Grant Kester.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1445 Walls of Power: Public Art (4 Credits)

Typically offered occasionally

This workshop will explore how visual art, performance art, and activist art in the public sphere contribute to political dialogue and community building. The course will integrate the hands-on practice of public art making with the study of politics, community building, culture, and social issues as they relate to public art, with a special focus on New York City. A major component of the course will be a public art project that students will plan and execute during the semester. Selected readings will include: Bachelard, *The Poetics of Space*; Deutsche, *Evictions: Art and Spatial Politics*; Lacy, ed., *Mapping the Terrain: New Genre Public Art*; Malraux, *Museum Without Walls*; Raven, *Art in the Public Interest*; Rochfort, *Mexican Muralists: Orozco, Rivera, Siqueiros*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1450 On Display: Museums and Visual Culture in Ny (4 Credits)

Typically offered occasionally

As the Museum capital of the world, New York City offers students a unique opportunity to explore the roles and cultural meanings of the museum. In this course, students will investigate the historical, philosophical, theoretical, and practical aspects of the collection and exhibition of art and artifacts in museums. Using some of the leading museum/art institutions in New York as examples, this course will begin with a survey of the history of the museum, followed by topics such as audience and community outreach, curatorial strategies for exhibition and collection development, conservation issues, and museum architecture. Course readings will include such works as *Introduction to Museum Work* by G. Ellis Burcaw; *Museum Skepticism: A History of the Display of Art in Public Galleries* by David Carrier; and *Reinventing the Museum: Historical and Contemporary Perspectives on the Paradigm Shift* edited by Gail Anderson. There will be two museum visits and one gallery visit scheduled outside of class time as well as an in-class presentation by each student.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1460 Visual Arts in Theory to Practice (4 Credits)*Typically offered occasionally*

This course is open to students actively engaged in art practice (photographic, painterly, sculptural, videographic, or otherwise) and interested in developing a theoretical framework for their work. We will begin by developing a common vocabulary. Then through texts, museum, gallery and studio visits as well as studio practice, students will be challenged to define what they believe to be the place of art in contemporary society and, more specifically, where they believe their work fits within this context. Ultimately, the goal of the class will be the development of a work or a body of work that will be critiqued in group discussion and individually, and will be addressed on theoretical, formal, and technical grounds.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1461 Traces: The Event, Intent and Its Document (4 Credits)**

Historically, artists have utilized the documentarian strategy for carrying the life of an artwork beyond the "moment of a performance event or exhibition. While many contemporary artists routinely follow this tradition, many others have strategically blurred the boundaries of when the artistic gesture ends and the documentation begins. For these practitioners, the artwork is recorded and relayed not just for posterity but also as an artifact, or even where the documentation itself is the final resulting artwork. What defines the intent behind such modes of documentation? When does the record of an artistic gesture become an artwork in its own right, and are they mutually exclusive? Through investigations of historical instances and in person examples, students will develop a series of projects that question the autonomy of the documentation from that which is being documented. The course will engage the work of artists like Trisha Donnelly, Mierle Laderman Ukeles, Michael Greaves, Carrie Mae Weems, Tino Sehgal, Ana Mendieta and Tania Bruguera, and include texts by artists and scholars such as Claire Bishop, Forensic Architecture, Miwon Kwon, Hito Steyerl, Boris Groys and W.E.B. Du Bois. Students will respond in media appropriate to their concepts, whether through text, sculpture, installation, image, performance, or time-based media. Throughout the course particular attention will be given to challenging the supremacy of image as the dominant form of documentation. Students will develop projects that utilize less predictable approaches in considering the artistic gesture and its documentation as simultaneous processes in the making of artworks.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1462 Working Post-Lifespan (4 Credits)**

Can an artwork engage an aspect of the future that has not yet come or a deep past that is not accessible? Can an artwork that is meant to unfold over generations form an ethical dimension to accompany it? This arts workshop asks students to think beyond their own lifespan through the development of projects that incorporate disparate disciplines. The late composer John Cage has an organ composition still underway in Halberstadt, Germany that will not conclude until the year 2640. Throughout the last two centuries, purveyors of Scholars Rocks (Gongshi) in China would discreetly chisel limestone boulders to take on dynamic forms like smoke or clouds, only to bury them in a lake for decades to let the natural elements finish them and remove marks of the hand – allowing a future generation to exhume them and delight in their final aesthetic form. The act of engaging an aspect of the deep past or distant future fosters an ethics and sense of responsibility to generations of humans and non-humans not currently in existence. Through the use of models, maquettes, real-life experiments, prose, prototypes and performative examples, students will work across disciplines to design a project that will be implemented before the conclusion of the course. The course will explore artists such as Tavares Strachen, Katie Patterson, Alan Sonfist, Jill Magid and Trevor Paglen, and include texts by artists and scholars such as Albert Speer, Kemin Hu, Timothy Morton, Lucy Lippard, Eric Sanderson, and Robert Smithson.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1463 The Copy (4 Credits)**

The aura of an object and the speculative nature that surrounds its copy is a tenuous relationship that spans centuries and has only become exponentially more convoluted by today's technological ability to replicate and repeat. This arts workshop will look at how the copy, the counterfeit and the accumulation of likenesses function in contemporary artistic practices. Can the counterfeit or a facsimile have more impact and cultural value than its original? Can a collection of copies be more powerful than a collection of originals by altering the artistic intent behind it? Examples of copying and replication in visual art will be historically situated while student projects consciously work to problematize the notion of the original, its context, and the power of the copy to alter the reception of the original. The course will engage the work of artists like Marcel Broodthaers, Sherry Levine, Richard Prince, Liz Magic Laser, Fred Wilson and Orson Welles, and include texts by scholars such as Homi Bhabha, Hito Steyerl, Arthur C. Danto, and Walter Benjamin. Students will employ myriad techniques in making copies, leading towards a small-scale mass production of their own design through conventional casting processes (e.g. mother molds, rubber, alginate, plaster), while integrating other analog, digital and conceptual approaches to collecting, altering and reproducing. Paralleling historical research, students will work through projects that amass collections and their means of display, render copies of objects toward a transgressive outcome, and situate these copies in a manner that informs their newfound context.

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

ARTS-UG 1465 Gallatin Creative Laboratory: Art, Media and Politics (4 Credits)

In this course we start from the premise that creativity happens in collaboration with others and applied to worldly projects, as opposed to the enduring and alluring myth in the West that creativity flourishes in isolation. In this Gallatin Creative Laboratory, students will break into teams, pick a project based upon common interests, and then spend the rest of the semester developing an artistic, applied or research project concerned, broadly, with the topic of Art, Media and Politics. Central to this approach will be the space for creative exploration, experimentation, and, importantly, failure. Underlying the lab approach is the idea that only through a genuinely open search can work that is fresh and surprising come about. The groups and individuals will be asked to reimagine the tools at their disposal and reevaluate the processes and proclivities of the practice. Reading lists, materials and methodologies will be specific to each project, and developed by the team in consultation with the instructors: a social scientist and an artist. Grading will be determined by the quality, originality and creativity of each team's work, as assembled in a portfolio and presented to the public.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1470 The Public Square: From Concepts--to Models--to Monuments (4 Credits)

Typically offered occasionally

This workshop focuses on the nature of creativity for the public space and the "model to monument" design and bronze casting. We will explore the process by which a concept becomes a three dimensional model and consequently a public monument. We will also investigate how ideas, or concepts in history have influenced individual artist in making public monuments. Some examples of this type of didactic art that we will explore are: Perikles' Athenian building program after the Persian wars, Michelangelo's David, the Columbia University "Alma Mater" in the middle of Columbia's campus, the Peace Fountain next to St. John the Divine, Ghandi's bronze on Union Square, Grand Army Plaza, "Sherman Memorial," Avenue of Americas "Liberators Monuments," Central Park "Literary Walk-Shakespeare" and "Angel of the Waters" and other sculptures and architectural sights in New York City. In addition to visiting most of the above New York City's public monuments, each student in the class will adopt-a-monument that is in a decaying state and develop plans to restore it or study the possibilities to prevent it from further decay. Some sessions of this workshop will be conducted at the Art Students League with visits to the Queens Modern Art Foundry. Readings may include Plato's Timaeus, Benvenuto Cellini's Autobiography, Cezanne's Letters, Delacroix's Journal, as well as Goethe and Leonardo on painting.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1480 Photograph New York, Create Your Vision (4 Credits)

Typically offered occasionally

By giving us a sense of place, the city we inhabit recreates us. This documentary photography course explores New York City as the ever-changing environment in which we are involved. Embarking on a photographic project of their design, students depict a highly visible urban space (viewed as a world financial, cultural, artistic capital) through their own relationship to it: their ways of interacting, acting, and being moved. Classes prepare students to work on their position as photographers: as they make pictures in the streets of New York, they determine their own perception (vantage point, angle, point of view, framing) and establish a particular relationship with the audience (through scale, rhythm sequence, position, color). Exploring the boundaries between public and private space, feeling space and scale with the body (and not only with one's eyes) and creating a personal color palette are strongly encouraged. Students also explore a photographer's power to change audience perception, for example, through large scale installations inciting viewers to inhabit particular vantage points. Though documentary imagery is traditionally considered to establish a transparent relation to 'reality,' this course challenges students to recognize its created character and to recreate the city by influencing with their photographic intervention the ways it is perceived. Classes are highly collaborative, offering technical instruction, critiques of student work, debates on street photography, visual analysis and discussions with invited artists. Open to highly motivated students with or without experience in documentary photography; digital or film cameras welcome.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1481 Photograph New York at the Water's Edge (4 Credits)

Typically offered occasionally

Down by the water's edge we find the color contrast delineating wet and dry to the rhythm of nature's tidal flux. The ebb relinquishes 12 hours of waterborne mystery; the flow's 12 hours blanket refreshes the shore's human impositions. New York City's 578 coastal miles inspire this photojournalist/ documentary workshop to explore ongoing changes in commercial development, political innovation and environmental climate. The gradual cleansing of New York City waterways has encouraged neighborhood communities to revive their historical, artistic, and literary traditions along shorelines once occupied by industry. Now attracting vibrant cultural activity, New York City coastal communities are again looking at the water, seeking inspiration in its beauty. Embarking on a photographic project of their design, students will develop their own personal viewpoint on society's relationship to New York waterlines, determine their own perception (vantage point, angle, point of view, framing) and establish a unique relationship with the audience (through scale, rhythm sequence, position, color). Classes will offer technical instruction, critiques of student work, and visual analysis. Open to highly motivated students with experience in photography; digital or film cameras welcome.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1485 Beyond Picture Perfect: Personal Choice in a Digital World (4 Credits)*Typically offered occasionally*

This course covers the very basic techniques of photography and digital imaging. Beyond Picture Perfect explores the many choices available to today's image makers. New technology combined with traditional photographic techniques will be addressed, enabling the students to realize their distinctive image-making vocabulary. Daily discussions include understanding hardware mechanics, choosing a personal color palette, and recognizing "your" unique composition key. We will debate the many analog and digital tools available to photographers vital to their artistic expression. These concepts will be supported by daily assignments and class critiques culminating in a final project portfolio. Students with interest in analog or digital formats will be encouraged to develop an understanding of their medium and form an original visual strategy. Readings may include selections from: Robert Adams, *Why People Photograph*; London and Upton, *Photography*.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1486 The Photojournalism Intensive: Navigating the NYC Ecosystem (4 Credits)**

The Photojournalism Intensive is an exciting and rigorous two weeks of photojournalistic and documentary practice. This year, the thematic focus is "Navigating the NYC Ecosystem." How has the built environment shaped New York's various ecosystems? What about the social ecosystems of, for instance, the subway, a given neighborhood, a park space? This is an intentionally broad heading to give students freedom to interpret and explore that concept. Initial guiding questions include: What are the interconnected systems of New York City? How do they interact and inform life in this space? What are the natural ecosystems? Who are the people, the animals, the organizations affected by these questions, and what larger environmental, social, or political forces are in play in these ecosystems? Each student defines the specific scope of their own photo project, conveying a timely urgency and criticality. Ultimately, we ask: how do we document these stories in pictures? In doing so, students must demonstrate what is at stake as they discover and photograph a vital slice of the broad NYC ecosystem.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1490 Sound Art (4 Credits)***Typically offered occasionally*

We generally assume art to be an engagement with the visual. How does our experience and understanding change when our engagement is primarily through our ears? This arts workshop investigates sound as it comes into play in contemporary visual art practice, installation art, experimental music, and various confluences of these. We will study historical examples of early recording technologies, and explore experimental sound works that provide the intellectual and conceptual antecedents for sound art today. We will also think analytically and historically about the concepts of "noise" and "silence." Students will explore the potential of sound as an artistic medium by creating sound-based works as well as studying the work of other artists (John Cage, Pierre Schaeffer, Max Neuhaus, Pauline Oliveros and Iannis Xenakis are some historical touchpoints; Marina Rosenfeld, Christian Marclay, Steven Vitiello, Christina Kubisch, and Susan Philipsz are some contemporary examples). This is not a music or composition class, and the emphasis of this class falls strongly on expanding conceptual skills rather than on technical development. Although experience editing sound is helpful, it is not required. Production assignments are assigned in tandem with readings of contemporary and historical writing, critical essays and artist's statements. There will be a strong emphasis placed on discussion, group critique, and student presentations. Guest speakers are a regular part of the course and include artists, curators/critics, and producers of sound who engage the subject from a variety of viewpoints. Ultimately, students in this course will arrive at an enhanced experience of listening such that their knowledge, awareness, and creative engagement with sound is significantly altered.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1494 Sound and the City (2 Credits)**

New York's soundscape is hard to ignore: it can be overwhelming, it is always intricate, but also surprisingly subtle, and there is much that we hear that we don't really listen to. In this seven-week workshop, we will interrelate the subjects of noise, silence, and the city, ranging from important moments in the history of noise abatement in New York City to the philosophy and work of composers such as John Cage. New York City's diverse population strongly affects and produces its unique soundscape; how does this particular city reflect its inhabitants? There will be off-site field trips to visit sound-based exhibitions and permanent works. We will consider how sound is often explicitly designed to affect and influence us in places such as retail environments. How do our attempts to mediate sound with devices like headphones affect our listening? Students will engage the ideas of writers such as Stuart Hall, Jacques Attali, John Cage, Emily Thompson, R. Murray Schaefer, Ann Carson, and Shuhei Hosokawa, as well as works by Christina Kubisch, Susan Phillipz, and Pauline Oliveros. There will be several short production assignments, some of which will be made for specific sites in the city as a way of investigating the interplay between public spaces and listening. At its core, you will be asked to consider the politics and subjectivity of your own listening as a citizen of New York. Who do you hear? How do you sound?

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

ARTS-UG 1495 Humor in Visual Art (2 Credits)

Humor often functions like a Trojan Horse, bypassing the guardians of the status quo and drawing laughter before it's clear exactly what's happened. What's smuggled in under the guise of a joke may often be very serious, and funny and frivolous are far from being the same thing. This course focuses on humor in visual arts practice and starts by analyzing the many flavors of funny: satire, irony, slapstick, abjection, deadpan, and plays with language (puns, double entendre). What happens in the realm of the visual, when there isn't the presence of a performing body to deliver the joke? Insightful and incendiary critiques have often been delivered through the complex strategies of humor, and we will consider both historical and recent examples. Humor and transgression often keep close company and what we repress often erupts through the societal bounds of taste and decorum. Humor can be provocative but also malicious; this course requires that students clearly respect each other's boundaries. Historical examples will include Archimboldo, José Guadalupe Posada, and Marcel Duchamp; contemporary artists will include Sarah Lucas, Kara Walker, Maurizio Cattelan, Fischli and Weiss, Kate Gilmore, David Shrigley, Bruce Nauman, Hennessey Youngman, and Sally O'Reilly. There will be opportunity for direct conversation with some of artists whose work we are studying. Students may work in a variety of different media, which could change from project to project. Although the course will yield work that is funny, the goal is ultimately to make work that helps us understand how funny works.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1496 Humor in Visual Art (4 Credits)

Humor often functions like a Trojan Horse, bypassing the guardians of the status quo and drawing laughter before it's clear exactly what's happened. What's smuggled in under the guise of a joke may often be very serious, and funny and frivolous are far from being the same thing. This course focuses on humor in visual arts practice and starts by analyzing the many flavors of funny: satire, irony, slapstick, abjection, deadpan, and plays with language (puns, double entendre). What happens in the realm of the visual, when there isn't the presence of a performing body to deliver the joke? Insightful and incendiary critiques have often been delivered through the complex strategies of humor, and we will consider both historical and recent examples. Humor and transgression often keep close company and what we repress often erupts through the societal bounds of taste and decorum. Humor can be provocative but also malicious; this course requires that students clearly respect each other's boundaries. Historical examples will include Archimboldo, José Guadalupe Posada, and Marcel Duchamp; contemporary artists will include Sarah Lucas, Kara Walker, Maurizio Cattelan, Fischli and Weiss, Kate Gilmore, David Shrigley, Bruce Nauman, Hennessey Youngman, and Sally O'Reilly. There will be opportunity for direct conversation with some of artists whose work we are studying. Students may work in a variety of different media, which could change from project to project. Although the course will yield work that is funny, the goal is ultimately to make work that helps us understand how funny works.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1515 Talk to Me: Radio and Podcasting in a Global City (4 Credits)

Typically offered occasionally

This arts workshop focuses on the art and production of storytelling in audio for documentary, commentary, and personal narrative. With the increasing presence of new technologies, webcasting, and visual stimulation, this course concentrates on the power and influence of audio/sound production. As issues of diversity, race, and cultural representation are increasingly becoming part of the public dialogue, this course will also look at current podcasts and changing dialogues taking place in the world of media producers. Discussions in the class will look at the role of radio and podcasting in the current dialogues about history, whose stories are told and amplified, and current debates on the air about education, book banning, and a look at the discussions over critical race studies in the media landscape. For the first part of the course, we will explore the history and influence of radio as a medium. A range of podcasts and radio programs that address issues of journalistic integrity, book banning, fiction and entertainment, interview and live radio programs will be part of the course material. Programs include but are not limited to: On the Media, Notes from America with Kai Wright, Talk Radio on New York Public Radio and national call-in shows, the early radio work of Studs Terkel, and Radiolab among others. We will also listen to new online platforms for documentaries and stories including animation where audio is the driving force. Students will have the opportunity to create original podcasts for final projects. Readings include: *Fighting for Air: The Battle to Control America's Media* by Eric Klinenberg; *Bunk the Rise of Hoaxes, Humbug, Plagiarists, Phonies, Post Facts, and Fake News* by Kevin Young. Students should have a basic knowledge of audio editing software: ProTools, GarageBand, Audacity, Logic, or other editing software.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1525 Writing for The Ear: Broadcast News (4 Credits)

Listen to the news on the radio or watch it on TV and it will become apparent that the most engaging reports?like the best told stories?are those that insist you use your imagination. In this course, we will study the difference between writing for the ear and writing for the eye by comparing broadcast and print reports of the same news events in a variety of media. We'll also consider how news, in spite of the ideal of objectivity, is inevitably a product of a ?Rashomon? effect: where the same story is told differently, depending upon the relationship of the storyteller to the event. We will explore the nexus of truth and news by studying the evolution of a news story?from event to source to air. Students will research, write and record their own radio news reports and the class will discuss the effectiveness of the storytelling and compare the relative objectivity of the reports. Possible texts include *Rashomon* by Ryunosuke Akutagawa, *The Complete Short Stories of Ernest Hemingway*, *How to Watch TV News* by Neil Postman and Steve Powers, and *Naked in Baghdad* by NPR reporter Ann Garrels.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1560 Introduction to Dramatic Writing: The Short Play (4 Credits)*Typically offered occasionally*

In this arts workshop we will learn the basics of playwriting by examining the work of Aristotle as well as plays by major writers including Anton Chekov, Oscar Wilde, and others. Our goal will be to develop and revise several short plays through a variety of writing exercises and techniques and the study of plays in 24 Favorite One-Act Plays and The Collective: 10 Play Anthology . This course will also feature guest lectures by a diverse group of working playwrights and theater professionals and the viewing of a Broadway and Off-Broadway show. Upon completing this course you will have a working body of short plays and learn how to submit your work to student and professional festivals and contests worldwide.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1565 Playwriting (4 Credits)***Typically offered occasionally*

This writer's workshop explores the symbiotic nature of playwriting. Through a series of exercises, we will discover how environment and experience influence identity, how plot is built on desire and need, and why perception and cultural context dictate the form or structure of a play. By examining classical paradigms and their influence on modern theatre, we can determine how to use or break these rules to find our own voices. And as we mine our souls and surroundings for the seeds of creation, we will write a one-act play. Some readings include Fornes, Fugard, Satre, Korder and Chekov.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1567 Ethnographic Playwriting (4 Credits)**

Ethnography is a methodology that refers to the study of an individual or a community's customs and cultures. Through conducting ethnographic studies, we can encounter our own communities in new ways and come into contact with communities outside of our own. Such study and experience is essential to playwriting as a method to document, critique, and challenge the world in which we live. Through literary review, interview-based ethnographic fieldwork, and dramatic writing workshops this course will help you find ways to enter or engage a community, document your individual life, and document your communities in ethnographic plays. This course will also feature a diverse group of working playwrights and scholars as we discuss the research methods and playwriting craft behind such groundbreaking plays as The Laramie Project by Moises Kaufman, Fires in the Mirror by Anna Deveare Smith, and Unnatural Acts: Harvard's Secret Court of 1920s by Tony Speciale and the Plastic Theater, and the viewing of a few plays. We will also be reading work by various scholars including selections from Ethnodrama: An Anthology of Reality Theatre by Dr. Johnny Saldaña, Method Meets Art by Dr. Patricia Leavy, and Writing Ethnographic Fieldnotes by Robert M Emerson and others. Upon completing this course you will have ethnographic plays, ethnographies, and an artistic statement about your research-based playwriting.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1568 Television Now: Mapping An Original Show (4 Credits)**

This workshop studies the new, groundbreaking formats and genres of television storytelling by experiencing the unique creative process through which an original series makes its way to the screen. Together, we will break down the early proposals developed by the original show creators to present the episodes, narrative arcs and character profiles of their series, and we will compare them with the fully produced pilot. In-class screenings will include Squid Game, Euphoria, True Detective, the end of the f*** world, Rick & Morty, Breaking Bad, Mr. Robot and Stranger Things. The participants will be guided through the process of creating a unique series proposal, which includes the pitching of a pilot episode, the development of a first season outline, and the establishment of the series' visual and narrative tone.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1570 Writing for Screen I (4 Credits)***Typically offered occasionally*

This workshop is for writers ready and willing to make the time commitment necessary to produce a well-structured outline and at least the first draft of a feature-length screenplay. We will hone our craft through writing exercises, and through screenings of film scenes that illustrate aspects of dramatic writing. Attention will be paid to the fundamentals of drama, including dialogue, subtext, motivation and character-revealing action. The majority of our time will be spent presenting work and giving/receiving feedback; the ability to engage in collaborative discussion, and offer useful commentary, is an essential professional skill. Additionally, we will read/analyze recently produced screenplays to understand structure and how to make the story exciting "on the page". Students should come to the class with some scriptwriting experience and/or a background in acting or film.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1571 Writing for Television I (4 Credits)***Typically offered occasionally*

This workshop will explore the process of turning an idea into a teleplay. Prior to delving into the world of television, we will take a peek into writing for stage and film. The differences and similarities of these mediums will be investigated, via such works as Neil Simon's The Odd Couple, successful in all forms—stage, film, and TV sitcom. Structure, function and form will be examined via the reading of scripts and viewing of films and classic TV. Students will spend ten weeks of the semester creating, developing, and writing a sitcom episode of a classic television series, such as I Love Lucy. Students will learn first-hand what it takes to complete a writing assignment from pitch, to beat sheet, outline, first draft, rewrite, to writer's first, under the direct supervision and guidance of an executive producer. In this way, students will learn the business of the TV writer and what it takes to be successful in "the room" of a Hollywood TV show. Readings may include Writing for Television by Madeline DiMaggio and Laughs, Luck and Lucy! by Jess and Gregg Oppenheimer. This course is open to students with a serious interest in the craft of writing for television. This writing-intensive workshop is modeled on the industry, requiring strict adherence to deadlines and mandatory attendance.

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

ARTS-UG 1572 Writing for Television II (4 Credits)*Typically offered occasionally*

This workshop focuses on the writer as an individual in the often daunting, sometimes humbling "collaborative" world of TV writing. It provides a basic foundation of the business of television and the inner workings of the "Writers Room". Emphasizing "story" this workshop allows students to test their skills at capturing the voices, rhythm, and style of various shows. Discipline, motivation, and ingenuity are called upon as students complete their very own "spec script". Readings may include *How to Write For Television* by Madeline Dimaggio, *The New Sitcom Career Book* by Mary Lou Belli and Phil Ramuno, and selections from *How to Write a Movie in 21 Days* by Viki King. Final Draft software is essential.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1573 Writing for The Screen II (4 Credits)***Typically offered occasionally*

Writing for the Screen II provides a structured workshop environment in which students who have already completed a first draft of a feature-length screenplay can assess their work and take their writing to the next level by completing a second draft and a polish. Can the script be edited to improve pace and structure? Can the story be made more active and visual? Can more be done with character choices and setting? Are there ideas, themes, and/or jokes to further explore? Are there issues of story logic or continuity yet to be worked out? Is the story presented professionally, creatively using screenplay format to engage the reader? What elements make the script commercially viable and how might it be pitched? Writing a second draft is a creative adventure, a chance to see how far you can take your initial idea as your story grows richer and your characters start to come alive on the page. Texts include *Russin and Downs, Writing the Picture*; *Mamet, Bambi vs. Godzilla: The Nature, Purpose, and Practice of the Movie Business*; *Goldman, Adventures in the Screen Trade*; *Lowenstein, My First Movie: 20 Celebrated Directors Talk about Their First Film*; and the screenplay for *Chinatown* by Robert Towne.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1575 Dramatizing History I (4 Credits)***Typically offered occasionally*

How does the dramatist bring alive an historical epoch to enliven a theatrical work? What elements are essential to create a compelling narrative? Is the artist's primary responsibility to truthfully retell every aspect of the historical event, or is it enough to find a small, personal story among those facts? Can (and should) one document history as it happens? What ethical issues are raised in such decision making? In this arts workshop students will embark on a journey to bring alive and shape stories that hold personal significance. Whether the tales are connected to family, culture, gender or 'race' memory, there are certain steps that may enhance the creation and development of dramatic work based on historical information. The goal, based on the student's work, is to fully develop the outline of the story. Readings may include texts by David Henry Hwang, Lynn Nottage, Luis Valdez, Pearl Cleage, and Wole Soyinka, among others.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1576 Dramatizing History II (4 Credits)**

Where, when and how does the dramatist garner permission to go on a flight of fantasy when utilizing historical events? With so much in the public sphere that passes as truth, constructing a believable project based on "facts" can upend the journey to solid dramatic construction. This advanced arts workshop will focus on strategies for completing a credible, coherent work that utilizes historical material in dramatic form with an ethical aspect. Whether creating a play, screenplay, episodic television or streaming series, the dramatist must determine how best to lay the groundwork that can serve as a wellspring for imaginative expression. Plays such as Tony Kushner's *ANGELS IN AMERICA: A GAY FANTASIA ON NATIONAL THEMES*, films such as Amma Assante's *BELLE*, and tv series such as *THE WATCHMAN* will be examined for their adherence to truth and veracity. Through the process of group meetings, feedback and in-class writing, a community of support for the various artistic projects will be created. Working under ideal circumstances—a small enrollment, weekly meetings, intensive critique and feedback—students will have the opportunity to experiment in a supportive, creative environment. Prerequisite: A writing course that has introduced the student to the fundamentals of dramatic writing or permission of the instructor.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1577 Contemporary U.S. Playwriting (4 Credits)***Typically offered occasionally*

This arts workshop combines the academic study of some of the most important recent dramatic works in the United States with an interdisciplinary approach to the artistic adventure of writing new short plays. Students will read work from ten prominent contemporary playwrights (previous years have featured Annie Baker, Charise Castro Smith, Rajiv Joseph, and Aleshea Harris), then respond with short dramatic pieces inspired by those texts. Significant focus will be placed on drawing connections with great books and concepts being discussed in students' other coursework and how those texts may inform the plays we are reading. The class may include a trip to an Off-Broadway show, viewings of streaming/digital media productions, and/or visits from some of the assigned playwrights or other theater artists. Additional readings may include non-play texts by Sarah Ruhl, Jose Rivera, and Anne Bogart, among others.

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

ARTS-UG 1593 Lyrics on Lockdown (4 Credits)

This course was formerly called Lyrics on Lockdown and led workshops inside of Rikers Island, but with the removal of youth from Rikers, we aim to look beyond incarceration to explore a growing movement to end the harmful practice of secure detention for youth. This course will focus on the uses of the arts, culture, and education tools for positive alternatives to secure detention for youth. Through hands-on collaboration with court involved youth, students will imagine and propose alternatives to incarcerating adolescents in detention facilities. Through course readings, guest speakers students, and a hands on creative practice students will investigate the crisis of incarceration in this country and how this crisis impacts the lives of youth and their communities. Guest speakers may include representatives from state and local public office, and advocacy organizations leading campaigns to end the criminalization of youth and close Rikers Island as well as individual leaders directly impacted by mass incarceration. Readings include writings by scholar/activists such as Paulo Freire, Michelle Alexander, Angela Davis and Chris Emdin. Students will partner with a community based program serving court involved youth to design a prototype that envisions the end of youth prisons and the construction of supportive community alternatives. They will present their proposals at a Youth Justice Forum for city officials, scholars, and youth advocates at the end of the semester. Students do not need to be artists to participate in the course, however, creativity, community building, and collaboration will be an integral part of the curriculum.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1595 Young Women in the Prison System: #SayHerName (4 Credits)

Rates of detention amongst girls in the US continue to increase even as overall rates of incarceration amongst youth have steadily declined in the last decade. Yet, because girls represent a proportionally smaller population within the juvenile justice system fewer resources are allocated to address the underlying causes of incarceration and recidivism amongst young women ages 12-19. This course investigates the causes and consequences of incarceration amongst girls, women, trans, and queer populations. How is gender expression criminalized and punished? What must we understand about the policing of gender and sexuality in order to meet the needs of incarcerated girls and women? What role does trauma play in the experiences of youth remitted to the juvenile justice system? What is the role of the arts in empowering incarcerated youth? What are the promising trends in community based alternatives to incarceration? Exploring these and other questions enables students to better understand the role of the Prison Industrial Complex in defining and policing gender and sexuality. This course will include film screenings, guest lectures by prominent artists, and leaders in the movement to end the incarceration of women, girls, and trans people within the prison system and readings by Monique Morris, Kimberle Crenshaw, Beth Ritchie, Joey Mogul, and Eric Stanley.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1596 Community Acts of Memory, Justice and Redress (4 Credits)

Public memory work can take many forms ranging from memorials honoring historic figures, oral history collections, or museums. But there is much more to the process that extends beyond these products of public remembrance. Today communities across the country are reclaiming histories that have long been erased and using public memory as a strategy for documenting and seeking redress for more recent collective harms perpetrated by the state. In this course, we will begin with an exploration of how the public memory process has been utilized strategically by communities in Canada, South Africa, and Rwanda before turning our attention to current public memory campaigns in America by studying the Chicago Torture Justice Memorials, the Museum from Enslavement to Incarceration, and more nascent efforts to seek redress for communities harmed by the 'War on Drugs' and legacy of Rikers Island. Students will understand how practitioners of public memory facilitate community-engaged research and build inclusive trauma-informed community partnerships that center the voices of people most impacted by state violence. Students will be trained to facilitate oral history interviews and participate in a mass story collection day. The course will conclude with students designing creative ways to make those interviews a catalyst for dialogue and action. Throughout the semester, there will be guest lectures by experts from the Coalition of Sites of Conscience, Rikers Public Memory Project, Paramatta Female Factory Precinct, and Reparations Won.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1599 The Craft and Art of Directing for the Screen (4 Credits)

The director's craft touches on every aspect of filmmaking but is often seen in a limited way, leading the beginning filmmaker challenged to create a film that satisfies the image as conceived. In this arts workshop the students will work toward the craft and technique of directing to bring it in to service of the end goal of the director. This begins with the simple but central challenge of having what is called a vision. For the purposes of this class, vision can be defined as an artistic focus that unifies the work in an organic and holistic way. Through a series of exercises and reading, practical and creative challenges, the aspiring directors will be tasked with working toward first articulating their vision, then communicating that in a clear and concrete way. This dialogue will be done with crew members and cast, producers and all other aspects of the film. Once it is clear, the student will work to make the final scenes and imagery match that vision. Along the way, there will be focus on choosing a text or screenplay, thinking visually, working with production team including but not limited to cinematographers, production designers, wardrobe and finally actors. While working with the script will be central to every aspect of the class, the students may choose between scripts they have written or those of "other writers. Exercises will include analyzing the technical and creative choices from specific scenes from cinema history, breaking down a script for production, and working on the edit.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1600 From Script to Screen: Making the Short Film (4 Credits)

In this course the student creates a short film beginning with the screenplay through the process of making a short film from pre-production, production and post production. In the process, the filmmakers will expand and clarify their vision and the cinematic language of their work. The course culminates in a completed short film. Students are encouraged, but not required to bring scripts and story ideas developed in other classes so as to be able to further deepen the work of producing the film. The course is open to all levels and will especially focus on the collaborative aspects of the filmmaking process. For those with a less developed idea or less experience, the focus will be on the formulation of a story and its final realization on screen.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1601 The Language of Darkness: Writing Horror for the Screen (4 Credits)

From Murnau's *Nosferatu* to Bryan Fuller's *Hannibal*, horror has proven to spawn its own storytelling archetypes, serving as strong subtext for race, faith, politics and sexuality. This seven week arts workshop gives the participants the screenwriter's tools and weapons to research, develop and execute an original genre feature treatment or TV series outline. We will explore how different horror auteurs deliver a unique vision from the same source material, as well as how this particular genre has transcended and influenced even the most "respected" mainstream directors. The sessions will not only cover the question of subverting narrative components and theme, but also creating "mood" and the "sense of the ominous". Students will research and settle on an original horror source [literary, folkloric or real-life], and will be guided throughout the stages of creating their own unique mythology and characters, as part of the fully-developed feature treatment or TV series outline— which will then generate a short film script in proper industry-standard format. In-class screening excerpts will include *Dracula* [Todd Browning and F. F. Coppola], *The Thing* [John Carpenter], *Ringu* [Hideo Nakata], *Get Out* [Jordan Peele], *Let The Right One In* [Tomas Alfredson], *Rosemary's Baby* [Roman Polanski], *The Fly* [David Cronenberg], *American Psycho* [Mary Harron], *Ju-On* [Takashi Shimizu], *The Shining* [Stanley Kubrick], *The Autopsy of Jane Doe* [André Øvredal]. For more details, please visit the course website: <https://wp.nyu.edu/darknessspeaks/>

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1602 Guerrilla Filmmaking (4 Credits)

This seven-week arts workshop analyzes, subverts and implements the filmmaker's strategies to turn real-life restrictions into unique creative advantages. Participants will be guided through their own process of proposing, planning and producing a short film within the same set of rules— one location, three characters, a fixed running time, a genre of their choice. The course will then focus on using these apparent constraints as triggers to unconventional narrative and visual possibilities. To this purpose, students will be able to generate their final short film individually or in small groups. These visual and narrative strategies will emerge from the study of global films that follow the contained guidelines of the course. Weekly in-class screenings will include *3-Iron* [2004, Kim Ki-duk, drama, Korea], *ex_machina* [2015, Alex Garland, science fiction, UK], *Repulsion* [1965, Roman Polanski, horror, UK], *In the Mood for Love* [2000, Wong Kar Wai, melodrama, Hong Kong], *The Twilight Zone* [1959, Rod Serling, tv series, US] as well as selected short films.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1603 Mapping as a Spatial, Political, and Environmental Practice (4 Credits)

Typically offered occasionally

This arts workshop engages the practice of mapping as a cultural project with its attendant socio-political and environmental implications. The course looks critically at visual documentation of information, focusing on how our understanding of the environment is shaped by different maps and map-making protocols. All maps are tools and they all shape and challenge our understanding of space, place, and events. This arts workshop is conceived as a laboratory for the study and creation of maps. We will review the history of maps and map-making; create maps and diagrams for real-time events, which may include natural resource management, population migration, epidemics, weather, and public festivals. Authors may include Denis Cosgrove, Mark Monmonier, Michel de Certeau, James Corner, Peter Hall, Edward Tufte, Ginger Strand, Ingrid Gould Ellen, Nicholas Felton, and Matt Ridley. In a workshop format, this class will ask students to create graphic and written responses to the weekly readings. Digital design experience (familiarity with the Adobe Suite) is strongly suggested, but not required.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1604 Indigenous Cinemas of Americas: Performing Self Representation Through Media (4 Credits)

Typically offered occasionally

This course will study the ways that Indigenous peoples and independent Native artists in the Americas have turned to film, video, and digital arts to dispute ethnographic and Hollywood imagery, and create their own audiovisual media "from within." We will explore notions of Third and Fourth cinema, self-representation and collective authorship, through specific authors and by developing our own media projects. We will discuss the roles of the cultural institutions that present this work through exhibitions, events, festivals, and publications. The course features guest lecturers and requires class viewing of films and videos that are otherwise unavailable on the market. Central readings may include *Through Navajo Eyes: An Exploration in Film and Communication and Anthropology* by Sol Worth and John Adair, *Wiping the War Paint Off the Lens: Native American Film and Video* by Beverly Singer, and *Global Indigenous Media: Cultures, Poetics and Politics* edited by Pamela Wilson and Michelle Stewart. Films will include works by Victor Masayesva, Jr. (Hopi), Dante Cerano (Purepecha), Zacharias Kunuk (Inuit), and works from the *Video in the Villages* project in Brazil.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1606 The Search for Cinematic Storytelling Identity (4 Credits)*Typically offered occasionally*

This arts workshop explores the question of identity through the cinematic expressions of different cultures, while guiding the participants to create and develop their own visual storytelling journey. Students will be introduced to the practical stages of an independent digital production, and will generate, as a final project for the course, a short film that represents their unique storytelling identity, translating their personal point of view into a coherent narrative experience. These narrative tools will emerge from the first part of the course, which focuses on the analysis of short and feature film productions from Asian, European, and Latin American directors. In considering these global examples, we will study the approach to storytelling through the influences of texts of faith, and social and cultural identities. In-class screenings will include *In the Mood for Love* [2000, Wong Kar Wai, Hong Kong], *El Laberinto del Fauno* [2006, Guillermo del Toro, Spain], *Padre Padrone* [1977, Paolo e Vittorio Taviani, Italy], *Le fabuleux destin d'Amélie Poulain* [2001, Jean-Pierre Jeunet, France], *Wings of Desire* [1987, Wim Wenders, Germany], *Moebius* [1997, Gustavo Mosquera, Argentina], *Spirited Away* [2001, Hayao Miyazaki, Japan], *An Angel at my Table* [1990, Jane Campion, New Zealand], *Amores Perros* [2000, Alejandro Iñárritu, Mexico], and *Stoker* [2013, Chan-wook Park, USA]. For more details, please visit the course website: <https://wp.nyu.edu/storytellingid/>

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1607 Indigenous Media Arts: Who has the Right to Tell Whose Stories? (4 Credits)***Typically offered occasionally*

How do indigenous filmmakers challenge the politics of representation? Who has the right to tell whose stories? What is the role of curators and exhibition spaces in engaging with and presenting these voices and visions? This course will study the ways that independent and Indigenous artist collectives in the Americas have turned to media arts to dispute ethnographic and Hollywood imagery, and create their own audiovisual media "from within." We will explore notions of "imperfect" cinema, visual sovereignty and "video indígena" (Indigenous video) through specific authors and by developing our own media projects. We will also discuss the roles of the cultural institutions that present this work through exhibitions, and festivals, including events taking place right in New York City. The course features guest lecturers and requires class viewing of videos that are otherwise unavailable on the market. Central readings include *Wiping the War Paint Off the Lens: Native American Film and Video* by Beverly Singer, and *Global Indigenous Media: Cultures, Poetics and Politics*, edited by Pamela Wilson and Michelle Stewart. Films will include *Reel Injun* by Cree director Neil Diamond, *Atanarjuat/The Fast Runner*, by Zacharias Kunuk (Inuit), and works from the *Video in the Villages* project in Brazil.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1608 Write! Shoot! Edit! (4 Credits)***Typically offered occasionally*

In this arts workshop, the class will work collaboratively to conceive and execute a short film from start to finish. The class focuses on the language of film, storytelling and production as well as the needs for collaboration, multi-tasking and creative problem solving inherent in the filmmaking process. Each student will take on multiple roles in each phase of the production. The course will be broken up into three parts. The first section begins with a brainstorming session in which the themes and storylines of the movie are conceived. The script is then written, scenes workshopped and the group prepares to shoot. The second section is the shoot, with roles divided between camera, direction, acting, producing, art direction, and the rest. The final section is the edit and post-production. This will include score, sound design, titles and graphics. On the path to the final movie skills such as writing, acting, cinematography, producing, editing, title design, score, will all be utilized according to the needs of the movie and the demands of the group.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1609 Video: History, Theory, Practice (4 Credits)***Typically offered occasionally*

This course investigates video as an artistic medium, a tool of surveillance 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

ARTS-UG 1611 The Language of Darkness: Adapting Horror to the Screen (4 Credits)

This course will analyze the cinematic adaptations of literary, mythological and global film sources that share the same genre—horror. From Murnau's *Nosferatu* to Bryan Fuller's *Hannibal*, horror has proven to spawn its own storytelling archetypes, serving as strong subtext for race, faith, politics and sexuality. We will explore how different horror auteurs give their unique vision to the same source material, as well as how this particular genre has transcended and influenced even the most "respected" mainstream directors. The sessions will not only cover the question of translating narrative components and theme, but also creating "mood" and the "sense of the ominous". Students will research and select their own original horror source, and will be guided throughout the stages of an adaptation into a final short film draft in proper screenplay format, or a fully-developed feature length script treatment. In-class screening excerpts will include *Dracula* [Todd Browning and F. F. Coppola], *The Thing* [John Carpenter], *Ringu* [Hideo Nakata], *The Mist* [Frank Darabont], *Let The Right One In* [Tomas Alfredson], *Rosemary's Baby* [Roman Polanski], *American Psycho* [Mary Harron], *Ju-On/The Grudge* [Takashi Shimizu], *Candyman* [Bernard Rose], and *The Shining* [Stanley Kubrick]. For more details, please visit the course website: <https://wp.nyu.edu/darknessspeaks/>

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1612 Video Production: First Person, Present Tense (4 Credits)

Typically offered occasionally

This arts workshop focuses on video production at the intersection of narrative fiction and documentary, memoir, and experimental film. The class will challenge the students to mine their own surroundings and experiences to find stories that move and challenge them or those around them and then create a visual document that expresses the issues of personal interest within it. Once the theme has been chosen the following challenge will be to find the most appropriate end for the work: internet, film festival, art gallery, iPhone or public space, for example. As part of the class, instruction will be given on editing software and basic issues with sound and the camera. The participants will also be challenged to work with the people, budgets and means at their immediate disposal: camera phone, web cam, surveillance tape, etc.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1613 Design and Visual Ecology (4 Credits)

Typically offered occasionally

Design & Visual Ecology introduces students to the vocabulary and process of two-dimensional design, and themes of visual communication as framed through environmental history, rhetoric, and representation. The class structure, combining a seminar and a digital design lab, includes short lectures, discussions, design workshops, and student-led presentations. Topics to be covered in seminar include romantic landscape painting, nature photography, ecology illustration, eco campaign graphics, politics of image, diagramming and information graphics. In the design lab, students will gain fluency with Adobe Creative Suite programs, including Photoshop and Illustrator, and have hands-on work with elements and principles of design, including line, shape, value, color, and type, organizational systems of composition, hierarchy, and layout. Students will learn to identify and articulate the principles of design in their work and the work of others. Ultimately, the course serves as a practical study of visual ideas through the lens of environmental studies. Previous digital design experience is helpful but not required.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1614 Architecture and Urban Design Lab (6 Credits)

Typically offered occasionally

Students in the LAB class are asked to immerse themselves into design thinking and research, with a particular focus on urban design. The aim of this LAB, while focusing on the many systems that structure urban life in New York City, is to produce a set of new ideas and design proposals to enhance the quality of life in the city. Whether we look at familiar urban systems (such as transportation, food, waste management) or other less evident systems (such as zoning, water, power, telecommunications, finance), the class will take as its challenge an understanding of all these as "designed" systems that can be affected by strategic interventions. While traditional urban design might focus first on streets and buildings and the spaces between them, the limitation of this established pedagogy is its failure to address the many interdisciplinary overlaps that occur in designing and occupying a city. "The LAB will engage a wide range of formal and analytical assumptions that underpin the development of existing systems, even as we speculate on new propositions to restructure current socio-ecological frameworks. Introductory design, reading, and writing exercises will prepare students for an intense focus on a pressing urban problem, including a group design project that focuses on the climate emergency. Authors may include Max Liboiron and Josh Lepawsky (Discard Studies); Rebecca Solnit and Joshua Jelly-Schapiro (Nonstop Metropolis); Ian McHarg (Design with Nature); Kate Ascher (The Works: Anatomy of a City); Jane Jacobs (Death and Life of Great American Cities); Lizabeth Cohen (Saving America's Cities); Carl Zimring and Steven Corey (Coastal Metropolis); Geoff Manaugh (The BldgBlog Book); Neil Smith (Uneven Development: Nature, Capital, and the Production of Space); among others. The LAB will engage a wide range of formal and analytical assumptions that underpin the development of existing systems, even as we speculate on new propositions to restructure current socio-ecological frameworks. Introductory design, reading, and writing exercises will prepare students for an intense focus on a pressing urban problem, including a group design project that focuses on the climate emergency. Authors may include Max Liboiron and Josh Lepawsky (Discard Studies); Rebecca Solnit and Joshua Jelly-Schapiro (Nonstop Metropolis); Ian McHarg (Design with Nature); Kate Ascher (The Works: Anatomy of a City); Jane Jacobs (Death and Life of Great American Cities); Lizabeth Cohen (Saving America's Cities); Carl Zimring and Steven Corey (Coastal Metropolis); Geoff Manaugh (The BldgBlog Book); Neil Smith (Uneven Development: Nature, Capital, and the Production of Space); among others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1616 Green Design (4 Credits)*Typically offered occasionally*

This workshop aims to impart skills and theories essential to intelligent green design, an environmentally sensitive practice applicable to all products, materials, and buildings. Students will complete a sequence of assignments starting with a survey of ecological methods that will lead to the discovery of significant intentions in eco-design. Each student will generate a journal of diagrams, schemes, and ideas to investigate fundamental considerations such as food, water, air, waste, technology, ecology, energy, form, context, and light. A subsequent workshop project will be the design of an environmental entity or scheme for the near future based on a predefined anti-anthropocentric agenda and the students' own green conceptual framework. Class reviews will discuss intricate propositions such as eco-effectiveness, social value, meaning of nature, life-cycle, function, economy, and policy. Other design/communication issues will be analyzed as well, including balance, aesthetics, modularity, assembly, and fabrication. Students will be expected to present their ideas in mock-ups, scaled models, schematics, lifestyle drawings, and other forms of imaging. Thus, as they create and develop their own original design proposals, students will experiment with a variety of techniques and forms of representation including collage, sketches, advertisements, film, prints, signage, photography, or other pictorial aids. The final project will be individually based on each student's abilities and scholarly pursuit. Prior knowledge of computer design tools is suggested, but not required.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1617 Architecture and Urban Design Lab I & II (8 Credits)***Typically offered occasionally*

This workshop and design lab aims to impart skills and theories essential to intelligent green design, an socio-ecological practice applicable to all materials, buildings, and infrastructure systems. The course will look broadly at types of inhabitation, including hives, webs, nests, and lodges; houses, housing, cities, and regions; and extreme environments including emergency shelters and outer-space habitats. Our objectives are grounded in understanding the architectural consequences of socially responsible and community based endeavors in urban areas. As a project-based course, students will work individually and in teams and will combine original research with design proposals. Intellectual design exercises in the beginning of the semester will prepare students for an intense focus on a current problem facing New York City. Students will be expected to present their ideas in mock-ups, scaled models, schematics, lifestyle drawings, and other forms of imaging. Thus, as they create and develop their own original design proposals, students will experiment with a variety of techniques and forms of representation. Authors may include Stephen Johnson, William McDonough, Witold Rybczinski, Constance Adams, Ricky Burdett, Keller Easterling, Peter Hall, William Mitchell, Keith Critchlow, Ernst Haecckl, James Corner, Victor Papanek, Stan Allen, Kate Orff and others. Students must partake in both courses (Architecture and Urban Design Lab I and II) during the Spring semester.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1619 Architecture and Urban Design Lab I (6 Credits)***Typically offered occasionally*

This architecture and urban design LAB will focus on the systems that structure urban life in New York City. Whether we look at familiar systems, such as transportation, food provision, and waste management or other less, evident systems, such as zoning, water, power, or telecommunications, the class will take as its challenge an understanding of all these as "designed" systems that can be affected by strategic interventions. While traditional architecture and urban design courses focus first on streets and buildings and the spaces between them, a limitation of this established pedagogy is its failure to address the many interdisciplinary overlaps that occur in designing and occupying a city. The LAB will engage a wide range of formal and analytical assumptions that underpin existing systems, even as we speculate on new propositions and offer alternatives. Students will be asked to immerse themselves into design research with the goal of understanding the interlocking issues that emerge with any urban design proposal. Students will see that seemingly local problems connect to citywide, regional, national, and often global issues. The aim of this LAB is to produce original research and design proposals to advance a more livable, resilient, ecological, and equitable city. [Note: previous design experience (analog and digital) is recommended.]

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1620 Designing Future City (4 Credits)***Typically offered occasionally*

The 20th century city was transformed by several technological eras. The Machine Age, Automobile Age, Space Age, and Information Age were among the most important trends. Each innovation inspired new urban visions, such as Howard's Garden City, Wright's Broadacre City, Archigram's Instant City, and Fuller's Domed Manhattan. Films like Blade Runner and Metropolis provided critical visions of culture and environment. Though none of these designs produced real roadmaps for the future, each contained interesting ideas. In the 21st century, architects and planners entered a new Environmental Era that introduced concepts like green design and planning, recycling and alternative energy to support sustainable development. This workshop explores new techniques of green architecture and planning through films, readings and lectures on cities worldwide. Using New York as a prototype, it also examines the evolution of urban transportation, land use, and social and environmental planning. Students develop several types of projects, such as the design of a green structure, the planning analysis of a park or neighborhood in maps and diagrams, and a photographic essay on an urban issue. No experience is necessary, but students will need drawing tools and a camera.

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

ARTS-UG 1621 Architectural Design and Drawing (4 Credits)*Typically offered occasionally*

This architecture workshop introduces the basic principles of design. It begins with an analysis of a house by an important architect that examines the design concept or part of the building, historical and environmental issues, as well as function, circulation, spatial organization, site, zoning, light, proportions, structure, and materials. In developing this project, students are also introduced to a vocabulary of design terms and the process of creating an architectural concept. In the projects that follow, students create their own designs for various types of structures. The assignments might include a New York loft space, a house in the country, or a small public or commercial building. These exercises provide the experience of creating designs by applying the concepts learned in the analysis. The basic techniques of drafting, rendering, and using Sketchup or similar software are also discussed. Films, lectures and texts on architectural theory provide additional insight. Design experience is useful, but not required.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1623 Green Design and Planning (4 Credits)***Typically offered occasionally*

The world population has tripled in less than a century. Demand for food, water, housing, energy, products, and services has grown at an even faster pace. In response to these issues, the design professions have created new concepts for green architecture, sustainable cities, alternative infrastructure, and recycled products. They've also developed new laws and environmental standards. This course presents green design and planning concepts through readings, discussions, lectures, films, and projects. Students write a short paper and create three design projects. The papers examine issues such as energy, transportation, recycling, planning, and design. The projects include design of a recycled product, a roof terrace or small green building, and analysis of a park or neighborhood. The projects are developed through maps, diagrams, photographs, and architectural drawings. Design techniques and programs, such as Sketchup, are also introduced.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1625 Electronic Arts (4 Credits)***Typically offered occasionally*

Digital media and new methods of visual communication affect how we work, play, see our environment and ourselves. With digital media we can build images and edit graphics easily and effectively. Painting and imaging programs form flexible and powerful tools for constructing imagery that lead to new ways of creating work, new design criteria, and new aesthetics. When computer imaging is combined with interactivity, and distribution such as CD, DVD, and the Internet, the result is interactive multimedia. This project based studio course, designed for beginning to intermediate students, explores ways of constructing images and interactivity. In the computer lab, we focus on methods of creating digital media and art, including painting programs, digital image editing, authoring interactivity and time-based work. Critiques of individual student work, readings, and discussion will examine the evolving formal criteria, aesthetics and social implications of this work. Readings include selections from Paul Klee's Pedagogical Sketchbook. We will visit exhibits of digital work, on-line and at New York City's art spaces.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1626 Good Design: Scale (4 Credits)***Typically offered occasionally*

The principles of what is considered "good design" are unique to each design discipline. And yet, by territorializing the design professions, we fail to provide a shared dialogue to engage a wider discussion that extends to the public realm. The Museum of Modern Art in New York institutionalized its support for mid-century design artifacts, through its curated Good Design shows in the early 1950s. Through those shows and the newly developed "gift shops," American consumers came to appreciate contemporary design of furniture, cheese slicers, textiles, and "branded" storage containers, like Tupperware. But, by focusing on domestic objects and consumption, it can be argued that the opportunity for a larger discourse on the value of good design for towns, cities, and regions was lost. This workshop engages and evaluates the tools and processes that are used to design objects as well as buildings and landscapes. Projects increase in scale throughout the term, as students design a thing they can hold (an object), something that can hold them (clothing, furniture), and a space they might inhabit (a room, a house). As a project-based course, students will work individually and in teams. Digital design experience is helpful but not required.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1631 Sustainable New York (4 Credits)***Typically offered occasionally*

New York is one of the most prominent cities in the world, and yet, like most major cities, it's struggling with the challenge of creating systems capable of sustaining 21st century growth. In recent years, the city has improved its infrastructure, public transportation, recycling programs, architecture, parks, and public spaces, but there are still many social and environmental services that are unable to meet the demand. Using New York as a prototype, this workshop explores the evolution of urban environmental planning concepts and the issues that remain a challenge for the future. The course begins with a history of 19th and 20th century transitions, and then examines current strategies and concepts for the future. Through films, readings, lectures, and projects, students are introduced to the design and planning process. Assignments include such projects as: design of a recycled product; planning analysis of a public site, and design of a small green building. No design experience is necessary, but students will need drawing tools, a laptop, and a camera.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1632 Environmental Design and Architecture (4 Credits)**

This workshop will explore how environmental design may enhance personal and social life. The course will integrate the hands-on practice of drawing and model making with the study of environmental design as it relates to culture and the human body, with a focus on the role of sunlight. The course will explore ways in which people can enjoy sustainable architecture and design. Readings and discussions about the history and theory of environmental design may help guide and support weekly writing or design exercises, such as evaluating a text, drawing an object that incorporates smart materials, fabricating a shadow box or a solar light. A major component of the course will be the design of an environmental space that students will plan and execute by means of scale models, hand/digital drawings during the semester. Selected readings by Gaston Bachelard, Jorge Otero-Pailos, David Leatherbarrow, Dean Hawkes, Olafur Eliasson, Victor Olgay and Ralph Knowles may be included.

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

ARTS-UG 1633 Democracy and Design: Imagining New Public Realms (4 Credits)

What does it mean to design democratically? This course, an intensive 3D design studio, 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? Students will work in teams to define these conceptual problems and will make use of state-of-the-art technology to develop designs that reimagine what a civil civic space might look like.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1635 Digital Art and New Media (4 Credits)

Typically offered occasionally

This workshop seeks to bring students from varying backgrounds together to engage in evaluating and sharing digital new media for the Internet and other new media art mediums. Each student brings to the class a set of experiences and skills, such as research, writing, design, film, music, photography, computer gaming, performance, animation, computer literacy, software knowledge, virtual reality, augmented reality, mixed reality, A.I. (Artificial Intelligence) Generative Art experiences, among others. The class will discuss new media concepts, content strategies, and frameworks that bridge theory and practice. Through lectures (including a survey of digital new media innovations), group discussions, virtual or other lectures and/or workshops, students will develop individual projects, based on their new media skills. The class intends to be a part of the development of the Virtual Reality (VR) Museum ("Virtual Museum XR"), or other Gallatin arts initiatives, such as Rabbit Hole. Digital new media projects may include digital photography, animated films, podcasts, sound art installations, TikTok, music videos, VR, AR, A.I. Generative Art, to name a few. Class projects, readings, and week-to-week journal-keeping reports are essential components of this workshop. They will reside in a designated Google Docs site, specific for this class. Students are encouraged to supply their own media and take advantage of NYU's LinkedIn Learning new media tutorials and access NYU's LaGuardia Studio and LaGuardia Co-op hardware and software opportunities.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1636 Design with Climate Change (4 Credits)

The course explores how design can respond to environmental problems and climate change. In analyzing past attempts, the course starts with decolonizing turn of the century admirations for primitivism and ends with the cyber punks planning new environments online. Following the work of architects, artists, urban planners, graphic designers and fashionista, the course will review histories of adaptation and ways to design with climate. The class will decolonize modernist design schemes, and focus on better ways to design with climate. 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 methods to design within the realm of nature. The overall objective is twofold; to survey the larger historical context of ecological design and define specific contributions to the climate change debate. Ultimately, the students will be asked to design, develop, and participate in an ecologically driven conceptual final design project of their choice.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1637 The Culture of Nature (4 Credits)

While many people may be familiar with the history of environmentalism in the global North, indigenous conceptions of the natural world, the Hudson River School, or the development of National Parks, what gets to stand as the official story of "nature", how it is exploited or weaponized, has a distinctive importance today. How a culture engages the "natural world" is specific and contingent—it is their culture of nature, an entwinement of values, metaphors, and ideologies unique to them. Even commonplace terms like wilderness and nature have inverted their meanings over time, both within societies and between them. Climate change and new engagements with the "Anthropocene" have put many once-marginalized issues front and center: resource extraction, indigenous rights, racial justice, and ecological collapse. As such, this course considers art practices that investigate and mediate nature cultures, some even working within natural systems. The course will explore a range of related questions. For instance, how has the representation of "nature" evolved, and what role does that play in art making? How does an artistic lens construct a society's understanding of the natural world? How might such practices influence policy making? With a focus on image making and material explorations, this course will equally be a workshop for both research and artmaking. Open to students working in any medium, we will be examining a broad history of nature cultures, as well as the students' own.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1642 The Garden of Forking Paths: Exploring the Interactive Story (4 Credits)

In Jorge Luis Borges's 1941 short story, *The Garden of Forking Paths*, a character named Ts' Ui Pen seeks to build a labyrinth in which all men will lose their way. Borges reveals that labyrinth to be a sprawling book in which all moments in time are followed by every possible subsequent moment. Multiple futures and timelines exist as one in this garden of forking paths. Fast forward to today, where we find that Ts' Ui Pen's seemingly incomprehensible vision has come to fruition via video games and interactive fiction. Both often eschew linearity and instead offer users the opportunity to drive the story and shape their own narrative experience. "In this course, we will first explore the trajectory of interactive fiction, from its early overtures in works by Borges and Italo Calvino, forward through Augusto Boal's Forum Theatre, early computer text adventures, Choose Your Own Adventure books, non-linear film, and into the various digital interactive fictions of today, such as hypertext literature, adventure games, and visual novels. "From there, students will embark on their own adventure through interactive creative writing. The journey will begin with students taking apart and diagramming existing interactive works, and using digital tools to craft and share their own short interactive scenes and dialogs. We will confront the challenges and limitations of writing interactive story and establish some key critical theories governing non-linearity. The course will culminate in students designing and writing a complete short work of interactive fiction in a medium of their choice.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1643 Future Reality: Trends and Impact of New Media (4 Credits)

Augmented reality (AR), Virtual Reality (VR), "AI (Artificial Intelligence and Machine Learning) art, projection mapped art, NFT art, as well as other types of digital artworks, have come to be an integral part of new media culture. The genesis of and their relevance to new media are cultural imperatives to study and analyze – from a creative, historical, psychological, philosophical, marketing, and technological perspective. Many artists (painters, photographers, sculptors, filmmakers, animators, and writers), scientists, and technologists at NYU, as well as nearby VR World, Artechouse, and Hall des Lumières, and other NYC organizations are central to producing realistic and immersive three-dimensional environments " AR, VR and projection mapped (360 digital imagery) worlds. Through lectures, group discussions, GoogleDoc reports, field trips to museums and new media organizations, and workshops specific to new media innovations and applications, students will gain a framework to understand the importance of these evolving technologies and their impact on the arts, ecology (sustainability initiatives), social justice, and behavioral science. Students from varying creative and technical backgrounds will participate in the development of new media art projects, intended to be showcased at the Gallatin Arts Festival. They will be introduced to and encouraged to take advantage of NYU's LaGuardia Studio, LaGuardia Co-op, and LinkedIn Learning instructional tutorials, as well as using their own resources to aid in developing their new media projects.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1644 Art, Activism, and Beyond (4 Credits)

Typically offered occasionally

This workshop interrogates the relationship between art and activism by focusing on the following movements: (1) Occupy Wall Street; (2) Strike Debt and Rolling Jubilee, (3) Gulf Labor Artist Coalition and its direct action wing, Global Ultra Luxury Faction (G.U.L.F.); (4) the Direct Action Front for Palestine (5) Black Lives Matter and Movement for Black Lives, (6) No Dakota Access Pipeline, (7) #MeToo, and (8) Decolonize This Place. These case studies, alongside course readings and discussions, will help us to situate contemporary art in a historical and political context—a moment of rupture that is informed by ongoing histories of racism, colonialism, and debt. We will then move on to question how this moment might inform our own art practice, interrogating how, as contemporary artists, we might produce art that does not simply add flair to political work, but that engages in a dialectical practice—moving between theory and research, as well as action and aesthetics—and that considers how practice and process might become the work itself. A major component of the course will be a project that students plan and execute during the semester. Choice of practice and medium will be open, but possibilities might include work that is performative, visual, or conceptual, employing photography and/or digital media, text, film, painting, or sculpture. Readings will include: Berardi, *After the Future*; Cesaire and Kelly, *Discourse on Colonialism*; Hardt and Negri, *Declaration*; Tuck and Yang, *Decolonization is not a Metaphor*; and McKee, *Strike Art! Contemporary Art and the Post-Occupy Condition*.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1645 Activating Art (4 Credits)

Typically offered occasionally

A gorilla suit that promotes feminist discourse, textiles that raise awareness about the disappeared in Chile, superheroes that fight for immigration rights – these are just some of the tactics used by artists to directly change society. *Activating Art* explores the political potential of aesthetic production, offering students a history of the diverse methodologies used to fuse symbolic imaginaries to social and ethical struggles. The role of the artist in society is critically interrogated and examined in local and global contexts from the late twentieth century through the contemporary period. Diverse social movements and struggles will be explored in relation to their accompanying aesthetics, theories and tactics of resistance. Key concepts include cultural agency, social sculpture, participatory dissent, interventionism, and political performance. In 2012 we will dedicate a special section of the course to the creation of an activist forum for critical "border-thinking," what Gloria Anzaldúa has called a means of "changing the way we perceive reality, the way we see ourselves, and the ways we behave," using an interdisciplinary framework that amply explores the politics of border-making, border-enforcement, and border-trespassing. Class requirements include comprehensive research projects and may include field trips to relevant sites/exhibitions. Studio assignments encourage individual and group experimentation across diverse media, with projects in creative writing, performance, and new media. Operating as a workshop in praxis, students are asked to critically engage history, theory and research as they brainstorm and attempt to change the world. Some artists and theorists explored in this class include: Gloria Anzaldúa, Donna Haraway, Chela Sandoval, Guillermo Gómez Peña, Nicholas de Genova, Sandy Stone, Regina José Galindo, Dr. Lakra, Arjun Appadurai, Superbarrio Gomez, Rosalinda Fregoso, Cherrie Moraga, Eva Hayward.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1646 Storytelling, Digital, Games (4 Credits)*Typically offered occasionally*

Visual storytelling is not new, with sophisticated communication through imagery pre-dating written language based on alphabets. We create pictures with words and construct associative narratives with images. Music and sound affect our emotions, trigger memories, provoke thought. Performative works immerse us in multisensory experience that evokes and affects our memories, concepts, actions. At their best, digital games and interactive media incorporate elements of all of these. The course proposes to explore the relationship among narratives, digital media, and games, including critical review of examples from popular culture and the arts, exploration of theory, and the development of practice. Students will create digital projects incorporating narrative elements using digital media and games technology. These will draw upon a range of digital narratives (web-based stories, interactive stories, hypertext, and narrative computer games) and visual storytelling (film, video, drawing/painting, graphics, cartoons, and interactive video games). The focus will be on artistic and narrative elements rather than commercial aspects of interactive gaming, paying particular attention to the participants' exploration and experience of the work.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1647 Making Virtual Sense: 3D Graphic Studio for Critically-Driven Creative Applications (4 Credits)***Typically offered occasionally*

Until recently, the creation of interactive 3D graphics was only possible for large and capital-intensive uses: the armed forces, large-scale architectural/engineering work, mass entertainment. Now, open-source applications and powerful personal and portable computers are making it practical for individuals and small groups to independently build and share alternative visions. Whether you are interested in exploring new ways to construct complex networks of ideas in the present, or to imagine physical spaces to reflect and support new ways of life, this arts workshop provides a blend of critical orientation and hands-on experience. In this open project studio, the majority of course time and work will be taken up with the development of student-built individual or small team concepts, to be developed as 3D graphic "fly-through" models. Theoretical discussions will be initiated with a mix of relevant writings and media. Here is a representative sampling of sources: Douglas Engelbart, Eric Raymond, William Gibson, Zaha Hadid, Judith Donath, the Athenian Acropolis, the Kalachakra mandala, Salisbury Cathedral, the Schindler house, Artigas gardens, the 1958 World's fair Philips pavilion, the Seagram's building, Grant Theft Auto IV, the monastery of La Tourette, the Mangin plan, compendium.org, Betaville.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1649 The Gameplay's the Thing: Story and Game Design (4 Credits)**

In recent years, video games have exploded as both a cultural force and a pioneering creative medium. Many critics and creative professionals believe that gaming offers both its practitioners and its audience the next evolution in storytelling. But how—and why—did digital games evolve from mechanic-focused experiences such as Pong and Tetris into more narrative-rich undertakings along the lines of Mass Effect, The Witcher, and The Last of Us? In this course, we will explore the vibrant and complex intersection between narrative expression and interactivity, examining the myriad ways dramatic storytelling techniques can be applied to a series of design mechanics to bring context to the player's action, and, inversely, the ways that mechanics and design can be employed to express a theme or to convey a story. The course is intended to appeal to all gaming backgrounds—neophytes with a casual interest in games, enthusiasts who've spent many years passionately gaming and discussing games, and everyone in between. The first half of the course will establish a creative grammar and a base of common reference points from which students will develop their creative projects. The second half of the course will focus on the creative project. Students will be challenged to "gamify" a popular work of media (of their choosing with professor approval) into an interactive project—video game, interactive fiction, board game, interactive theatre, or any combination thereof. Incorporating the fundamentals established in the first half of the course, students will develop this game concept through multiple rounds of iteration and feedback, eventually breaking down the mechanics, dynamics, and aesthetics of the proposed project via a highly detailed game concept document—the blueprint of an interactive experience. In the end, students should come away with a command of basic game vernacular, inspired to view Game Theory and Design as expressive narrative tools available to them in their own creative toolbox, regardless of discipline or medium.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1652 Creating a Magazine: From Inspiration to Prototype (4 Credits)***Typically offered occasionally*

Whether printed or rendered digitally, magazines persist as one of our most potent forms of cultural commerce. A striking mix of content and form, magazines engage with everything from politics, fashion, sports, technology, and celebrity to the performing and visual arts. No matter the medium, design is a critical editorial element, setting one publication apart from the next while claiming space in the increasingly crowded media landscape. In this workshop we will explore this continually changing world. We will discuss design, content, distribution, audience, and develop in-class publications. The goal is to realize the many and varied practices and methods that contribute to a magazine's creation, from initial concept to the production of a prototype. Directed readings, films, field trips, and visits from industry professionals will contribute to our discussion.

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

ARTS-UG 1653 Creating a Magazine: A Multimedia Approach (4 Credits)*Typically offered occasionally*

This pair of collaborative courses will enact Gallatin's multidisciplinary, self-directed approach to learning, as students explore the potential of magazines as catalysts, cultural barometers, alternative communities, and forums for debate and new ideas. Through the discussion of critical texts about the history of publication, the analysis of various historical and contemporary magazines, and the development of new publications, students learn to communicate ideas through design, editorial, and medium-specific approaches; analyze and question the features of the codex, the page, and the screen; and play with how these features affect how we read and perceive art. In the advanced writing course, students concentrate on writing and editing for multiple platforms. In the arts workshop, students focus on print media and design. In addition, students in both classes have the opportunity to commission and edit both written text and art works from one another. Class meets once per week, with sessions split between discussions with designated professor and collaborative lab sessions with both classes and both professors. Lab sessions will be devoted to the conception, development, and production of publications that include a 32-page print prototype and new media elements. Lab days also enable students to meet with guest speakers from the worlds of publishing and design; and go on field trips to the offices of contemporary magazines and relevant institutions and archives.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1655 Innovations in Arts Publications (4 Credits)***Typically offered occasionally*

The ever-inventive world of arts publications encompasses a dazzling range of subjects, mediums, materials, and methods: from ancient illuminated manuscripts, political manifestos, and one-of-a-kind artists books to high-end glossies, handmade zines, posters and print multiples to the infinite possibilities of the digital realm. This workshop will introduce and explore many of these forms through guest lecturers, field trips to specialized collections and museums, directed readings, and hands-on work, which will culminate in final group and individual projects. Readings may include Posters: A Global History; Action Time Vision; and Design: the Invention of Desire.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1656 Ideas in Action: Advanced Projects in Art Pub. (4 Credits)***Typically offered occasionally*

What happens between the first inkling of an idea and its final outcome in published form? And how does what happens along the way affect the look and tone of the finished work? No matter the medium—it might be a DVD cover, poster, theater program, matchbook, billboard, artist's book, shopping bag, or a continuously evolving new media platform—every sort of publication goes through a number of essential steps, each building and expanding upon the last until the desired results are achieved. Students in this advanced arts workshop explore and apply critical thinking to each of these steps through a combination of short-term and in-depth, semester-long projects (one of which is to create a visual journal), guest lecturers, directed readings, and field trips, and in the process discover some of the many ways in which concepts might be investigated, clarified, and ultimately realized. Readings may include Sagmeister: Made You Look, Graphic Design Rants and Raves: Bon Mots on Persuasion, Entertainment, Education, Culture, and Practice, and Stop, Think, Go, Do: How Typography and Graphic Design Influence Behavior.

Grading: Ugrd Gallatin Graded**Repeatable for additional credit:** No**ARTS-UG 1660 Magazine Dreams (4 Credits)***Typically offered occasionally*

Magazines are a tantalizing mix of tradition and the new—exquisitely tuned reflections of where we are at a given moment (and frequently harbingers of what's yet to occur) expressed through a mode of communication that took root in the eighteenth century. It's this balance of convention and innovation that guarantees their endurance, whether manifested in print, online, or through an artful combination of the two. In this arts workshop students will work together at an accelerated pace to conceive and produce an in-class magazine that reflects the students' interests and exposes them to the process such an endeavor entails. The first part of the workshop will be devoted to brainstorming and roughing out themes and design and editorial ideas, the second to their execution, and the final to the actual production of the publication itself. Readings will include a variety of publications and texts, among them Editorial Design: Digital and Print, The End of Print, and Best American Magazine Writing.

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

ARTS-UG 1661 Cinema of 'Misfits': Making Movies Your Way (4 Credits)

This seven-week arts workshop will introduce the fundamentals of independent filmmaking and provide guidance to the participants in their non-mainstream journey of making a short film. It will also offer some essential tools that will enable the filmmaker to understand as assets the restrictions and challenges that a filmmaker with limited resources can face during their productions. While the participants will gain insight into the technical aspects of filmmaking in all stages through a series of exercises, case studies, readings, screenings and guest speakers, the craft and passion of storytelling will always be at the heart of this course. Because just like the artist, Michaela Coel, stated during her 2018 speech, "The misfit doesn't climb in pursuit of safety, or profit, she climbs to tell stories." In-class exercises will involve writing sessions, directing the actors, shot-listing, floor-planning and blocking with a camera, script-breakdown, budgeting, scheduling and editing. In-class screenings will focus on the works of thought-provoking, bold, innovative, and 'misfit' voices from World Cinema and American Arthouse. The students will watch excerpts from a variety of shorts and features from all genres and with different budget ranges. At the end of the course, the participants will present a 3-5 minute narrative short film that matters to them. Collaboration and support between the participants in the making of their shorts will be highly encouraged.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1662 Performance Art: Progress as a Radical Outsider (4 Credits)

Typically offered Spring

This class will combine the study of contemporary performance art with applied projects that allow students to practice and explore performance art techniques. In class we will discuss performance art aesthetics, performance histories, the economics of performance art, collaboration strategies, public participatory works, and performance artists who are not labeled as such in pop culture, but fall squarely within the genre (examples include Grace Jones, Nikki Minaj, Bob the Drag Queen, and Pee Wee Herman). We will engage the history and aesthetics of "abstract action/movement, Butoh dance, humor and Camp, and performance art as activism. We will consider performance works that use strategies of provocation, identity-based work, participatory vs. private performances, and works that focus on intimacy. This class will emphasize Black, Brown, and Queer artists who are not always included in the academic canon. Students will be expected to engage in individual research and assigned readings, which will come from sources such as *Radical Presence: Black Performance in Contemporary Art*, edited by Valerie Cassel Oliver, and *Notes on Camp* by Susan Sontag, among others. Participation in class discussions and in-class movement workshops are mandatory, and always based on each student's physical ability. Part of being a great performance artist is knowing what your body does best. In this class you will explore your unique physical abilities and how your individual body can impact social thinking in ways that no other person can. ALL BODY TYPES AND ABILITIES ARE WELCOME AND NEEDED FOR THIS COURSE TO BE A SUCCESS.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1663 Innovative Approaches to First-Person Documentary Filmmaking (4 Credits)

What does it look like when a documentary filmmaker uses the medium of cinema in surprising and unconventional ways to convey their own personal experiences? How can students move beyond personal testimony to create moving and visually compelling first-person documentaries about something that happened in their own lives? This collaborative practical course combines creative exercises, film screenings, lectures, and class discussions in a workshop environment in which students will gain a basic knowledge of the documentary filmmaking process while exploring their own cinematic vision and voice. Students will also explore ethical considerations and power relationships in non-fiction filmmaking. During the course of the semester students will research, develop, produce, direct, shoot, and edit their own short first-person documentary (approx 3-5 mins in length). As inspiration, a wide variety of innovative first-person documentary films will be screened and studied throughout the course. Students will be required to write weekly response papers about films screened outside of class, develop a film proposal for their own film idea, engage with readings about film history and technique, complete documentary production assignments, and keep a production journal about the making of their own film. Student work will be given individualized attention during class so participants are expected to engage with the variety of projects being undertaken by their peers and to participate actively in class workshops and discussions. We will screen films by Yance Ford, Agnes Varda, Kirsten Johnson, Judith Helfand, Marlon Riggs, Grace Lee, Angelo Madsen Minax, Sindha Agha, and others.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1664 The Meme: Images and Words Make Ideas (4 Credits)

This course explores image making, writing and their juxtaposition, as a method of thinking through and evoking ideas. At times, images lead, and text follows, providing descriptions of images, and at other times, text leads and images illustrate that text. In the realm of the contemporary American meme, just about every time images and words are present they have an effect upon each other in the mind of the viewer, which changes the meaning of both, producing something which is more than what is present in both image and text. That third and phantasmic image exists in the mind. The examples of Chinese Literati painting, and Surrealism will provide a historical point of departure, from which we to engage 21st century examples of image and word juxtapositions that create new ideas. This course will provide students with a general history of the relationship between the image and word, and a critical understanding of the composition and decomposition of image-word printed and digital matter. Along with skills in Lino-cut printmaking, Risograph printmaking, and publication design, students will also write poetry, short essays, and art criticism. Students will participate in the content production, design, and publishing of a book and magazine, zine and poster.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No

ARTS-UG 1700 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

ARTS-UG 1800 Events, Objects, and Actions: Making an Arts Festival (4 Credits)

This arts workshop is a practical and theoretical investigation into curating, producing, and presenting an arts festival and will culminate in the Gallatin Arts Festival, the annual community-wide celebration of the unique artistry and interdisciplinary scholarship of students at the Gallatin School each spring. Course participants will be selected as curators, producers, or community engagement managers who serve as the student leadership team. Throughout the course, the leadership team will also engage in a deeper investigation into questions concerning art and cultural production, alongside practical concerns of direction, selection, and implementation. Students will be assigned readings meant to contextualize contemporary practices, discourses and methods. While the three areas of practice within the team (curation, producing, and communications) are divided, the roles often overlap and are seen as tools for expanding definitions of the possible and blurring lines between disciplines. The festival is envisioned above all as a tool to foster a sense of community within Gallatin, and to share and celebrate the richness of the Gallatin graduate and undergraduate creative output.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: Yes

ARTS-UG 1801 Is Design Color Coded? (2 Credits)

The course *Is Design Color Coded?* considers how color operates and is valued within different design disciplines. Why does the color white represent purity and cleanliness in some contexts while connoting death in others? Why does the color red signal danger or emergency in certain situations but represents prosperity and power in others? Why does purple-colored clothing connote high status in societies as distant as Ancient Greece (7th century BCE) and the Tokugawa period in Japan (1603-1868)? During this two-credit arts workshop, students will explore color as a constitutive element of most people’s lived experiences. Analytic exercises and creative projects will structure each course meeting, and it is expected that both historic and contemporary designs will inform the creation of new work. As students develop a critical understanding of how color contributes to our understanding of designed objects, we will also discuss how color affects our perceptions of race, gender, ethnicity, identity, and social status. Student projects will engage a range of different design disciplines including industrial design, fashion design, interior design, graphic design, surface coatings, and digital interfaces. Class meetings will include discussions, presentations of student design work, skills workshops, and field trips. Readings will include David Batchelor, *Chromophobia*; Mary Douglas, *Purity and Danger*; Catherine Keyser, *Artificial Color: Modern Food and Racial Fictions*; Michel Pastoreau, *Black: The History of a Color*; Sarah Street and Joshua Yumibe, *Chromatic Modernity: Color, Cinema, and Media* among others. Field trips may include Cooper Hewitt Museum, Museum of Art and Design, Tesla showroom, Kohler showroom, Supreme, Future Perfect and Christie’s. Note: Students should have a good working knowledge of the Adobe Creative Cloud programs *Illustrator* and *Photoshop* and the 3D modeling program *Rhino* before enrolling in this class.

Grading: Ugrd Gallatin Graded

Repeatable for additional credit: No