Teaching Assistantship Opportunities
2015-2016
Course Descriptions

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COURSES OFFERED IN FALL 2015

Course Title: **Aesthetics**
Faculty: **Jay Bernstein**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Fall 2015**

Artistic practices are ways that human beings try to make sense of the world, of nature and of what we do and say with one another. So, in order to understand something about artistic practices, we will have to think about how such practices differ from other ways that human beings make sense of their world – such as religion, education, science or philosophy. And in thinking about what makes artistic practices distinctive, we will of course have to think not only about what such practices 'mean' but also about how their meaning is related to their material conditions – stone, paint, sound, film, the human body or the printed word; and to what effect human beings have transformed these conditions in 'artistic' ways through socially and historically specific forms of painting, dance, music, poetry, drama, photography and film. All of which is to say: We will be asking not only what art is (or, what the 'arts' are), but also why we care about art, if we still do? We will discuss texts by Plato, Schiller, Hegel, Nietzsche, Lukács, Benjamin, Adorno, Merleau-Ponty, Bazin, and others; and too we will look at specific plays (*Antigone*) and movies (*Fight Club)* and paintings (Picasso's, for example) and poems to help make are conversations more concrete.

> **J.M. BERNSTEIN** (Ph.D., University of Edinburgh) is University Distinguished Professor of Philosophy. Bernstein works primarily in the areas of aesthetics and the philosophy of art, ethics, critical theory, and German Idealism. Among his books are: *The Philosophy of the Novel*; *The Fate of Art: Aesthetic Alienation from Kant to Derrida and Adorno*; *Adorno: Disenchantment and Ethics*; *Against Voluptuous Bodies: Late Modernism and the Meaning of Painting*; he edited and wrote the introduction for *Classic and Romantic German Aesthetics*. In all these writings, his goal has been to defend modernism as exemplifying a form of rationality and reason that escapes the reductions of scientific and instrumental rationality. He has just completed a book on torture and the moral ontology of the body.

Course Title: **America is Hard to Find**
Faculty: **Jeremy Varon**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Fall 2015**

Americans are supremely convinced of their nation's special promise, but also anxious, throughout history, that that promise is being squandered or unfulfilled. And they have bitterly disagreed over the nature of that promise -- over what America is and should be. This course offers a theme-based engagement of post-World War Two American history that seeks to make more navigable the great national conflicts of our day: those over war and peace; the balance of civil liberty and security; the status of America in the world; the meaning of pluralism; and the purpose and scope of government. We will explore the complexity of the defining events, figures, and debates of the recent past, focusing on the origins and evolution of the Cold War; anticommunism and the counter-subversive tradition; the African American freedom struggle; the Vietnam War and opposition to it; New Left student and youth movements; New Right conservatism; the politics of globalization, and recent assertions of military power. The course consists of a weekly lecture and intimate discussion sessions. The readings are challenging and substantial, but enjoyable. We will listen to music, analyze films and images, read a graphic novel, and immerse ourselves in dialogue with the past.

> **JEREMY VARON** (Ph.D., Cornell University) is Associate Professor of History at Eugene Lang College and the New School for Social Research. He is the author of *Bringing the War Home: The Weather Underground, the Red Army Faction, and Revolutionary Violence in the Sixties and Seventies* (2004) and editor of *The Sixties: A Journal of History, Politics and Culture*. He has been active in a variety of social justice causes, and brings his political commitments to bear on his teaching and research.

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Course Title: **Design for This Century**
Faculty: **TBD**
Where Course is Being Offered: **Parsons School of Art, Design, History & Theory (Graduate Level)**
Semester Being Offered: **Fall 2015**
This lecture course is designed as an introduction to comprehending design as a mode of acting in the century that is now emerging around us. The course is an exercise in thinking out the likely underlying tendencies of this century and the potential and limits of design as a mode of action in relation to these tendencies. The course thinks design in relation to the some of the major shifts opened in the C21st, particularly in relation to the emergence of the artificial as the horizon and medium of our existence and the deep un-sustainability of what-is. It thinks these tendencies both as threats (dangers) and possibilities. The underlying human or cultural question is: How can one act, and how we can be, in relation to what this century makes possible? The underlying design question is: what roles can or should design (in the widest sense) play in relation to what could emerge for us? The course is therefore an exploration, it uses the question of how we should design in the light of the demands the future makes on us to begin a process of re-thinking what it is that design "is" and can be.

Course Title: **Design, Self & Society**
Faculty: **Matthew Robb**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Fall 2015**
Through a consideration of classic and contemporary texts, this course examines the many ways that "design"—conceived broadly to include any intentional plan, process, or product—can influence individuals' sense of identity and possibility, structures and systems of social organization, and the expression of political power. Readings reflect a range of philosophical, psychological, and political perspectives, but all share a focus on material aspects of contemporary, technologically-intensive societies.

> **MATTHEW ROBB** (PhD, The New School for Social Research) is Associate Dean of the School of Design Strategies at Parsons, and Assistant Professor of Design and Society. From 2009-2013, he served as program director for the BBA in Strategic Design and Management. Robb is executive editor of *The Journal of Design Strategies*, an annual publication that explores emerging trends and strategic opportunities at the nexus of design, business, and society. His research focuses on social and political dimensions of design, and on the moral challenges posed by modern capitalism.

Course Title: **History of Architecture**
Faculty: **TBD**
Where Course is Being Offered: **Parsons School of Art, Design, History & Theory**
Semester Being Offered: **Fall 2015**
This lecture course surveys built environments, individual buildings, and landscapes crated by early humans. From studies of complex shelters, social spaces and margins by prehistoric people, to the design and structures associated with Greek Hellenism in the West, students learn about the early history of building activity and how certain forms have endured to the present. Early architecture of Africa the Americas and Asia with particular emphasis on wooden forms will be covered. Students learn how the transference of cultural aesthetic influences takes place. Weekly lectures are followed by preceptorials and off-campus site visit.

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Course Title: **Illuminated Manuscripts: Storytelling in Image and Word**
Faculty: **John Reed, Luis Jaramillo**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Fall 2015**

Multimedia storytelling is nothing new. In this course we examine the history and structure of storytelling, from cave art to scrolls to illuminated manuscripts to opera to today's burgeoning forms of electronic narrative, such as blogs, websites, ebooks, podcasts, and serials. As we establish a framework for storytelling in multimedia, students develop their own projects in the break-out discussion sections using the most up-to-date creative platforms. Faculty and guest editors, all working at the forefront of narrative arts, bring field-tested experience to our academic investigation and will help students at every stage of process. Guest lectures by New School faculty may include: Claire Potter, Heather Chaplin, Jim Miller, and Ben Katchor.

> **LUIS JARAMILLO** (M.F.A,, The New School) is the Director of the School of Writing. He is the author of *The Doctor's Wife*, winner of the Dzanc Books Short Story Collection Contest, an Oprah Book of the Week, and one of NPR's Best Books of 2012. His work has also appeared in Open City, Gamers (Soft Skull Press), Tin House Magazine, H.O.W. Journal, and Red Line Blues. In 2014 he was selected as a Sewanee Writers Conference Fellow. He teaches courses in fiction and nonfiction in the MFA Creative Writing program and the Riggio Honors Program, and is co-editor of the journal The Inquisitive Eater: New School Food.
>
> **JOHN REED** Author of the novels, *A Still Small Voice* (Delacorte Press), *The Whole* (MTV / Simon & Schuster), the SPD bestseller, *Snowball's Chance* (Roof Books, tenth anniversary edition from Melville House), *All The World's A Grave: A New Play By William Shakespeare* (Penguin / Plume), and *Tales of Woe* (MTV Press); MFA in Creative Writing from Columbia University; published in (selected): Paper Magazine, the Brooklyn Rail, the New York Press, Timeout New York, Artforum, Bomb Magazine, Playboy, Vice Magazine, Out Magazine, Art in America, the PEN Poetry Series, the Paris Review, the Believer, the Rumpus, the Daily Beast, Gawker, Slate, the Wall Street Journal; two-term member of the board of directors of the National Book Critics Circle.

Course Title: **Introduction to Feminist Thought & Action**
Faculty: **Ann Snitow**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Fall 2015**

Feminism is not a single-voiced, coherent body of doctrine but rather a proliferation of thinking and actions in response to what seems to be the near-universal fact of women's subordination, past and present, in societies which arrange gender relations in a wide variety of ways. Feminism's lack of unity as a movement has been a strength and a weakness, and organized resistance to sexism has come and gone. Right now, in both the United States and internationally, we are living in a time of renewed critical self-consciousness about gender. This course is a sampler of key debates and actions to give a sense of the variety of feminisms that have evolved in the last 40 years. It will track both the growth of feminist movements and their confrontations with backlash. We will discuss readings on reproduction, the gendering of work, theoretical takes on "the death of feminism," the variety of feminisms in different parts of the world, the meaning (and strengths and weaknesses) of the "identity politics" of race and gender, recent discussions of "the body," including discussions of queer theory and trans experience. Visiting speakers and films.

> **ANN SNITOW** (Ph.D., University of London) was one of the founders of New York Radical Feminists in 1969. She has written seminal articles on feminism, feminist approaches to literature, sex and history, and feminist theory. She is co-editor of Powers of Desire: The History of Sexuality and The Feminist Memoir Project. A collection of her essays is forthcoming from Duke University Press, The Feminism of Uncertainty: A Gender Diary. Her current project, an extended personal essay, *Visitors*, is a discussion of her feminist activist work in East Central Europe since 1991.

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Course Title: **Introduction to Psychology**
Faculty: **Howard Steele**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Fall 2015**

This course provides an introduction to the broad science of psychology. Weekly lectures are combined with weekly small group seminar discussions to provide the opportunity for exploring how the scientific method has been applied to the challenge of understanding age-related changes, and individual differences in, human thought, feeling and behavior. Who am I? What is real? How has the mere century-old discipline of academic psychology addressed these fundamental questions about human life? Are these cultural differences to be reckoned with? Further basic questions guiding the lectures include: How to design a psychological research investigation? Are there long-term influences of early experiences upon personality development? How does memory work? How do psychologists decide what is normal? How do psychologists treat anxiety or depression? How should we understand the interplay between nature and nurture reflecting, if not determining, who we are? By the end of the course, students will have answers to these questions, as well as an appreciation for the history and current status of cognitive, developmental, social, and clinical psychology.

> **HOWARD STEELE** (Ph.D., University College London) is Professor of Psychology, at the New School for Social Research. At NSSR, Steele co-directs (with Dr. Miriam Steele) the Center for Attachment Research, devoted to deepening our understanding, and improving the lives, of developing children and their parents. He is also senior and founding editor of the international journal, Attachment and Human Development, and publishes widely on parenting and the impact of attachment, loss, trauma, and emotion understanding across the lifespan and across generations. attachmentresearch.com

Course Title: **Invention of Literature**
Faculty: **Michael Pettinger**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Fall 2015**

This course introduces students to the history of literature through an examination of early works that have shaped the way we read. Some of those works are still famous – the epics of Homer, the Book of Genesis and the Gospel of Luke, the Metamorphosis of Ovid, the Inferno of Dante. Others might be less familiar reminders of forgotten kinds of reading – the ancient Greek romance, Leucippe and Clitophon, a medieval saint's life, Hrotsvitha's Theophilus, and an intricate medieval allegory, The Romance of the Rose. In a series of fifteen lectures followed by discussions, you will be asked to consider three very basic questions. What do people read and why do they do it? How does what we read change the way we write? What do we do when we discover that other people read differently from us? The answers to these questions will serve not only as an introduction to European literary history, but will also provide a basis for thinking about the personal and social functions of reading, the complex ways in which writers borrow and rework the material they have inherited from the past, and the emergence of literature as a crucial part of liberal education. This course satisfies one of the Foundations requirements for Lang Literary Studies majors.

> **MICHAEL PETTINGER** (PhD, University of Washington) is an Assistant Professor in the Literary Studies and Religious Studies programs of Eugene Lang College. He is co-editor of Queer Christianities (New York University Press, 2014). He teaches courses on a broad range of topics in pre-modern European and Mediterranean literatures and cultures. His research is primarily focused on patristic literature, sacramentology, and sexuality.

Course Title: **Landscapes of the City**
Faculty: **Jurgen Von Mahrs**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Fall 2015**

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This course introduces students to ways to approach, understand, and improve cities focusing on New York City and other large metropolitan areas around the world. The first part familiarizes students with ways to approach cities, their historic development, their shifting and expanding urban landscapes, and the complex social and cultural life unfolding in them. The second part applies these concepts in order to examine several contemporary urban problems including increasing urban inequality, urban poverty and homelessness, xenophobia and racism, increasing surveillance and social control, and infrastructural problems, all of which hint to bigger economic, social, and political problems in cities. The course concludes with a critical examination of current urban policy and planning and ideas about urban reform.

JURGEN VON MAHS (PhD, Sociology and Social Policy, University of Southampton, UK) is Associate Professor in Urban Studies at The New School in New York and holds a joint appointment e at Eugene Lang College and the New School for Public Engagement and has been working in the university-wide Urban Studies Program. His research and teaching interests include poverty and homelessness, comparative social policy analyses, globalization processes, social control and the criminalization of the poor, social movements, as well as ethnographic and life course research. The results of his research are featured in his first book "Down and Out in Los Angeles and Berlin: The Sociospatioal Exclusion of Homeless People" (Temple University Press, 2013). He also wrote several book chapters and journal articles on the displacement of homeless people, theories of exclusion, civic engagement, and ethical and practical concerns about working with homeless people. He enjoys teaching and has developed 14 courses since coming to the New School including five online courses. His research was supported by grants from the German Marshall Fund, the Friedrich Ebert Foundation, the Andrew Mellon Foundation, the Fulbright Commission, and Project Pericles. Prior to coming to the New School, he taught at Temple University and the University of Pennsylvania in Philadelphia.

Course Title: **Sampling: Art and Popular Culture**
Faculty: **Margot Bouman**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Fall 2015**

Artwork that samples and manipulates popular culture first emerges with the Cubists and the Dadaists in the early twentieth century. “Sampling” acquires different meanings in the 1950s, 1960s, and again in the 1980s, with the arrival of postmodernism as work by, for example, Sherrie Levine, Louise Lawler and Cindy Sherman attests. The additional possibilities put forward by manipulating time-based media—slowing down, speeding up, splicing—results in work where the sampled material is no longer primary. The recontextualizations realized by, for example, Dara Birnbaum’s Technology/Transformation: Wonder Woman (1978-79), Douglas Gordon's Through a Looking Glass (1999) and Christian Marclay’s The Clock (2010) supersede the original films and television shows from which they are drawn. They all extend the conceptual boundaries of sampling by emphasizing its intermedial dimensions. Sampling is currently produced in a cultural landscape marked, as Nicholas Bourriaud observed, “by the twin figures of the DJ and the [computer] programmer, both of whom have the task of selecting cultural objects and inserting them into new contexts”. This course will consider the variations permutations and consequences of artwork that samples popular culture from the early twentieth century to the present.

MARGOT BOUMAN (Ph.D., University of Rochester) is Assistant Professor of Visual Culture. She is also co-director of the cross-divisional Graduate Certificate in Gender and Sexuality Studies. Margot is currently working on two book projects: “Between the Revolutions: Televison’s Avant-Garde; The Televisual and the Avant-Garde” and “On Sampled Time and Intermedial Space: Shuttling Between Art and Popular Culture.” The former is a historical examination of the unintended consequences of the avant-garde’s incursions into television. The latter takes as its subject works of time-based art whose sampling practices also depend on spatial constraints. A selection has appeared in *The Journal of Curatorial Studies* (2014). She served as the Arts Editor for *WSQ* (*Women’s Studies Quarterly*), a publication of the Feminist Press from 2011 to 2013.

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Course Title: **Social Practice Concepts & Contexts**
Faculty: **Lydia Matthews**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Fall 2015**

How is it that a work of art may now double as a restaurant, a barter network, a walking tour, a community garden, a scientific study, a town hall meeting, or a virtual community archive, and vice-versa? Since the turn of the 21st century, artistic projects that invite exchange, imagine new social relationships, and provoke individual and collective actions have grown increasingly popular, especially amongst a younger generation of creative practitioners around the world. This transdisciplinary, research-driven approach is typically characterized by collaboration across liberal art and art and design disciplines. Rather than being the product of a single artist working within an isolated studio, "social practice projects" are driven by the desire to connect, to look outside oneself in meaningful and tangible ways, and to positively impact daily life within specific communities—often co-created with people with a variety of life experiences. For this kind of socially-engaged work to be successful, artists, designers, writers, scholars, architects, urban planners, and curators (among others) must develop a unique set of social and material skills. They must demonstrate an awareness of local histories and a nuanced understanding of the relationship between social justice, polemics and poetics. This course offers a theoretical and historical foundation for students interested in socially-engaged practices within or across their own disciplines, whether they are studying in the liberal arts, art and design, or performance. It will introduce some of the economic, political, and aesthetic forces that have influenced the emergence of these contemporary art and design practices. Through assigned texts, site visits, writing assignments and specific case studies--especially focused on this year's Vera List Center for Art and Politics Biennial Prize winner, the Syrian film collective known as "Abounaddara"--students will investigate art historical legacies that challenge the boundaries between “art” and “life”; study methodologies stemming from social justice movements, new ways of teaching and learning, and ethnography; and engage in current debates regarding the ethics of cultural production in the public sphere. This course satisfies a requirement the Social Practice minor at The New School.

> **LYDIA MATTHEWS** (M.A., University of California, Berkeley) is Professor of Visual Culture at Parsons. She is a curator, writer, educator and founding Director of the Curatorial Design Research Lab, which spans various divisions across The New School. Trained as a modern and contemporary art historian at UC Berkeley and London's Courtauld Institute, her work explores how today's artists, artisans and designers foster critical democratic debates and intimate community interactions in the public sphere, often in response to a variety of urgent global and local conditions in their daily lives. Her essays have appeared in numerous journals and exhibition catalogs, and she has lectured internationally on socially-engaged art, craft and design practices. Her participatory curatorial projects in New York, the Post-Soviet region, Turkey and Southern Europe include exhibitions, community-based urban festivals, and multidisciplinary pedagogical exchanges addressing ecological and social sustainability. Commissioned by Fulbright, Open Society Foundation, Trust for Mutual Understanding, Lower Manhattan Cultural Council, Emre Senan Foundation and the US Embassy in the Republic of Georgia, she has curated the U.S. contribution to Artisterium International Art Exhibition (Tbilisi, 2014, 2012, 2010, 2008), Proteus Gowanus Interdisciplinary Gallery and Reading Room (Brooklyn, 2014), Batumi Backyards Project (Batumi, 2013, 2012), Souzy Tros Art Canteen (Athens, 2013), Kuad Gallery (Istanbul, 2012), Benaki Museum Pireos Annex (Athens, 2011), Byzantine Museum (Athens, 2008) Byzantine Museum (Athens, 2008), Art Caucasus International (Tbilisi, 2007, 2005). She is online at: www.lydiamatthews.com

Course Title: **Survey of Decorative Arts I**
Faculty: **Lorraine Karafel**
Where Course is Being Offered: **Parsons School of Art, Design, History & Theory (Graduate Level)**
Semester Being Offered: **Fall 2015**

This course presents a broad introduction to European decorative arts from the fifteenth through the eighteenth centuries, focusing on Italy, France, England, and the Netherlands. Issues of style, function, and meaning of objects in both public

and private life will be explored. In class lectures and through readings that reflect a variety of scholarly approaches, the decorative arts will be considered within the larger cultural, political, and social contexts of their times.

LORRAINE KARAFEL (Ph.D., New York University) is Associate Dean and Assistant Professor of Art History at Parsons' School of Art & Design History & Theory. Dr. Karafel's research focuses on art and design in the 15th to 17th centuries and considers issues of design process, workshop practices, and the relationship between designer and patron. Her work has received numerous grants and awards. Among her many international publications are articles and reviews in *Art Sacré*, *Filo Forme*, *caa.reviews*, *ARTnews*, and *The Magazine Antiques*. She contributed to the Metropolitan Museum of Art's award-winning 2002 exhibition catalogue, *Tapestry in the Renaissance: Art & Magnificence* and to the Met's 2014 exhibition catalogue, *Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry*. A catalogue of tapestries in Glasgow's Burrell Collection is in production. Her book on tapestries by the Renaissance master, Raphael, is scheduled to be published by Yale University Press. In addition to teaching at Parsons, Dr. Karafel has taught at New York University and Rutgers University and has lectured at the Metropolitan Museum of Art in New York, the Prado Museum in Madrid, and the Rijksmuseum in Amsterdam.

COURSES OFFERED IN SPRING 2016

Course Title: **China Today: Art, Economy and Politics**
Faculty: **Lei Ping**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Spring 2016**
Why is it important to learn about China in the age of globalization? How to understand a country and civilization that is oftentimes understudied and misrepresented in the West? How to view its rapid development and recurring controversies in the domains of art, culture, economy and politics? This course examines today's China through the lens of theory and practice, representation and visuality. Students will be introduced to various heated debates and topics such as uneven urban-rural development, social inequality, media censorship, political activism, contemporary Chinese art and fashion. By the end of the semester, students will be expected to develop considerable empirical and critical knowledge about China. The course is taught in a lecture style. Guest speakers and specialists will be invited to present their topics and dialogue with students.

LEI PING (Ph.D., New York University) is an Assistant Professor of China Studies at the New School for Public Engagement (NSPE) and Research Scholar at India China Institute. Her main research interests are urban and cultural studies, modernism and postmodernism, critical theory, 20th century Chinese literature, history and film. Her recent and forthcoming publications consider Chinese urbanism, social justice, formation of middle class, history of housing reform, and problematic of postsocialism and capitalism. She regularly teaches at NSPE and Lang.

Course Title: **Collaborating In and Beyond Music**
Faculty: **Michael Schober**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Spring 2016**
This class explores how performing musicians coordinate and improvise with each other on musical material, timing, expressivity, rhythm, and other musical features, and how this connects with the ways people coordinate and improvise in other arenas of life (e.g., in spontaneous casual conversations or creative group projects). This class will be informed by findings in psychology, linguistics and ethnography as well as the lived experience of working musicians. It will also consider how collaborative roles include audiences as well as performers. Lectures will include live performances and demonstrations as well as discussion of published research, and assignments will require students to participate in and analyze collaborative processes. The course is designed to be useful for students with and without previous musical training.

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MICHAEL SCHOBER (Ph.D., Stanford University), Professor of Psychology and editor of the journal *Discourse Processes*. Schober's published research investigates how people understand and misunderstand each other in conversation, how musicians coordinate in rehearsal and in performance, and how new communication technologies affect communicative processes and the measurement of public opinion. He is also a performing pianist who specializes in collaborative and chamber music, with interest in how new technologies can enhance musical co-presence and audience experience.

Course Title: **Design in Film: Sword and Scandal**
Faculty: **Jeffrey Lieber**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Spring 2016**

This course examines a specific cinematic genre, the "sword and sandal" film, Biblical and historical epics, from early blockbusters such as Cecil B. DeMille's *The Sign of the Cross* (1932), through the heyday of the genre in the 1950s and '60s and films such as *The Robe* (1953), *The Egyptian* (1954), *Land of the Pharaohs* (1955), and *Cleopatra* (1963), to recent releases such as *300: Rise of an Empire* (2014) and *Exodus: Gods and Kings* (2014). Through an examination of films such as these, we will trace developments in the history of cinema, the work of specific directors, and discuss the major cultural, political, philosophical, and sociological preoccupations of respective eras over the course of the twentieth century and the new millennium: the efficacy of epic narratives, American claims on Egyptian and Greco-Roman civilization, discourses on art and democracy, beauty and gender, mass culture and camp, labor and social justice, as well as changes in the nature of religious experience, and the role of the spectator in the encounter with history and myth. We will explore these films from cross-disciplinary perspectives, from every angle, encompassing art, design, literature, music, philosophy, politics, social theory, and visual culture.

JEFFREY LIEBER (Ph.D., University of Michigan, Ann Arbor) is an Assistant Professor of Design Studies and Visual Culture Studies at Parsons. His work brings together art history, architectural history, and visual culture studies. His current projects include a book on modern architecture and its relationship to both mass culture and changing democratic ideals in the United States in the 1950s and 1960s. His articles and essays have appeared in *Design and Culture*, *Harvard Design Magazine*, *American National Biography*, *Bauwelt*, and the *Neue Zurcher Zeitung*. Before coming to The New School in 2009, he taught in the History of Art and Visual Culture Department at the University of California, Santa Cruz, and has received grants for his work from the Gladys Krieble Delmas Foundation, the A.W. Mellon Foundation, and the French Ministry of Culture.

Course Title: **Famous Trials**
Faculty: **Lisa Huestis**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Spring 2016**

Conflict between the individual and the state is inevitable. In resolving these conflicts, trials have long been used to determine "truth." Throughout history, a few trials have not only captured the interest of their contemporary public but have remained embedded in our collective, historical memory. What is it that makes the stories and lessons from these trials remain of interest long after the actual events have passed? Perhaps their lasting importance comes not from the event itself, but from the fact that the trial provided an important view of the condition of the time in which it took place. The trial is memorable because it captures critical events and debates in important moments of change. In this course we will examine some of these famous trials. We will consider the relevant historical, cultural and political context in which the trial took place. Our goal is to understand the trial itself as well as the larger context that made the trial memorable and important. The trials will be used as a lens to examine major historical transitions. Among the trials we will be studying are: the Trial of Socrates, the Trial of Galileo, the Trial of Anne Hutchinson, the Salem Witchcraft Trials, the Trial of the Haymarket Anarchists, The Triangle Shirtwaist Fire Trial, the Scopes "Monkey" Trial, the Trials of the "Scottsboro Boys",

and the Chicago 7 Trial. In addition to traditional sources, we will use documents and transcripts as well as contemporary adaptations, including films and plays, to inform our understanding of these interesting historical events.

LISA HUESTIS (J.D., Brooklyn Law School) is Professor of Legal Studies at Lang. She teaches Constitutional Law, Rights of the Accused, Dispute Resolution, International Human Rights Law and Lives of Lawyers.

Course Title: **Fashion Cultures**
Faculty: **Christina Moon**
Where Course is Being Offered: **Parsons School of Art, Design, History & Theory (Graduate Level)**
Semester Being Offered: **Spring 2016**
This lecture course provides students with a broad framework to understand fashion as culture and industry, intrinsically linked with processes of globalization. Lectures are presented by faculty from within and beyond the university to bridge diverse fields in the theory and practice of fashion. Key-issues that will be addressed include the development of fashion as system, the linkage between fashion, modernity and capitalism, the process of industrialization and post-industrialization, intensifying relations to fashion through media culture and technology, the transnational dimensions of fashion, the environmental impact of the textile and apparel industries, and the rethinking of fashion towards more sustainable and ethical practices. The lecture course is taken by students in the first year of the MA Fashion Studies and MFA Fashion Design and Society program. Pathway: Fashion Studies.

Course Title: **Immigration, Politics, and Culture – Remaking America in the 21st Century**
Faculty: **David Plotke**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Spring 2016**
Immigration is changing the contemporary United States along many dimensions. We start with a survey of the recent and ongoing shape of immigration to the U.S. Where do new immigrants come from, and where are they in the United States? We look at the political debates about immigration, citizenship, and borders. Should the United States reduce immigration, retain current levels with more regulation, or expand the number of immigrants? We assess the legal side of these debates, and the legal and administrative system through which immigration is regulated. We assess the economic effects of immigration, both on the U.S. and on the main sending countries. How are immigrants affected by moving to the U.S.? How does immigration influence the condition and prospects of current residents? We also examine the cultural and social meanings of recent and ongoing immigration, both for immigrants and American culture.

DAVID PLOTKE (Ph.D., University of California, Berkeley) is Professor of Politics, New School for Social Research. His main research interests are national politics in the United States and contemporary political theory. Recent and forthcoming publications consider the decline of the Democratic Party in the 1960s and the upsurge in popular conservatism in later decades; how democratic polities should respond to antidemocratic political forces; and the rights of noncitizens in democratic countries. He is an editor of the journal Politics & Society. He regularly teaches at NSSR and Lang.

Course Title: **Innovation**
Faculty: **Scott Pobiner**
Where Course is Being Offered: **Parsons School of Design Strategies**
Semester Being Offered: **Spring 2016**
Why do some ideas thrive yet initially require exposure to only a few people, while other ideas fail even with the wealth of huge marketing campaigns, reaching millions of people? How do you spot opportunities to create new products, services or experiences? How do you create, refine, and communicate a response to needs and opportunities? How does your

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response fit within the context and legacy of ideas that have come before it and will come after it? What is the history of innovation itself and how do you determine whether another innovation is actually going to effect positive change in the long term? This course explores these and other questions by cultivating both the innovation mindset and skill set - offering a way of thinking about topics critical for innovators as well as the tools to put that thinking into practice in the creation and communication of ideas. Using a design thinking approach that stresses participation, iteration, and integration, the course lectures, readings, discussions, exercises, and projects will address topics like users, process, place, diffusion, and intellectual property along with tools like brainstorming, prototyping, scenario planning, and positioning. In the process, participants will gain fluency in the fundamental topics and tools needed to innovate in any context.

Over the course of the semester, we will define innovation, analyze the case for it, understand how it can be directed, and sample some of the ways in which it has been and can be put into practice. Throughout, we will address five key themes: Innovation is a fusion of dynamic processes that can be described, analyzed, and visualized over a long period of time (a legacy);

- Innovation requires the participation of the innovator and a large amount of people in specific ways, giving it an important social context;
- Innovation is a process with implications for the functional management of an organization;
- Innovation has impacts - both direct and indirect - culturally, environmentally, economically, politically, and socially;
- The ethics of innovative actions are not solely based on the perceived outcomes or immediate benefits to the innovator.

Weekly lectures will be structured in order to explore innovation through key content and process based on the innovation life-cycle. Recitation sections each week will enable students to acquire a well-informed view regarding the questions above through discourse, independent and collaborative research, and written analysis.

SCOTT POBINER (DDes, Harvard University Graduate School of Design) is an Assistant Professor of Information, Design, and Management. From 2007-2009, he served as program director for the BBA in Strategic Design and Management, and subsequently, as Chair of the School of Design Strategies Curriculum Committee, and on the University Institutional Review Board. He currently serves as a committee chair on the Harvard GSD Alumni Council and on the board of Terreform ONE, a non-profit organization devoted to the study and application of socio-ecological design. Pobiner's research and writing centers on the development, adoption, and diffusion of design innovation. His practice focuses on the development of design teams for software platforms, most recently as Chief Design Officer at Rizm.io a visual platform for algorithmic finance, and as Senior Advisor at mibi inc., developers of an iOS application for building and managing competitions and shared goals.

Course Title: **Introduction to Architectural Theory**
Faculty: **TBD**
Where Course is Being Offered: **Parsons School of Art, Design, History & Theory**
Semester Being Offered: **Spring 2016**
Why a course exclusively on architectural theory? In many professional schools, theory often gets collapsed into a "history/theory" amalgamation, one that fails to take into account the way that theory informs not just a historical analysis of built and unbuilt forms, but also the technology and design of architecture. Being conversant in architectural theory is a critical skill that manifests in all aspects of the discipline—from conception to experimentation to execution. Theory must be provocative, but it must also integrate with, and illuminate, practice. The course shall be taught so as to treat architectural theory as a discipline unto itself, taking pains to ensure that students understand why and how theory matters to the study of architecture, urban design, and general questions of spatial construction.

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2015-2016
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Course Title: **Introduction to Political Economy**
Faculty: **Paulo dos Santos**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Spring 2016**

This course offers a critical introduction to the central ideas used by Political Economists to understand the structure, social meaning, and historical development of capitalist economies. Lectures draw on competing traditions in Political Economy to provide a critical appreciation of the defining socio-economic relationships of capitalism, including wages, productivity, profits, inequality, prices, entrepreneurship, markets, capitalism, growth, crises, recessions, socialism, etc. While these discussions necessarily involve economic theory, the overall emphasis is on how an analytically diverse understanding of these relationships can open up unique, critical perspectives into the problems of contemporary capitalism. The course will thus prepare students for well-grounded, critical engagement with debates about income distribution, financial crises and recessions, fiscal austerity, globalization, the role of finance in contemporary economies, and on the long-term future of capitalism. The course will also introduce students to current discussions on the usefulness and limitations of contemporary Economics.

> **PAULO DOS SANTOS** (Ph.D., University of London) is Assistant Professor of Economics, New School for Social Research. His research program involves Classical Political Economy; Banking and Monetary Theory; and the role of Finance in Economic Development. Much of his current work inquires into the distinctive social and macroeconomic content of contemporary financial practices and relations. Dos Santos is also interested in methodological issues in economic analysis, including the appropriate use and interpretation of mathematical formalisms.

Course Title: **Literary Reinvention**
Faculty: **Elaine Savory**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Spring 2016**

This course explores ways literary texts connect with each other over time and place, as well as with music, drama and film. We shall read six texts (of moderate length). The course is organized in units of two lectures for each text, the first close reading the text itself and the second exploring contexts (historical, geographical, literary) and ways cultural moment, music and the visual contribute to the text and our understanding of it. The six texts are William Shakespeare's The Tempest, Alexander Pope's The Rape of the Lock, Oloudah Equiano's Interesting Narrative, Herman Melville's Billy Budd, Samuel Beckett's Waiting for Godot and Jean Rhys's Wide Sargasso Sea, one from the early 17th century, two from the 18th century, one from the 19th century and two from the 20th century. Each has been important in its moment in culture, not just in its own day but afterwards; each has inherited something from previous cultural history, and each is understood best not just by reading the text but thinking about the relation of literary text to other art forms.

> **ELAINE SAVORY** (Ph.D., University of the West Indies) is Associate Professor of Literature at Eugene Lang College. Her research is primarily in Caribbean and African literatures, especially women's writing, poetry, drama and theater, working particularly on Jean Rhys and Kamau Brathwaite. Savory is currently working on a study of the Anglophone elegy, writing postcolonial ecocritcism, and editing the selected works of Barbadian poet Bruce St John.

Course Title: **Liquid Cities: Reimagining Urban Waterfronts and Waterways**
Faculty: **Rob Buchanan**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Spring 2016**

Water has always been the lifeblood of the city. The 21st century, with its emerging threats of climate change and a rising sea level, presents most if not all of our great urban centers with unprecedented questions about their sustainability and survival; as a result, urban waterworks, waterfronts, and waterways have all assumed a critical importance. Drawing from

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four interdisciplinary New School programs--Global Studies, Urban Studies, Urban Design, and Environmental Studies--this course investigates the complex connection of cities and water systems, with a particular focus on the way the "edge" of the waterfront city can be both a boundary and a center, essential for commerce, transport, development, and ecological resilience. New School faculty and visiting lecturers will take an interdisciplinary approach to local, regional and global topics and initiatives, including the strengths and weaknesses of New York City's water and sewer systems and efforts to clean its most contaminated waterways, the politics of land reclamation and waterfront development here and abroad, containerization and the global geography of transport, the representation of the waterfront in art and media, and the social and political impact of climate change and natural disasters. Field trips and collaborative projects will be required elements of this course.

ROB BUCHANAN (B.A., Princeton University) is Assistant Professor of Literary Studies at Eugene Lang College. He teaches in the Journalism and Design program at Lang as well as the Environmental Studies program at The New School for Public Engagement. A longtime magazine feature writer specializing in travel, adventure and the outdoors, he is also an advocate for public access and environmental restoration in the Hudson-Raritan estuary. He is co-founder of three community-based non-profits, coordinator of a citizen-science initiative (the Citizens Water Quality Testing program), and co-chair of the Citizens Advisory Committee to the New York-New Jersey Harbor & Estuary Program.

Course Title: **Power and Visuality**
Faculty: **Janet Kraynek**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Spring 2016**

The history of visual representation (from art to the broader terrain of visual culture) reveals that there is an intimate relationship between the visual field and power. This course explores this connection by investigating the relationship between art/visual culture and power through a series of case studies on topics from the birth of modernism and modernity in the nineteenth century, to the global, digital era. Through this framework, the question of the *politics* of art—or how visual representation can operate critically—will be addressed. At the birth of modernity in the nineteenth century, we will look at the onslaught of industrialization and the creation of the modern city; as well as the spread of Imperialism, which shaped relations between the West and different nations and cultures until the post-colonial era. How did visual practices reveal social and economic relations, and/or actively produce cultural attitudes? We will then trace these issues into the period of the two World Wars, in which visual modes (from artworks and design to architecture and film) were marshaled to celebrate state power, to challenge its hold, or to generate a new political order, including revolution. In the postwar era, we will examine the expansion of the media landscape and the emergence of revolutionary politics associated with the anti-war and civil rights movements, when the politics of representation became a central concern. Finally, with the advent of globalization after the fall of the Berlin Wall, we will look at how visual practices responded to these conditions—from geographical expansion to the “war on terror”— and sought to intervene into dominant structures of power. Throughout, we will consider not only how visual representations underwent a change, but also how we, as visual and perceptual subjects simultaneously have undergone a radical transformation, with the operative question of how the visual field shapes the way we see and understand our world?

JANET KRAYNAK (Ph.D., Massachusetts Institute of Technology) is an Associate Professor of Art History at Parsons and Lang. Formerly faculty at the Center for Curatorial Studies, Bard College and Purchase College, SUNY, where she was the acting Director of the MA/MFA Program in Contemporary Art, Criticism and Theory, Kraynak’s areas of specialization include performance and time-based art; alternative mediums, linguistic practices and technology; and the socio-economics of contemporary art. She is the editor of *Please Pay Attention Please: Bruce Nauman’s Words: Writings and Interviews* (MIT Press, 2003), and *Nauman Reiterated* (Electronic Mediations Series, University of Minnesota Press, 2014). Kraynak has published widely on postwar and contemporary art in writings that have appeared in *Art Journal*, *Grey Room*, *Artforum*, *journal of visual culture*, among other publications, and her

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article, "'The Land' and the Economics of Sustainability" was awarded the College Art Association's 2011 Art Journal award of distinction.

Course Title: **Survey of Decorative Arts II**
Faculty: **TBD**
Where Course is Being Offered: **Parsons School of Art, Design, History & Theory (Graduate Level)**
Semester Being Offered: **Spring 2016**
This course traces significant developments in the history of decorative arts and design from 1800-2000 in Europe and America. Interiors, ceramics, metal work, graphics, fashion and furniture will be discussed and situated within their cultural, social, and political context. Lectures will consider how taste, gender, technology, new materials, patterns of production and consumption, and changing ways of life have impacted the design and reception of things. Readings will come from both primary and secondary sources, and new approaches and methods in the study of the history of design will be discussed. By the end of the semester, students should have developed a broad visual vocabulary and should be able to critically engage in the major debates affecting decorative arts and design over the last two centuries.

Course Title: **Work, Love, Learn, Play: Our Lives on the Internet**
Faculty: **Claire Potter**
Where Course is Being Offered: **ULEC**
Semester Being Offered: **Spring 2016**
This course introduces students to the practice of recent history, contemporary history, and the history of the future by exploring the impact of technology and new media on human society. We will explore the history of culture through culture, primarily films, novels, creative non-fiction and critical readings that explore technology, digital culture and post-human relationships. Weekly topics explore how technology creates new identities, new relationships, new forms of work and new ways of understanding the world around us, while at the same time responding to cultural expectations around categories of human aspiration, activity, pleasure, and need that have remained stable over time. Beginning in the 1970s, when computerization, space exploration and robotics first allowed popular audiences to imagine computerized creativity and machine-based alternatives to human cognition, we will address the following questions: why does it matter to imagine a human future that is different from the present? Does technology alter human-ness when it alters human history? What does it mean to be liberal citizens when our communications, choices, desires and thoughts are all potentially being mediated and monitored through technology? Is it possible to share our intellectual and emotional lives with machines that think? How might we understand a "humanities practice" in a post-human world?

Students will sign up for a section that reflects their particular interest: although all students will see the same films, readings may vary depending on the section topic.

SECTION A: Work
SECTION B: Creative Culture
SECTION C: Home
SECTION D: Romance

CLAIRE POTTER (Ph.D., New York University) is Professor of History, Co-Director of the Humanities Action Lab, and Co-Chair of the Digital Humanities and Humanities Action Lab curricula in the School of Undergraduate Studies. Her main research interests are the contemporary history of politics and culture in the United States, as well as feminist, queer and media history. She is also immersed in the practice of digital humanities, and is completing a book of essays about the impact of digital technology on higher education. A Co-director of OutHistory.org, she came to The New School from Wesleyan University in 2011, teaches regularly in the Bachelors Program for Returning and Transfer Students, and will be teaching a graduate course at NSSR in fall 2015.

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COURSES OFFERED IN BOTH FALL 2015 AND SPRING 2016

Course Title: **History of Design 1850-2000**
Faculty: **TBD (fall); Sarah Lichtman (spring)**
Where Course is Being Offered: **Parsons School of Art, Design, History & Theory**
Semester Being Offered: **Fall 2015 & Spring 2016**
This course introduces significant developments in the history of design in Europe and America from 1850 to 2000. The lectures will examine a variety of object types, including furniture, interiors, graphics, and products, and draw examples from the well known as well as the anonymous. Throughout, design will be situated within its social, cultural, political and economic contexts. Materials, technology, and debates informing the configuration of things such as Modernism and taste will be considered, as will the changing role of the designer, and the effects of the shifting ways of life on patterns of production and consumption. In addition, the course will also consider how issues of gender, race, and class affect design. Readings will come from both primary and secondary sources, and new approaches and methods in the study of the history of design will be discussed.

> **SARAH LICHTMAN** (Ph.D., Bard Graduate Center) is an Assistant Professor of Design History and the Director of the Master's program in the History of Design and Curatorial Studies offered jointly by Parsons The New School and Cooper Hewitt, Smithsonian Design Museum. Her articles and reviews have appeared in the *Journal of Design History*, *Studies in the Decorative Arts*, *Design* and *Culture* and *West 86th*. Sarah is currently working on a book project entitled "Teenagers Have Taken Over the House," a historical examination of girls' postwar domestic advice literature in the USA.

Course Title: **History of Fashion**
Faculty: **TBD**
Where Course is Being Offered: **Parsons School of Art, Design, History & Theory**
Semester Being Offered: **Fall 2015 & Spring 2016**
This course examines fashion from 1850 to the present and its capacity as both a reflection of, and an influence on, the cultural conditions of its respective time period. In its entirety, students should gain a greater perspective on the historical, social, economic, and industrial precursors and contexts to contemporary fashion's design, consumption, production, image, tastes, and trends. This seminar course is supplemented by field trips and guest speakers. Course work will be comprised of group and independent research, written papers, and oral presentations.

Course Title: **Introduction to Design Studies**
Faculty: **TBD**
Where Course is Being Offered: **Parsons School of Art, Design, History & Theory**
Semester Being Offered: **Fall 2015 & Spring 2016**
This class examines different aspects of design and visuality by looking at larger questions of production, consumption, and use and how these issues become part of a larger discourse about design and visual culture. The design process is intricately tied to visuality, or how things appear and look; thus, the course uses images to provide students with a better understanding of their chosen field of study at Parsons. We will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic.

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Course Title: **Introduction to Fashion Studies**
Faculty: **TBD**
Where Course is Being Offered: **Parsons School of Art, Design, History & Theory**
Semester Being Offered: **Fall 2015 & Spring 2016**
Fashion Studies is a new, multidisciplinary field that has emerged alongside the expansion of fashion into a global culture industry, growing popular interest in fashion, and renewed academic attention to the study of dress and material culture. This course introduces students to fashion theory and the diverse approaches to its study as a “field” and “practice”: From its expression as identity, a subculture, or a global industry, to its conception as power and phenomenon, we will look at how art historians, cultural theorists, anthropologists, writers, and artists have reflected on fashion through time. Class sessions will be organized around important themes that have emerged in fashion studies: the body, beauty and image, subculture and style, identity and desire, creation and consumption, art and value, etc. Students will be introduced to classic theoretical writings on fashion, draw on contemporary everyday examples for discussion, and apply learned research methods in the development of research questions that critically reflect on fashion.

Course Title: **Modern Art & Postmodernism**
Faculty: **TBD**
Where Course is Being Offered: **Parsons School of Art, Design, History & Theory**
Semester Being Offered: **Fall 2015 & Spring 2016**
The 20th century changed everything about art: where it was located, who made it, who it was made for, what it was made of, how it was made, and what was and wasn't considered art. This class will explore these changes in terms of ongoing tensions and connections, including those between object and image, abstraction and figuration, material and spiritual, accumulation and appropriation, nature and culture. There will be readings from artists' writings and critical histories that substantiate these ideas, along with class discussions, written projects, and field trips to appropriate venues. We will discuss individual artists and representative art movements from throughout the century, including (among others) Cubism, Futurism, Constructivism, de Stijl, Expressionism (Early, Abstract, and Neo), Pop, Minimal, Conceptual, Land, Body, and Performance.

Course Title: **Sustainable Systems**
Faculty: **Coordinator: Jaime Kruse**
Where Course is Being Offered: **Parsons First Year Program**
Semester Being Offered: **Fall 2015 & Spring 2016**
This course is a required first year course that provides foundational understanding of the scientific and social issues related to the design of resilient urban futures. An understanding of the constraints, challenges, and opportunities presented by the need to design products, systems, and services that are more socially, environmentally and economically resilient is at the core of a Parsons education. This course is where that work begins. It is crucial, as both professional experts making decisions about materials flows, and as citizens, that creative practitioners have a comprehensive understanding of the scientific process, from fieldwork and laboratory to policy formulation.

Course Title: **The Art of Viewing Art**
Faculty: **John Zinsser**
Where Course is Being Offered: **NSPE, Bachelors Program for Adults and Transfer Students**
Semester Being Offered: **Fall 2015 & Spring 2016**
Learn to use the city's galleries and museums as your classroom. Each week, students are assigned to visit a different exhibition. The lecture that follows investigates that show's meanings both in its art historical context as well as from a broader cultural perspective. Guest speakers include artists, gallery owners, curators, and art critics. We view a mix of

contemporary and historical shows and compare the artworks shown. The wide array of art exhibitions and shows in New York is richly rewarding for those who know how and where to look.

JOHN ZINSSER (B.A., Yale University) is an abstract painter and art writer. He is a co-founder of the Journal of Contemporary Art. He has had solo exhibitions at James Graham & Sons Gallery (spring 2008, New York), Thomas Soloman's Garage (Los Angeles), and Galerie Von Lintel (Munich). Zinsser's reviews have been published in *New York Times* and *Art in America*.