

THE NEW SCHOOL

GENDER STUDIES PROGRAM

COURSE BOOKLET Fall 2016

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***Please note: A number of graduate courses have been listed in the booklet because there are a limited number of undergraduate spots in the courses or because undergraduates may take the courses with permission of the instructor. Please pay attention to course restrictions and prerequisites.**

You may wish to check the university-wide course catalog (available here: <http://www.newschool.edu/ucc/courses.aspx>) and search by keywords.

Please send additions and corrections to: genderstudies@newschool.edu

**For information about program requirements, please visit our website:
<http://www.newschool.edu/lang/gender-studies/>**

**For other questions, or to join the listserv, please contact
genderstudies@newschool.edu
<mailto:genderstudies@newschool.edu>**

Eugene Lang College of Liberal Arts

Intro to Cultural Studies

Instructor: Jasmine Rault

Course Number: LCST 2120

CRN: 4132

Course Format: Lecture

Location: NYC campus

Permission Required: No

Description:

This course examines the pivotal role of culture in the modern world, including the ideas, values, artifacts, and practices of people in their collective lives. Cultural Studies focuses on the importance of studying the material processes through which culture is constructed. It highlights process over product and rupture over continuity. In particular, it presents culture as a dynamic arena of social struggle and utopian possibility. Students read key thinkers and examine critical frameworks from a historical and a theoretical approach, such as Raymond Williams, Stuart Hall and the Birmingham School; the work on popular culture, identity politics, and postmodernism in America; and the emergence of a 'global cultural studies' in which transnational cultural flows are examined and assessed. Class sessions are set up as dialogic encounters between cultural theory and concrete analysis. [Tracks C & M]

Male Melancholia: Crisis Masculinity

Instructor: Masha Tupitsyn

Course Number: LCST 2128

CRN: 7809

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Post-war cinematic representations of white masculinity are very different from the hardboiled, taciturn, yet romantically robust men of the 1930s and 1940s. Freud noted that mourning and melancholia are both responses to loss. While feminist discourse has forced women to continually redefine and expand gender roles, white masculinity has increasingly taken melancholic form and gone into crisis, on and off the screen. Previously bolstered by normative structures and hideouts like war, marriage, and economic provider, post-war masculinity has failed to interrogate and reimagine itself alongside other social justice movements. This has resulted in screen portrayals of male backlash, breakdown, absence, gaslighting, inertia, and depression-both serious and comic. In this class, we will read theoretical and literary texts and compare early instances of screen male melancholy-Montgomery Clift in *A Place in The Sun*, James Dean in *East of Eden* and *Rebel Without a Cause*-to more recent examples of crisis masculinity wrought by global neo-liberal precocity-the films of Eric Rohmer and Terence Malick's post-millennial men in *To the Wonder* and *Knight of Cups*. [Tracks C, S]

Intimate Film Cultures

Instructor: David Fresko

Course Number: LCST 3107

CRN: 7494

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

What's intimate about cinema? And what, if anything, is cinematic about intimacy? Within the framework of classical film theory, many of cinema's most intimate devices (the close-up, the kiss, the photographic trace, etc.) were invested with redemptive potential, even deemed revolutionary by some for their capacity to counter modern alienation and repression. More recently, however, cultural theorists have problematized such claims, analyzing how cinematic conventions work to structure intimate relations in accordance with normative ideologies, and suggesting that the aspiration for intimacy may itself be crucial to the operation of modern systems of power. Pairing classical and contemporary film theory with diverse contributions to the emerging field of "intimacy studies," this course explores such issues by considering how problems of intimacy have organized critical and theoretical discourse on a range of intimate film cultures, from Hollywood melodrama to queer cinema, French surrealism to Italian neorealism, and from underground film to contemporary diasporic cinema. [Track S, C & M]

Trans(gender) Cultural Studies

THIS COURSE COUNTS TOWARDS THE GENDER STUDIES FOUNDATIONAL REQUIREMENT

Instructor: Theresa Cowan

Course Number: LCST 3411

CRN: 7515

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Transgender Cultural Studies will provide students with an introduction to the interdisciplinary field of Trans- Studies, through an exploration of key theoretical texts, activist histories and archives and a wide range of expressive cultures including film and video, performance, spoken-word, memoir, blogging and other "new media." This course will consider the ways in which Trans- Studies draws from and builds upon queer and feminist, critical race and anti-colonial theory, but also aims to study the ways that the unique histories and politics of transgender and transsexual people have been obscured within these broader fields. Furthermore, the course will be framed by a consideration of the ways that we might "critically trans-" cultural studies: that is, what does Trans- Studies bring to Cultural Studies? Shifting from a focus on identity politics to a practice of assemblage and allied critique, this seminar will take up the work of theorists, cultural producers and activists including Laverne Cox, Janet Mock, Susan Stryker, Kate Bornstein, Jay Prosser, Sandy Stone, Dean Spade, Patrick Califia-Rice, Bobby Noble, Imogen Binnie, Viviane Namaste, Trish Salah, Eli Clare, Justin Vivian Bond, Mira Soleil Ross, the Fully Functional Cabaret, Mangos with Chili, Viva Ruiz, Emi Koyama, Katastrophe and Nina Arsenault. [Track C]

Textiles and Textures

Instructor: Silvia Vega-Llona

Course Number: LCST 3413

CRN: 7320

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

One of the great textile traditions the world has inherited goes back to the ancient Andean peoples of Peru. Their weaving and textile-making has lasted several thousands of years. Having been preserved in desert graves for millennia, these textiles are precious documents of an entire civilization: they were among the most valuable possessions of their owners, more valuable even than gold and silver – not least because woven into them was a wealth of information, conveying cultural values, religious beliefs, social hierarchies, and political customs, across intricate symbolism and detailed iconography. Interest in Andean textiles has in recent years extended beyond museums, art historians and collectors. Their unique character has inspired contemporary designers both inside Peru and on the international fashion and art stage. Names familiar from haute couture and the visual arts, have adopted, adapted or creatively reworked Andean textile techniques and motifs, bringing them to the attention not only of fashion editors and journalists, but designers, students, art lovers the world over. At the same time, textiles – combining surface and texture along with being signs, designs and bearers of information – have been rediscovered as a ‘medium’ in and for the digital age, valued for its visual as well as haptic qualities. The course will re-examine Peruvian textiles in their historical and cultural context, and re-assess their apparent ‘renaissance’ in the global world of design and fashion, mindful of the different articulations that such contemporary appropriations can take, ranging from ethnic chic and colonial nostalgia, to installation pieces that use fashion and fabrics to draw attention to human rights issues to the position of women and to labor problems.

Foucault, Bodies, Power

THIS COURSE COUNTS TOWARDS THE GENDER STUDIES FOUNDATIONAL REQUIREMENT

Instructor: Jasmine Rault

Course Number: LCST 4029

CRN: 4588

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course provides a thick introduction to the work of Michel Foucault and the key concepts that have helped to shape the field of cultural studies. We will explore Foucault’s theories of discipline, the body, discourse, power, biopolitics and sexuality and how these theories have been used, challenged and redefined within feminist, queer, critical race, crip, post-colonial and decolonial cultural studies. [Track C]

New York Dance in the Eighties

Instructor: Danielle Goldman

Course Number: LDAN 3303

CRN: 7552

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

In this course, students explore various histories and traces of New York Dance in the 1980s, a fertile time of experimentation within Butoh, Hip Hop, Vogueing, and Postmodern dance. In addition to oral histories, video documents, historical texts, and critical dance studies, the course draws extensively from Lost and Found, the Fall 2016 Platform at Danspace Project, a series of events and performances co-curated by Ishmael Houston-Jones and Will Rawls, exploring themes of AIDS, absence and queer performance, particularly within communities of color. Shuttling between the eighties and the present, the course considers multiple ways in which losses due to AIDS continue to affect the dancing of today.

Sound and Sexual Politics

Instructor: Amalle Dublon

Course Number: LINA 2036

CRN: 6264

Course Format: Seminar

Location: NYC Campus

Permission Required:

Description:

This course takes up questions of gender, sexuality, performance, and sound in art since 1945. Sexual politics have been understood almost exclusively in terms of visual and textual markers, yet their entanglement with the sensory and philosophical register of sound is extensive. Gender and sexuality cut through discourses on sound and sonic aesthetics, asking us to rethink both the history of sonic art and the status of sound in the arts more broadly. Likewise, attention to the sexual politics of sound within aesthetics and performance might compel us to reframe sexual difference, and sexual dissidence. We will study how artists have deployed sound--as part of performances, videos, installations, and sculptures, as well as in "sonic art"--in ways that offer material for queer and feminist thought. The role of musical, vocal, and auditory practices within political movements will also be considered. Course material will span artwork and popular culture as well as black studies, Marxist feminism, film theory, queer studies, psychoanalysis, visual studies, and art history. Reciprocally, we will explore how close attention to sound and sound studies might reshape central knots in feminist theory and queer theory. In addition to reading and listening assignments, students will complete a series of writing projects over the course of the semester.

Fantastic Short Fiction

Instructor: Rose Rejouis

Course Number: LLSL 2011

CRN: 7036

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course will explore the fantastic short fiction of several women writers. What promises does this genre, fantastic fiction, make? How does it keep them? What are its limits? What about length? How do short texts work their magic? What is the difference between fantastic fiction and magical realism? Does fantastic fiction offer a special opportunity for displaying empathy towards the experience of girls and women? These are some of the questions we will raise together. The course may include works by Octavia Butler, Elena Garro, Juan Rulfo, Clarice Lispector, Aimee Bender, Angela Carter as well as some of the classic writings to which their work is responding. Students will get a chance to write both stories and literary criticism.

Postcolonial Fiction: Transnation, Diaspora, Migration

Instructor: Elaine Savory

Course Number: LLSL 3406

CRN: 7031

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

We live in an increasingly postnational world though national boundaries remain in place, and of often frustrate those who either must seek or desire to seek a new place in which to live. This course explores ways in which the anglophone novel or novella is reimagined in postcolonial ways by writers with strong connections to three important regions of the world, South-East Asia, Africa, the Caribbean. We shall closely read the primary texts along with studying relevant contexts (historical, cultural, political, aesthetic) and the development of critical approaches to these examples from major literary canons which developed in the twentieth century. We shall ask how representing complex identity and cultural space can influence the formal choices a fiction writer makes when telling a story. Students from Literary Studies as well as Global and Migration Studies are welcome.

Victorian Literature

Instructor: Carolyn Berman

Course Number: LLSL 3335

CRN: 7030

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course surveys the new forms of English poetry, essay, and narrative that came to prominence during Queen Victoria's long reign (1837-1901). The dramatic monologue, for instance, grounds lyric perceptions in a particular set of circumstances, while the bildungsroman shows how the self is formed in response to the pressures of the world. We examine how novelists and poets grappled with economic and evolutionary ideas, considering how the self might be determined by economics or biology. Authors include Robert Browning, Alfred (Lord) Tennyson, Elizabeth Barrett Browning, Charlotte Brontë, Henry Mayhew, John Stuart Mill, Christina Rossetti, Charles Dickens, Charles Darwin, and Thomas Hardy.

Milton's *Paradise Lost*

Instructor: Elaine Savory

Course Number: LLST 3503

CRN: 7025

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This great epic is full of action, vividly imagined scenes and of course, excellent poetry. We shall read the whole work aloud, book by book, because Milton was blind when he composed it orally, (those who attended him wrote it down. We shall explore the poem formally and in terms of its ideas and stories. We shall also place it in the context of Milton's life, times and other works, as well as the Bible, and we shall consider some important criticism of the poem. Students familiar with poetry and new to it are both equally welcome.

Bodies, Gender and Domination

THIS COURSE COUNTS TOWARDS THE GENDER STUDIES FOUNDATIONAL REQUIREMENT

Instructor: Chiara Bottici

Course Number: LPHI 3036

CRN: 7525

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Why do people fight for their own servitude as if it were their own deliverance? This is a question that has been at the heart of philosophy for a long time under the heading of voluntary servitude, ideology or, more recently, domination. The aim of this seminar is to explore how gender theories have proved capable of addressing such a problem in a way that challenged some of the most established tenets of the Western philosophical canon. In particular, we aim to explore the role that the body, as the site of specific predicaments, plays within it. We will proceed through a close analysis of key texts of Marxist feminism, anarchafeminism, psychoanalytic feminism, queer and postcolonial theory, and we will apply these readings to concrete examples of lived experience brought about by media analysis and clinical psychoanalysis. In particular, we will explore how these issues are spoken about in today's world in the news and media, from the heralded return of the gender wars (thinking of issues surrounding rape and the discourse around sex), the commercialization of transgenderism and queer culture, the abundance of TV shows that focus on women, especially in the genre of reality television, some exposing the place of domination in women's lives, others exhibiting new forms of domination as the call to spectacle.

Biology, Bodies and Binaries: Intersections of Feminism and Ecology

Instructor: Katinka Maria Wijsman

Course Number: LPOL 3072

CRN: 8071

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course will focus on the intersections between feminism and environmental justice. Using a lens which acknowledges the connections between sexism, racism, class exploitation, and environmental destruction, the class will analyze how the same paradigms and historical inequalities devalue both 'women' and 'nature', leading to the oppression and denigration of both. We will use feminist and queer theory to interrogate binary categories such as natural/unnatural, nature/culture, normal/abnormal as they relate to our understanding of "the environment". We will examine how racism and colonization shape the environments in which we live. As such, this course will critique modern science, technology and political systems; but we will also explore what solutions to environmental problems from a feminist perspective might look like. How can we be activists for the many environments we care for - including forests, waterways, communities, and our own bodies - in ways that radically alter patriarchal norms? In this course we will survey several key transnational environmental topics and case studies such as climate change, food justice, water justice, toxic chemicals and international development from feminist perspectives. Course materials will include academic and activist texts as well as fiction and film.

Culture, Ethnicity, Health

Instructor: Sara Waters

Course Number: LPSY 2772

CRN: 6882

Course Format: Lecture

Location: NYC Campus

Permission Required: No

Description:

This course is an introduction to the study of culture and human behavior in general, and culture and mental health in particular. Although primary attention is given to cross-national research and research on the major U.S. ethnic groups, issues of gender, social class, and other forms of diversity are also addressed. Multidisciplinary perspectives are examined, in particular that of medical anthropology. Familiarity with Abnormal Psychology is desirable, but not required. This is an Integrative Foundations course. This course satisfies some of the requirements in Literary Studies: in both concentrations.

Hebrew Bible: A Dialectic of Rebellion and Obedience

Instructor: Fran Snyder

Course Number: LREL 2070

CRN: 2318

Course Format: seminar

Location: NYC Campus

Permission Required: No

Description:

The Hebrew Bible is an ancient chronicle of one people's impassioned encounters with their deity. From start to finish, the Bible's theme is human resistance to divine authority's demand for obedience. The rhetoric of power predominates from the myths of the creation of female and

male, through the political narratives of slavery and liberation, Joseph's rise to power in Egypt, the epic of Samuel and Kings, Esther's triumph over genocide, the Book of Ruth's representation of love prevailing over social authority, and the fiery lamentations of God's human prophets. We'll read all these, plus the Wisdom texts and Job, in light of the Bible's fundamental anxiety: Who's in charge? Who has power and authority over human actions? If human beings have free will, can they and God ever get along? Can they ever get along with each other? All readings are in translation.

Queering & Decolonizing Theology

Instructor: Karen Bray

Course Number: LREL 3101

CRN: 7050

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Christian theology is often depicted as a violent colonial force standing in particular opposition to LGBTQI lives. However, over the last 30 years people of faith, activists, and theorists alike have rediscovered what is queer within Christianity, uncovered what is religious within secular queer communities, and used postcolonial theory to decolonize lived religious practices and theologies. This course explores secular philosophies of queer and postcolonial theory as well as their critical and constructive application to religion. From topics such as the sexual ethics and ritualization found in the S&M community, transgender Christs, and the mestiza (or mixed) cultures of Latin America, the class goes to where theory meets practice and where critique reveals theologies already radically unmaking and remaking themselves today.

Sociological Imagination

Instructor: TBA

Course Number: LSOC 2001

CRN: 2376

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

In this course, students begin to think about how society works. The course examines relationships among individual identity and experience, social groups and organizations, and social structures. They examine the economic, political, and cultural dimensions of social life and question social arrangements that seem natural or unchangeable. Topics covered include social inequality, politics and power, culture, race and ethnic relations, gender, interaction, and socialization. The course also introduces students to major sociological theorists and sociological research methods.

Womanist/Black Feminist Theater

THIS COURSE COUNTS TOWARDS THE GENDER STUDIES FOUNDATIONAL REQUIREMENT

Instructor: TBA

Course Number: LTHR 2106

CRN: 7133

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This dramatic literature course examines the cultural and sociopolitical impact of womanist and black feminist theatre and experimental performance from the 1970s to the movement for black lives. The term “womanist,” coined by Alice Walker, is rooted in the cultural and political work of black women's freedom. We will explore womanist and black feminist performance praxis as a holistic framework for creative activism, movement building, and liberatory transformation through a range of creative texts and performances by figures such as Toni Morrison, Ntozake Shange, Jessica Care Moore, and Stacyann Chinn. Students will complete creative and analytical writing, presentations, and collaborative assignments. This course fulfills the dramatic literature requirement for Theater majors and minors.

History of Queer Theater

Instructor: Joseph Jeffreys

Course Number: LTHR 3064

CRN: 7132

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

The course surveys a history of LGBTQ themes and characters on stages, screens and performative environments from Christopher Marlowe's Edward II (1594) and Taylor Mac's Hir (2014) to Pride parades and nightclubs. We will explore selected plays, performance events, film and television productions, and cabaret acts, placing them into larger societal and critical settings while delving deep into the history of LGBTQ movements. We will also consider the history and development of queer theater companies such as the Ridiculous Theatrical Company and venues such as the Caffè Cino. By semester's end students will be able to outline a 400 plus year history and reception of LGBTQ characters and playwrights, apply formal analysis to play texts, interpret non-traditional performance situations and have more finely developed critical thinking and writing skills. The coursework also includes visits to selected performances, exhibits, and venues.

Introduction to Art History and Visual Studies

Instructor: Soyoung Yoon

Course Number: LVIS 2001

CRN: 5248

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course introduces students to the fundamentals of art history and the related field of Visual Studies. Based upon close looking at artistic objects, as well other visual and material objects

(taken from, for example, film and performance, advertising and design), the class familiarizes students with key terms and debates, and those methods (from formal analysis to interdisciplinary theoretical approaches) that are employed in the interpretation of cultural objects. Through close visual analysis of diverse objects in tandem with a range of readings (drawn from literature and literary criticism; social theory and gender studies; postcolonial and global studies, to name a few), students will gain insight into how one builds an interpretation, stressing the centrality of skills of critical thinking and reading as objects are brought into dialogue with texts. In addition, the class demonstrates how the study of art history entails the very question of what is considered “art,” emphasizing that medium, form, and discourse all possess a history. Further elucidating the historical dimensions of the discipline, the course follows its recent expansion under the aegis of Visual Studies, Cultural Studies, and Media Studies.

Concept of Blackness in Art

Instructor: TBA

Course Number: LVIS 3032

CRN: 7099

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

The seminar considers the concept of blackness at the nexus of theory and visual culture throughout the African diaspora from the beginning of the twentieth century to today. Each week pairs art (Harlem Renaissance, Surrealism, Black Arts Movements, Conceptualism, etc.) with scholarly interventions in anthropology, art history, critical race theory, performance studies, black studies, feminist theory, queer theory, visual studies, and continental philosophy, particularly post-structuralism and the Frankfurt School. Our theoretical engagements are analyzed through close readings of art works, allowing for deep reflection and vital interpretations of the concept of blackness in art and its circulation. Our work includes surveying and critiquing the critical and historical discourse that has developed around the concept of blackness in art, so as to grasp the motivations, problems, tendencies, presuppositions and oversights that have accompanied the understanding of art by black artists. Students gain a subtle and complex understanding of the ways in which blackness in art has evolved and the defining historical, social, economic, and political circumstances that have forged it.

Global Studies

Global Gender and Sexuality

THIS COURSE COUNTS TOWARDS THE GENDER STUDIES FOUNDATIONAL REQUIREMENT

Instructor: Geeti Das

Course Number: UGLB 3314

CRN: 3366

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course explores issues of gender and sexuality in transnational perspective. Incorporating readings from political science, anthropology, sociology, history, theory, and journalism, we pay special attention to the ways in which global flows of labor and discourse determine or limit the ways in which gender roles and sexual hierarchies are produced, reinforced, governed, and challenged. We will explore the tension between universal claims about gender and sexuality and local understandings across regions, cultures, and flows of migration, with a particular focus on South and Southeast Asia, and the Americas. Specific topics covered will include the impacts of globalization, migration, and colonialism on gender and sexuality; how gender norms structure interventions into development and conflict; the rise of NGO-ization in global gender-based activism; sex workers' movements and constraints; how HIV/AIDS has shaped a global discourse on sexuality; non-binary gender and sexual identities in different contexts; gender in domestic or reproductive labor in a globalized economy; constructs of masculinity in militarism and nationalism; sexuality, migration and tourism; and the use of scientific discourses to enforce the gender binary.

CRS: Political Organizing

Instructor: Jaskiran Dhillon

Course Number: UGLB 3721

CRN: 7417

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This interdisciplinary seminar considers the complicated terrain of political organizing and movements for social justice in contemporary North America. What are today's young activists dreaming about? What are they fighting against? What are they fighting for? Now is a critical moment: young people are increasingly identifying as activists, but lack historical understanding of the organizing traditions that have taken shape over the past 100 years. The course begins from the basic premise that in order for the rising generation of thinkers and doers to (re)make the world, they must first be able to imagine it in relationship to one another and to the embodied social and political histories that make up everyday life in a place like New York City—to see the future in the present. Part of this imagining happens in and through the simultaneously contested and promising space of political organizing projects that make real the act of translating political ideas into social practices centered on creating a more just world. Grounded in the tenants of public intellectualism and engagement with real world issues, students reflect on and situate themselves within social movements that are emergent, fraught with competing theories of social change, and cross a range of interconnected social issues including anti-blackness, police brutality, colonial gender violence, poverty, and climate change. Students will begin the semester by tracing the history of political organizing in the United States, analyzing various lineages of community organizing (including but not limited to structure-based, momentum, decentralization, and anarchist traditions) and by exploring the variance within organizing efforts across grassroots efforts, NGOs, alliance/coalitions, state-engineered interventions, and coordinated international efforts that challenge the sovereignty of domestic states. Questions of power, authority, dominance, solidarity, privilege, freedom, and liberation will be foundational to our discussions, as well as dialogues of how race, gender, class, sexuality,

ability, religion, and citizenship status create intersectional theories and practices of political organizing. The ultimate goal of the course is for students to begin crafting a path towards social activism that is informed by a deeper and critical understanding of political organizing.

CRS: Love, Inc. – Philanthropy

Instructor: Sara Shroff

Course Number: UGLB 3735

CRN: 7419

Course Format: Seminar

Location:

Permission Required:

Description:

Philanthrocapitalism is a recent phenomenon that merges philanthropy and capitalism. It emerges as the popular, often uncontested and naive response to the failures and limitations of global development, global public policy in the name of social justice. In this course we will closely examine philanthropy not only as a social and voluntary humanitarian practice but also as an integrated part of present day capitalism, having a direct relation to the growing inequality associated with it. Drawing from economics, sociology, peace and justice studies, feminist and queer theory, trans studies and political science, among others, we will engage questions such as – Is Capitalism philanthropic? How does the current order of things resemble or differ from the colonial/imperial world order? How does the neoliberal world order currently create structural inequalities that ensure the reproduction of poverty and violence? Can philanthropy serve progressive and radical movements for structural social change? Can social justice movements e.g. Occupy, Arab Spring, Prison Abolition, BlackLivesMatters, and LGBT rights challenge philanthropy at large? Can we think of social movements that are making us radically re-imagine philanthropy's role in society? Our readings will problematize the operative logic in charitable, philanthropic, humanitarian, NGO, religious, and peacekeeping efforts.

Parsons School of Design

Theory of Urban Form

Instructor: TBA

Course Number: PGAR 5513

CRN: 5942

Course Format: Seminar

Location: NYC Campus

Permission Required: see below

Description:

Theory of Urban Form examines the various ways architects have theorized their role in relation to the design of cities over the past four decades. The period of time covered, from the 1970's to the present, comprises an era of radical transformation in architecture, urban form and daily life. It comprises the emergence of digital technologies, the end of the Cold War, neo-liberal globalization, and its recent collapse. Additionally we have seen an awakening of environmental consciousness as well as the emergence of a multiplicity of diverse urban subjectivities around civil rights struggles around race, gender, ethnicity and sexuality. While we will focus on the last forty years, contemporary theories will be examined in relation to intellectual genealogies and

historical examples and practices reaching deeper into the past. A key theme will be examining the tension between how the city is made through collective architectural expressions, and how individual buildings are informed by the architecture of the city itself. Therefore, transitions in urban form will be examined through the change in discourse both in written architectural theories and representations, but also on how these forms of material construction establish a specific metabolism of the city based on social, food, energy and water systems, and ultimately changes the role of the architect in shaping urban form. Pre-requisite(s): none. Open to: Masters Degree in Architecture Majors and Masters Degree in Architecture and Lighting Design Dual Degree Majors Only; Others by permission.

The Nude: History and Theory

Instructor: Bradley Collins

Course Number: PLAH 2001

CRN: 3070

Course Format:

Location: NYC Campus

Permission Required: No

Description:

Few images are as powerful as the nude. The unclothed figure, whether male or female, can embody everything from beauty and strength to suffering and ecstasy. It can arouse the strongest desire or provoke the most violent outrage. This course will use traditional art historical approaches as well as newer methodologies such as psychoanalysis and feminism to gain a critical understanding of the nude. Although the course will closely examine paintings and sculpture by Western masters such as Michelangelo, Rubens, and Picasso, it will also explore the immensely varied ways in which different cultures and different historical periods have envisioned such a seemingly timeless and universal subject. This will involve looking at pre-historic art, non-Western works, and attempts by contemporary artists of both genders to reclaim and reinvent this age-old tradition. The course will discuss as well the effect of popular culture on depictions of the nude and, in particular, how costume and fashion both determine and are determined by ideal body types. Open to: University undergraduate degree students, freshman and sophomores only. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

History of Design: 1850-Present Lecture

Instructor: Sarah Lichtman

Course Number: PLDS 2190

CRN: 2177

Course Format: Lecture

Location: NYC Campus

Permission Required: No

Description:

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. Pathway: Art and Design History <div>Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLDS 2191 Recitation.

Intro to Design Studies Lecture

Instructor: Matthew Worsnick

Course Number: PLDS 2500

CRN: 1440

Course Format: Lecture

Location: NYC Campus

Permission Required: No

Description:

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. Pathway: Design Studies. Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. This course counts toward the Gender Studies minor. Co-requisite(s): PLDS 2501 Recitation.

Evidence, Artifacts, and Heirlooms of Otherness

Instructor: Anthony Whitfield

Course Number: PLDS 3004

CRN: 5244

Course Format:

Location: NYC Campus

Permission Required: No

Description:

This course explores the ways in which objects and material culture embody personal narrative. Moving back and forth from ephemeral traces of events and experiences to the culturally invested luxury goods that create legacy to the objects that facilitate daily life, this class will use, as its primary references, examples that draw from queer and African American cultures to underscore the potential of objects to tell the stories that not only reflect majority traditions and experiences but those of the disenfranchised, the details of whose lives are often obscured. In addition to readings that will provide background for class discussion, student will be asked to play the roles of detectives, archeologists, and curators at various sites around New York City. Each student will also be asked to create an annotated material record that reveals the public and

private lives of one individual. That record may consist of texts, objects or any variety of media chosen or designed by the student. Please note that this course will require field trips during class time and as assignment activities. Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Food and Art

Instructor: Leah Sweet

Course Number: PLDS 3337

CRN: 5038

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Food is a universal element of human life; it affects us physically, harbors our most potent personal and cultural memories, and provokes heated political debate. This seminar explores food-related imagery in Western art from the Middle Ages to the present in two sections: the first explores links between the representation of food and the aesthetic, economic, and political preoccupations of various historical periods, and the second investigates food as an alternate artistic medium in contemporary art that has influenced the development of performance work, multiples, installations, and videos. Students will engage with food's material and metaphoric presence in art to examine how topics such as consumption, feasting/fasting, hunger/satiation, and gluttony reflect larger issues such as identity, ethics, religious devotion, gender politics, social status, psychology, and sexuality. Open to: All university degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Advertising Consumerism

Instructor: Marilyn Cohen

Course Number: PLDS 4079

CRN: 4779

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course examines advertising as a tool of consumer culture in America in the twentieth century. Trade cards from the late nineteenth-century, print advertisements in magazines in the early part of the twentieth century, and the evolution of radio and television as media for advertising in the mid-century are the means to understand the perpetuation of cultural myths related to gender, ethnicity, class and race in the United States. The course will begin with the growth in tandem of national industry and advertising. We analyze the idea of the United States as a 'democracy of goods' looking at advertising as propaganda in relation to the World Wars and as mediating and selling the 'American Dream' before and after World War II. The focus, in particular, is on advertising in relation to material culture; we ask how ads construct the meanings that surround objects. Students will spend time decoding visual advertisements and make parallels to how advertising functions today as in the past to reinforce cultural ideologies.

Essays in cultural studies, popular and material culture, literature and film are the basis for understanding the significance of advertising. This is very much a discussion-based class with presentations and papers as final projects. Pathway: Design Studies. Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

Fashion and Masculinity

Instructor: Sonya Abrego

Course Number: PLFS 2025

CRN: 7397

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course focuses on how fashion constructs masculine identities. Merging fashion history, gender studies, film studies, and cultural history, students will become familiar with key shifts in the history of menswear from the nineteenth century to the present day, and gain the ability to contextualize them in regards to developing definitions of masculinity. Archetypes such as the cowboy, the athlete, and the dandy will be explored in regards to their lasting impact, while broader themes such as class, ethnicity, labor, and leisure will be considered in regards to how they have been articulated through dress, and represented in fashion media. The menswear market, formerly an enclave for fashion's "hidden consumers" has, for the past five years, experienced growth outpacing that of womenswear. The goal of this class is for students to understand other significant moments of transition in men's fashion, and gain the ability to utilize and synthesize critical scholarly perspectives towards an informed understanding. Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Early Modern Fashion

Instructor: Elizabeth Morano

Course Number: PLFS 4003

CRN: 4558

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course traces the evolution of Western urban fashion, from its creation in the fourteenth century through the early stages of industrialization, focusing on the development of fashion as a contested area of social and self-identification. Issues to be closely examined include gender and political expression -- though initially a masculine gamble, fashion is defined as feminine and French by the end of this period -- as well as how dress defines morality and purity (including health, hygiene, and manners), the impact of technological innovations, the structure of labor (with particular focus on gender) and the influence of court and celebrity. For this early period, we rely on the primary sources of painting and sculpture, manuscripts and literature, dance and

drama, always considering and grappling with the relationship between dress and art, and with critical reflection on the nature and study of fashion and its history. Readings include work by Norbert Elias, Susan Vincent and Jennifer Jones. Pathway: Fashion Studies. Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

Public & Private Space

Instructor: Jane Necol

Course Number: PLSD 4080

CRN: 2858

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

In an exploration of what an artist or designer's responsibility is to society and to him/herself, we attempt to articulate how public and private meaning are created and valued as these "social spaces" affect us all. To that end, we will examine several areas of global visual culture with the emphasis on contemporary painting and sculpture, and monuments and public art. We will also study the limits of personal expression with an emphasis on the body, drawing examples from performative art, photography and popular culture. In other words, visual art will be our lens through which we study and discuss themes such as collective memory, the urban and global environment, politics, race and gender. Students are invited to develop topics of their own interest in relation to the concepts of the course and their studio practice for their papers and presentations. Field trips are planned. Overall we will enhance our skills in critical thinking, analysis and writing while gaining insights into contemporary art and its cultural underpinnings. Pathway: Spatial Design Studies. Open to: All university undergraduate degree students. Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

NYC: Zine Culture

Instructor: Anna Kurennaya

Course Number: PLVS 1060

CRN: 7396

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course is all about zines - self-published, small-distribution works comprised of text and images - and their cultural history in New York City. Drawing on cultural, social, political, anthropological, and design-oriented perspectives, we consider such topics as personal identity, fashion, music, youth culture, political dissidence, intersectional feminism, material culture, media studies, the DIY ethos, social justice, social control, and the intermingling of mainstream and alternative culture. We discuss both contemporary and historical developments in NYC zine culture, ranging from fanfiction and beat literature to the NYC punk and riot grrl scenes. Through engagement with this literature, a litany of zines, and visits to zine libraries and special

collections in NYC, students learn to visually decipher and critically analyze alternative publications on a wide variety of subjects. Over the course of the semester, students embark on independent research on a topic particular to New York City zine culture, and groups work collaboratively to produce a final zine examining some aspect of NYC zine culture in detail. Open to: University undergraduate degree students, freshmen and sophomores only.

Multicultural Britain

Instructor: Allison Young

Course Number: PLVS 2022

CRN: 7399

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course will offer a historical survey and theoretical treatment of visual art and film in Britain from 1945 through the present. Throughout the late twentieth century, Britain has witnessed an eclectic range of youth subcultures, political interventions and “post-modern” aesthetic critiques; while these topics are often treated discretely, we will attempt to study cultural production from an interdisciplinary perspective in order to forge an understanding of visual culture as both response to and impetus for socio-political change. Emphasis is placed on the effects of postwar immigration and the rise of identity politics in the 1960s-1980s, which, along with developments in psychoanalytic and postmodern theory, sparked a questioning of dominant views of subject-hood, and inspired the feminist and black British art movements. The course will also chart these movements alongside “mainstream” British styles – Pop Art, New Wave cinema, YBA – in an attempt to identify both points of convergence and departure. Open to: University undergraduate degree students, freshmen and sophomores only. Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Intro to Visual Culture: Lecture

Instructor: Jeffrey Lieber

Course Number: PLVS 2500

CRN: 6428

Course Format: Lecture

Location: Johnson/Kaplan 66 West 12th

Permission Required: No

Description:

Visual images pervade our everyday experiences in an increasingly technological and communications based culture. From newspapers to the Web, from the sciences to the humanities, to advertisements and movies, we encounter visual images in every area of our lives. Visual Studies is an exciting new area of study that looks at this range of art, media, and visual images, rather than focusing on fine art alone. The course will familiarize students with the key terms and debates, as well as introduce techniques used to analyze visual images from art and photography, to television and electronic media, using a variety of overlapping analytic frameworks. We will draw upon new approaches in art history, media studies, gender studies, literary and social theory, and discuss their cultural, political, and aesthetic implications.

Pathway: Visual Studies. Open to: University undergraduate students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PLVS 2501 Recitation.

Visual Culture and the Radical 60s

Instructor: Susan Sherman

Course Number: PLVS 3699

CRN: 2859

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

By the late 1960s, the term "cultural revolution" had become commonly used in the United States by artists and writers who consciously defined themselves as agents of artistic and social change- artists who lived their art, pronouncing "ivory tower formalism" and architecture of the past, decreeing that issues of "art and politics" should be fought out in the classroom of the streets. In this class we will examine how the visual permeated every aspect of the revolutionary art of the Sixties from its early years with "underground" filmmakers like Ron Rice and Harry Smith, to the merging of dance and visual art at the Judson Church with Yvonne Rainer and Robert Morris, to the "9 evenings of Art and Engineering," the poets' theater, Fluxus, the birth of off-off Broadway theater, the happenings of Carolee Scheeman, poetry itself, and continuing into the political "underground" of the middle and late Sixties with its posters and 8mm documentaries, photojournalism, and alternative magazines and newspapers. Starting with the Civil Rights Movement and emerging arts movements of the '50s, we will explore this "renaissance" in its historical and social context, considering along the way the Beats, the Hippie, New Left, Anti-War and Student Movements, and the struggles for national liberation (third world, women's, gay) Pathway: Visual Studies. Open to: All university undergraduate degree students. Pre-requisites: first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Photo Concepts: Identity

Instructor: Terry Towery

Course Number: PSAM 2845

CRN: 5279

Course Format: Studio

Location: NYC Campus

Permission Required: No

Description:

This course explores the ever-evolving concept of identity as a cultural arena reflecting collective attitudes, lifestyles, aesthetics, and social perceptions that occur in visual culture. Class discussions and presentations illustrate personal portrayals as well as social and political readings associated with gender-based representations, the depiction and meaning of subcultures, feminist aesthetics, and works committed to the expressions of diverse cultures. The photographic and conceptual genres examined include portraiture, documentary, photojournalism (both classical and post-modern), and fashion. Assignments encourage students to explore and experience how representations pertaining to identity differ according to the context and intention of the artist.

Some seats in this class have been reserved for Photography majors. Pre-requisite(s): PUFY 1030 Drawing/Imaging and PUFY 1040 Time or equivalents OR PSAM 1050 Photo Practices.

Sex Ed

Instructor: Norene Leddy, Elizabeth Slagus

Course Number: PSAM 3091

CRN: 7435

Course Format: Studio

Location: NYC Campus

Permission Required: No

Description:

The SexEd Project is an ongoing quest to expose the current state of sexual education in the US, encourage a public discourse around the topics of sexual health and education, and develop a sex education curriculum that is artist-inspired and community-based—something currently not in existence in the United States. In this class, students will explore the history of sex education in the US, the role of artists and activists in raising awareness of social issues related to sex and sex education, and creative ways to encourage and engage public participation and consciousness. Students will also be exposed to the planning, development, curriculum and documentation methods necessary to create successful public programming for exhibitions, as well as participating in public art projects that engage the public around social issues. *Open to:* All university undergraduate degree students; recommended for those interested in the minor in Social Practice.

xStudio: Trans/Queer Aesthetics

Instructor: TBA

Course Number: PSAM 3702

CRN: 7618

Course Format: Studio

Location: NYC Campus

Permission Required: No

Description:

Artistic practices and cultural production by trans and queer artists have become a prominent presence in visual and material culture. Rapidly evolving discourse, theory, and a wide range of artistic practices make evident a critical push by cultural producers to explore intersectional identities and issues in queer culture in their work. This studio course invites students to create work in varied, interdisciplinary ways to investigate their personal interest in various modes of queer life and identity. Students will participate in discussions, field trips to exhibitions, and visits to artists' studios as they create their own performances, texts, or visual works that respond to ideas, theories, and realities of trans and queer identities in contemporary society, artistic contexts, and/or archives. Work by artists such as M. Lamar, Justin Vivian Bond, Zanele Muholi, Jonah Groeneboer, Catherine Opie, Chloe Dzubilo, Cassils, Darkmatter, Edie Fake, Jacolby Satterwhite, Kia LaBeija, Allyson Mitchell, and the Transgender Museum of Hirstory and Art will serve as a platform to get inspired and get to work! *Open to:* All university undergraduate degree students. Some seats have been reserved for Bachelor of Fine Arts majors.

xStudio: Misogyny in Media

Instructor: Chelsea Knight

Course Number: PSAM 3704

CRN: 7620

Course Format: Studio

Location: NYC Campus

Permission Required: No

Description:

This studio course will trace the path that misogyny has taken in the media since the onset of third wave feminism, including both mainstream and experimental forms. It's not difficult to identify film, television and video from the 1970s and earlier as misogynist, just think of Billie Jean King's televised 1972 tennis victory over 55- year-old Bobby Riggs, who took great pride in calling himself a "male chauvinist pig," and the tense way the nation watched that match. Unfortunately we continue to live in a world where Nancy Holt (the famous Land and video artist) is referred to in 2014 as an "Outdoor Artist" in her Obituary in the NY Times, like a quaint artifact, where we can memorialize actors like Phillip Seymour Hoffman without even mentioning (or noticing) that almost no women actors are or ever were allowed to look or behave like Hoffman and be given the same range of roles. And where Martin Scorsese couldn't think of one female filmmaker to celebrate in an open letter to his daughter on the future of cinema in January 2014. In the class, we will look at both mainstream and experimental films, television and videos that reproduce misogynist stereotypes, even some that seemed culturally critical or feminist at the time of their making, like *The Wolf of Wall Street*, *Orange is the New Black*, *House of Cards*, and Beyonce's video *Drunk in Love* which features Jaz-Z uncritically rapping about domestic violence. We will also survey older works like *Pretty Woman*, *G.I. Jane*, and *Carrie*. We will then look at film and video works that respond to these tropes, by both women and men, such as Martha Rosler's *Semiotics of the Kitchen*, Elisa Kreisinger's feminist utopian works, Eija-Liisa Ahtila's *If 6 Was 9*, Chantal Akerman's *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*, and Agnes Varda's *Vagabond*, and look at writings from Slavoj Zizek's *On Women and Causality: The Metastasis of Enjoyment* and Elizabeth Grosz's *Volatile Bodies*. Students will conduct research into the history of misogyny and create two video or film works that respond to the tropes of misogyny now. *Open to: All university undergraduate degree students. Some seats have been reserved for Bachelor of Fine Arts majors.*

Picturing Sexuality

Instructor: George Pitts

Course Number: PSAM 4849

CRN: 6217

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course examines the photographic representation of the female and male body from the 19th century to our present epoch. The course is a passionate, analytical and rigorous study of how the body has been depicted, perceived, and manipulated in the many and diverse periods of photography. Photography examined in the class includes examples from the following genres: anthropology; fine art photography: Victorian, Modernist, and Contemporary; fashion: Surrealist,

avant-garde and editorial; amateur: historical erotic snapshots by anonymous photographers; Magazine photography; as well as footage and cinematography from films that overlap historically with the photography the class will study. Students contribute original photographic work in conjunction with the specific periods explored in the class. Work culminates in the development of original project work unique to each student that explores the body or sexuality in a personal or commercial style to be established by each student. Some seats in this class have been reserved for Photography majors. Pre-requisites: PUPH 2110 Core Studio 2: Photo Practices, Photo Practices or equivalent.

Advanced Photo Concepts: Queer Visuality

Instructor: Vincent Cianni

Course Number: PSAM 4855

CRN: 6218

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

The politics of visibility within contemporary queer culture remains unstable throughout the world. This course reviews the history of transgressive practices within queer photography and film from the 19th century to the present. Topics include documentary strategies within the genre of queer photography, work of queer identified photographic artists, lesbian and gay semiotics and signifiers as well as the role photography has played within gay rights and AIDS activism. Key readings deepen students comprehension of the political and cultural concerns present globally within LGBTQ communities. Students create individual and/or collaborative work in response to course topics. Open to: All university undergraduate degree students, juniors and seniors only.

Critical Fashion and Social Justice

Instructor: Hans Otto Von Busch

Course Number: PSDS 5401

CRN: 6463

Course Format: Seminar

Location: NYC Campus

Permission Required: See below

Description:

Fashion is a phenomenon that thrives on social injustice, and where there are few social differences it produces them, harvesting its energy from the frictions of social competition. The course will explore topics like the technologies of the self and cultural identity, global production and consumption, body size and regimes of asceticism, aesthetic apartheid and politics of the dressed body. Specifically the course will juxtapose the struggles of social justice with the injustices amplified by fashion to draw parallels and find new tactics for empowerment through fashion, finding ways by which fashion can mitigate injustices. This would mean to produce new forms of engagement as well as to cultivate craft capabilities - in other words, to make people fashion-able. Open to: All university graduate degree students; undergraduate seniors by permission of instructor.

Parsons Paris

Intro to Design Studies Lecture

Instructor: Faculty TBA

Course Number: APDS 2011

CRN: 7452

Course Format: Seminar

Location: Paris Campus

Permission Required: No

Description:

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. Pathway: Design Studies

Schools of Public Engagement

Linguistic Anthropology: On the Power of Gestures, Jokes, and Words

Instructor: Rachel Heiman

Course Number: NANT 3300

CRN: 6860

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

We often think of language as simply a means of expressing ideas and exchanging information. But as we move through our daily lives, our words and gestures continually construct, negotiate, and contest our identities, social worlds, and political conditions. This class explores the powerful role played by communication--and miscommunication--in the formation of gender dynamics, class relations, ethnoracial identities, cultural institutions, and national boundaries. Students gain an understanding of the anthropological subfield of linguistic anthropology through ethnographic readings and firsthand observation of linguistic forms and language practices. Readings examine the ideas about language and complex dynamics and multiple layers of meaning in everyday language use, from bodega chitchat to dinnertime narratives to psychiatric interviews to drunken humor.

Looking: Disability and Representation

Instructor: Paula Stuttman

Course Number: NARH 3720

CRN: 7086

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This class explores representations of disability from an interdisciplinary perspective that includes the visual arts, theater, film, literature, popular culture and the law. Works under discussion include “The Naked Kiss,” a 1964 film where a former prostitute starts a new life that includes nursing (and singing) to handicapped children in the local hospital, choreographer Jérôme Bel’s “Disabled Theater” (2012) a collaboration with Zurich’s Theater Hora, a professional theater company comprised of actors with disabilities and Marc Quinn’s white marble sculptures (1999-2008) that portray individuals with physical disabilities. Questions we will consider: How have representations of disability changed over time? How do they affect our understanding of disability? How does art intervene in stereotypical portrayals of the disabled? As part of the class, students are also introduced to the Disability Rights Movement and Disability Rights Laws in the United States. The final assignment is a collaborative curatorial project examining the concept of disability.

Drugs and Media

Instructor: TBA

Course Number: NCOM 2311

CRN: 7453

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

From narcotics and the international drug trade, antidepressants, addiction treatments, and youth-targeted "club drugs," to PrEP and HIV prevention and flibanserin (the "female viagra") this course examines representations of drug production, use, and exchange in a variety of media forms (fictional, advertorial, and journalistic), and interrogates how these representation intersect with larger questions regarding power, difference, embodiment. Organized thematically, topic will include gendering drugs; race, criminality and moral panic; and homosexuality and perceptions of promiscuity. The class readings will draw upon a range of critical and analytical approaches and conclude with an exploration of the links between the media’s representations of drugs with questions of legality and public policy.

Networked Media and Society

Instructor: Natasha Chuk

Course number: NCOM 3016

CRN: 6437

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

The network has become the dominant cultural logic of our time with new societal conditions spurred by the maturing of the internet and mobile platforms. In this class we ask: what tools can we use to study the place of networked media in society? What historical precedents might inform our evaluation of networked media? How is transnationality and the nature of audience

for media impacted by the network? How can social media enable the formation of community? How is identity performed in/with networked media? How are constructions of youth, gender, race, ethnicity, and sexuality mediated through social media technologies? Can social media technologies be a vehicle for political activism? What are the commercial uses of social media? What are the ethical issues associated with distributed media technologies? Is it possible to refuse social media? Prerequisite: NCOM 3000 Introduction to Media Studies

Race, Ethnicity, and Class in Media

Instructor: Michelle Materre

Course Number: NCOM 3166

CRN: 5250

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course analyzes media images from the broad spectrum of the industry (Hollywood cinema, independent film, news media, etc.) in order to reflect on how these images shape people's ideas about race, class, and ethnicity. Our analysis highlights and critiques diverse images from the perspectives of social and political significance, stylistic influences, and cultural history. A wide range of film and video is screened and discussed. We first examine the portrayal of people of color in mainstream movies, contemporary and classic. We then discuss the development of independent filmmaking in communities of color, especially African-American, Asian-American, and Latino. We focus on the ways independent filmmakers of color have represented their own identities and experiences in and through the media they have created. How do their images differ from those in the dominant media? What influence do their images have in their own communities and in the dominant community?

Inequalities of Citizenship

Instructor: Regine Jackson

Course Number: NCST 3315

CRN: 7224

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course explores how the ideal of inclusive citizenship in the U.S. has been challenged by factors such as race, class, gender, and social class. Using a case study approach, we will consider the experiences of marginalized groups who have struggled to achieve full citizenship status, rights and protections. We will evaluate how inequalities of citizenship impact race and ethnic relations, public policy, and how they have been addressed. We will answer questions such as: How do the inequalities of citizenship help us better understand American history and culture, as well as contemporary events? Has citizenship in the U.S. largely been a force for inclusion or exclusion? Has it been a mechanism for creating equality or inequality?

Intro to Food Studies

Instructor: Beatrice Banu

Course Number: NFDS 2050

CRN: 5852

Course Format: Seminar

Location: Online Course

Permission Required: No

Description:

In this course, we explore the connections between food, culture, and society, looking at the role of food in the construction of personal and collective identity in terms of body, race and ethnicity, class, gender, nationality, and social movements. We also examine cultural aspects of food politics, paying particular attention to the United States but also considering globalization and international flows of people, goods, ideas, and technologies. The course introduces analytical approaches and methods that are widely used in the growing research field of food studies.

Introduction to Cinema Studies

Instructor: Heliodoro San Miguel

Course Number: NFLM 2400

CRN: 1366

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Everyone appreciates film, but cinema studies is not merely movie appreciation. As an academic discipline, cinema studies explores the techniques filmmakers use to make meaning and the various frameworks within which viewers understand those meanings. This course offers an overview of the key concepts of cinematic communication and meaning: the shot and its relation to other shots in a sequence; the composition of shots; camera movement; editing; sound; mise-en-scène; and the relationship between form and content. These aesthetic concerns are grounded in theoretical approaches, including realism, genre, auteurs, stars and national cinemas, and methodologies based on ideology, psychoanalysis, feminism and postmodernism. Students view and discuss a range of classic films (and excerpts from others), developing a cinematic vocabulary and the ability to read a film through critical analysis. Students are also encouraged to see and critique current first-run features in order to explore one another's reactions to today's commercial cinema.

Contemporary Film / TV Auteurs: Shonda Rhimes

Instructor: Maya Montañez Smukler

Course Number: NFLM 2404

CRN: 7457

Course Format: Seminar

Location: Online Course

Permission Required: No

Description:

This course examines the work of television creator and executive producer Shonda Rhimes and her production company, ShondaLand. Rhimes' work is a study in genre: the legal drama, the medical melodrama, and the political thriller. Employing the sensationalism inherent in

television's one-hour format, she transforms the familiar and ordinary (the classroom and court house), and the sacred and revered (the White House and operating table) to battlegrounds of sexual politics, workplace competition, and national security. Utilizing the episodic structure and network television's appeal to a broad audience, Rhimes' creative output is in constant dialog with current events and cultural attitudes-reinterpreted through weekly cliffhangers and the dynamics of an ensemble cast. As a case study, ShondaLand's series illustrate the major shifts taking place within network broadcasting during an era when digital platforms are challenging what it means to make and watch "television." Students will view a selection of programs including Grey's Anatomy (2005--), Private Practice (2007-2013), Scandal (2012--), How to Get Away With Murder (2014--), and The Catch (2016--). Class readings will include a mix of contemporary reviews and commentary and academic essays. This is one of three five-week courses on Film & TV auteurs that complement each other when taken together.

The F Word: Feminism in Popular Film and Television

THIS COURSE COUNTS TOWARDS THE GENDER STUDIES FOUNDATIONAL REQUIREMENT

Instructor: Maya Smukler

Course Number: NFLM 3008

CRN: 6323

Course Format: Seminar

Location: Online Course

Permission Required: No

Description:

This course will study the relationship between feminism and popular film and TV from the post-war era through the present. How and when do feminist discourses manifest in popular media and how do we know it when we see it? From single gal icon Carrie Bradshaw, working girl Liz Lemon and the Real Housewives of...what is at stake in naming these characters as 'feminist'? Thelma & Louise's road trip, Precious' self-determination or Bridesmaids' debauchery? In what ways are female characters represented as feminist on screen? Kathryn Bigelow as the first woman to win an Oscar for Best Director to the fandom of Twilight and Buffy, how as a cultural movement has feminism defined female audiences and impacted women working in production? This class will introduce students to the diverse and evolving definitions of feminism in order to apply these analytical frameworks onto current media representations, modes of production, exhibition and audience reception.

Skin Off Your Face: Horror: The Anatomy of Horror Films

Instructor: M.M. Serra

Course Number: NFLM 3430

CRN: 2006

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Filmmakers working in the horror genre foreground and manipulate a culture's collective fears. This course is a political survey of horror films that reveal a direct relationship to the social unconscious. We begin with several classics: *The Cabinet of Dr. Caligari*, *Nosferatu*, *King Kong*,

Frankenstein, and *The Bride of Frankenstein*. We then examine some more or less contemporary pictures as examples of newly identified subgenres, such as rape-revenge, splatter, and slasher films. Readings from Georges Bataille, William Everson, Stephen King, Judith Butler, and Carol Clover help us explore and expand on the concepts of terror and gender as we discuss the horror film in relation to themes like performativity, identification, and female and cross-dressing serial killers.

World Cinema: Bollywood

Instructor: Farrah Qidwai

Course Number: NFLM 3492

CRN: 7280

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course introduces the genre of popular Indian films known as Bollywood, with a focus on constructions of gender, sexuality, and national identity in the film narratives. We begin by exploring the Indian cinema of the period immediately preceding the birth of the Indian nation-state. We analyze articulations of gender and sexuality in the colonial context and then trace them discursively through the decades that follow. We treat popular cinema as a social text that illuminates changing ideas about gender roles and sexual behavior in modern India. The course is divided into four historical sections: the colonial period (1930s), the era of Nehru nationalism (1950s), the social justice era (1970s), and the commodity fetish period (2000s).

Mapping, Discovery, Empire, Dissent

Instructor: Gina Walker

Course Number: NHIS 3313

CRN: 7062

Course Format: Seminar

Location: NYC campus

Permission Required: No

Description:

This course is about the dynamic coming together of global exploration, cultural encounters, and the rise of the right to dissent in the early modern period. We begin by examining traditional accounts of the global flow of information and fantasy through maps and other texts that fueled adventures and ambitions, especially the revolution in cartography in the 15th century away from symbolic Christian cosmology to mathematical mapping made possible by Islamic inventions. We consider the effects of this revolution on traders, trade routes, international competition, cultural collaborations, and stereotypes of masters and slaves. We make use of cutting-edge multimedia resources, in combination with alternative narratives to explore the new field of "continental history" expressed in period maps, accurate and imaginary, that helped motivate Britain, France, Spain, Russia, and Holland to identify, penetrate, claim, and occupy territories to build their empires. Finally, we consider how the spread and manipulation of information and disinformation by empire builders for their own purposes encouraged the religious and philosophical dissent that erupted in Enlightenment revolutions.

Hangin' on the Telephone: A History of Women and Communications

Instructor: Emily Bills

Course Number: NHIS 3430

CRN: 7068

Course Format: Seminar

Location: Online Course

Permission Required: No

Description:

Almost as soon as telephones were invented, the daily work of creating connections between people became women's work. Over time, women became critical to certain kinds of employment in the communications industry, serving as operators, and working in electronics factories, while they were barred from higher paid "men's work," such as executive positions and working on the line. In this course, students investigate the relevance of gender, race, class and sexuality to the emergence and development of new technologies. We will consider a wide range of questions including: What role have women played in the development of technology, and how has technological change affected the roles of women and ideas of gender? How does technology offer possibilities for changing social relations and how should we evaluate these possibilities?

The Sexual Revolution and the Public Sphere

THIS COURSE COUNTS TOWARDS THE GENDER STUDIES FOUNDATIONAL REQUIREMENT

Instructor: Claire Potter

Course Number: NHUM 3070

CRN: 7067

Course Format: Seminar

Location: Online Course

Permission Required: No

Description:

Why did public sexuality, sexual subcultures, and previously unconventional sexual arrangements flourish in the United States after World War II? What did it mean to move sexual expression into the public sphere? How did Americans come to act on their desires for sexual autonomy, and what implications did that have for religion, politics, and domestic life? Did a "sexual revolution" liberate all Americans equally, regardless of class, race, or gender? After a brief survey of the emergence of modern sexuality, this class focuses on ideological shifts in North American sexualities that changed not just habits and taboos but laws. We examine the emergence of expert knowledge about sex and of media that popularized scientific theories and look at the ways other human rights movements (feminism, civil rights, gay liberation) put pressure on the state and on religious institutions that sought to uphold heteronormative citizenship and control unruly bodies. We also look at the ways Americans drew on, fantasized about, colonized, and sought to emulate global sexual cultures. Each class session is organized around a set of primary sources, films, and images and secondary texts that help students understand the contests over sexuality that have articulated, defined, and sometimes constrained notions of sexual freedom. This course is taught in a lecture format that includes time for discussion during class and in Web-based class exercises. Students must have access to the Internet.

Comparative Ethnicities in the Americas

Instructor: Raul Rubio

Course Number: NHUM 3204

CRN: 7087

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course introduces students to the academic field of Ethnic Studies, and the interdisciplinary questions that field poses for their work in other fields as well. Race and ethnicity, as lived realities and social constructions, are critical to the intersectional nature of social identities, communities and national mythologies. Racial and ethnic identities also cannot be fully understood except in relation to each other. By employing interdisciplinary and comparative perspectives that allow students to examine questions of racial and ethnic identity across ethnicities, the course examines issues of power and privilege; connections between race, class, gender and sexuality; immigration and imperialism; media representations of race and ethnicity; and popular culture. Some assignments are self-designed in order to foster research agendas related to individual student interests.

Development Economics

Instructor: Sakiko Fukuda-Parr

Course Number: NINT 5251

CRN: 2148

Course Format: Lecture

Location: NYC Campus

Permission Required: No

Description:

This course introduces the core literature of development economics. It centers around theories that explain the sources, processes and consequences of economic growth that are particularly relevant to policy choices. The course covers the following topics: (i) theories of development (ii) ethical foundations, including inequality, poverty, and gender issues (iii) industrial economics (iv) growth economics (v) taxation policies, state formation and poverty alleviation (vi) international trade theory and policy (vii) international capital flows and (viii) the developmental state. For each topic the course explores theoretical approaches, both mainstream and heterodox, along with their associated policy implications. One major aim of the course is to provide students with rigorous analytical foundations to understand key theory and policy issues in development economics. Prerequisites: NINT 5109 Economics in International Affairs or the equivalent. This course may be taken simultaneously with or following NINT 5000 Comparative Development Experience. Lab/Discussion Sections: Students enrolled in Development Economics are also required to register for the Lab.

Displacement, Asylum, Migration

Instructor: Daniel Naujoks

Course Number: NINT 5346

CRN: 7497

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

In essence, this course explores how attempts to distinguish between forced and voluntary migration have shaped international norms, standards and institutions, as well as state-level practices and localised strategies and tactics. Adopting an interdisciplinary perspective that draws insight from international law, anthropology, history and political economy, we engage fundamental questions related to belonging, identity and the politics of being out-of-place. Major themes include: refugees and the limits of asylum; internal displacement and human rights; the protection of “irregular” migrants; the trafficking and smuggling of persons; development-related resettlement and persons displaced by natural disasters. The course will be of specific value to students with a critical research or professional interest in the governance and management of populations-at-risk, emergency assistance and humanitarian aid, international development work and advocacy related to protection from displacement.

Female Biography, Novels, Memoirs: Are Women’s Truths in their “Fictions”?

THIS COURSE COUNTS TOWARDS THE GENDER STUDIES FOUNDATIONAL REQUIREMENT

Instructor: Gina Walker

Course Number: NLIT 3233

CRN: 7063

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

In this course, we examine women's biographies and autobiographies, from the ancients to the present, to consider how female lives are written, by whom, and for what purposes. We draw on feminist interpretations of Plato's brief portrait of his teacher Diotima in the Symposium; accounts of women by Ovid and Plutarch; the prison diary of an early Christian martyr, Vibia Perpetua; medieval hagiographies of Hildegard of Bingen and others; and the 15th-century "confession" of Christine de Pizan, in which she imagines a subversive "City of Ladies." We then turn to the barely veiled autobiographical writings of early modern women like the poet Anne Askew, burned as a heretic in 1546; the 17th-century author and scientist Margaret Cavendish; and the political theorist Mary Wollstonecraft, best known for her *Vindication of the Rights of Woman* (1792). In Mary Hays' groundbreaking *Female Biography* (1803), we see how women's reputations have been determined, in part, by their compliance with or resistance to sexual norms. In Victorian texts, we observe efforts to codify gender behavior through biography. We conclude with modern and contemporary biographies by and about women that reveal the continuing struggle to identify the distinctive qualities of the "female biography."

Daniel Defoe to Mary Shelley

Instructor: Fiore Sireci

Course Number: NLIT 3295

CRN: 7084

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course covers British literature of the long eighteenth century, beginning with *Moll Flanders* and ending with *Frankenstein*. We examine a series of powerful and engaging texts, both from the traditional canon and from writers at the margins. We approach these texts as products of evolving aesthetic categories and as windows into the debates over commerce, colonialism, gender, and social class. Readings include Alexander Pope's *Essay on Criticism*, Tobias Smollet's *Humphrey Clinker*, Charlotte Lennox, *The Female Quixote*, the "laboring" poets, Samuel Johnson's *Sermons and poetry*, the poems of Charlotte Smith, and Mary Wollstonecraft's *A Vindication of the Rights of Woman*.

Narratives of Black Women

THIS COURSE COUNTS TOWARDS THE GENDER STUDIES FOUNDATIONAL REQUIREMENT

Instructor: Tracyann Williams

Course Number: NLIT 3898

CRN: 7069

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Studying the period from slavery to the Harlem Renaissance, we explore the history of Black women in the United States through their narratives. We consider the contexts for these works: the historical realities and subsequent symbolic use of Africa and the significance of work, health, community, and sexuality. To experience the complexities and richness of women's narratives, we read a variety of texts--chronicles, fictions, visual representations--that illuminate differing perspectives of the past. Our aim is to achieve a deeper understanding of the roots of Black women's experience in the 19th and early 20th centuries.

Love in French Literature

Instructor: Noelle Carruggi

Course Number: NLIT 3424

CRN: 7064

Course Format: Seminar

Location: Online

Permission Required: No

Description:

The greatness of French classical literature lies in its treatment of human passions, as Albert Camus proclaimed. In this course, we study masterpieces illustrating various aspects of love and literary expression through the centuries. Passionate love, whether platonic or overtly sexual, is an enduring theme in French literature, from the 17th-century novel *The Princess of Cleves* to Duras' *The Lover* and Ernaux's *Simple Passion*. We begin with classic works by the 17th-century tragedians Corneille (*El Cid*) and Racine (*Phaedra*). We then read texts from a variety of literary genres: the psychological novel, the epistolary novel, the realistic novel, satire, auto-fiction, and the autobiographical journal. In all passion, there is an element of revolt

against convention, and the protagonists we encounter in our journey through the human soul and psyche take a stand against the mores of their era.

Race, Ethnicity, and Class in Media

Instructor: Michelle Materre

Course Number: NMDS 5166

CRN: 5959

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

The course will provide an in-depth analysis of- and reflection upon- media images from across the broad spectrum of the industry: Hollywood cinema, independent film and the news media and how they influence society's perception of race, class, and gender issues. The course will highlight the diverse nature of these images from the perspectives of: social and political significance, stylistic influences and historical placement within the cultural context. Both contemporary and classic works will be screened, beginning with an examination of the dominant images of people of color portrayed in mainstream media. Some of the questions we will investigate include: where do these images originate? What are the underlying assumptions behind these images? What social function might these portrayals serve? Is race a social or biological construct? What are the social implications which perpetuate and are reinforced by an underlying worldview? What has been the influence or lack thereof of media from within these ethnicities and cultures on the Hollywood and independent industries?

Music, Women & Gender

Instructor: Sonya Mason

Course Number: NMUS 3591

CRN: 6848

Course Format: Seminar

Location: Online Course

Permission Required: No

Description:

Rather than adding a list of long-forgotten matriarchs to our historical roster, modern feminist-based musicology has sought to understand the effects of gender and sexuality within a larger cultural and political framework. It seeks not to provide new histories, but to add to the understanding and appreciation of great music through context and the social codes of the language of music. This course traces important female musicians, from the spiritual Hildegard von Bingen in the Middle Ages through the indomitable Cosima Wagner to current leading ladies such as Madonna and Bjork. We examine many of the scholars and critics currently at the forefront of this field of inquiry.

Theories of Personality

Instructor: Faculty TBA

Course Number: NPSY 2401

CRN: 5956

Course Format:

Location: NYC Campus

Permission Required: No

Description:

This class introduces theories of personality through readings of primary texts by major theorists. We begin by examining the groundbreaking research of Sigmund Freud and his theory of personality development and the unconscious. We then read modern Freudians, from John Bowlby and Margaret Mahler to Erik Erikson and Heinz Kohut. We look at Melanie Klein and the British Middle Group, particularly Donald Winnicott. We consider interpersonal and relational theories that stress not only the inner mind but the interactional self. We conclude with current research from feminism, sociology, and genetics. Throughout, we discuss personality as an intersection of factors including subjectivity, biological inheritance, personal history, and culture. We question the idea of a “normal” personality and study the way each theorist defines the abnormal or pathological. We also draw on cultural and clinical texts to illuminate these theories and the relevance of psychoanalysis to art and other cultural practices.

Health Policy and Politics

Instructor: Barry Ensminger

Course Number: NURP 5111

CRN: 7439

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course will examine major topics in health care delivery and public health. The first section will explore social determinants, patterns of disease, health disparities and the role of history and political traditions in delimiting health policy options. The second section will examine the organization and financing of health care, comparing the U.S. with other industrial nations. We will discuss the role and behavior of key stakeholders, issues of licensure and authority in the workforce, provider-patient relationships, public and private health insurance, cost containment, safety and quality, The Patient Protection and Affordable Care Act, information technology and new models of care; the role and functions of public health. The third section will focus on select vulnerable populations, including children and lead poisoning, women and reproductive choices, the mentally ill and chemically dependent, frail elderly and the dying. Throughout the course, consideration will be given to: (1) challenges in meeting the varied and often conflicting interests of many stakeholders, (2) the pervasive influence of class, race and gender, and (3) whether policy is set at the national, state, local, corporate, health professional, or individual level. Topics will be investigated using a multi-disciplinary approach with historical, sociological, political, economic, clinical and legal perspectives.

Urban Studies

Spatial Politics, Work and Identity

Instructor: Laura Liu, Victoria Hattam

Course Number: UURB 3412

CRN: 6301

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course explores the relationships between visibility, spatiality, and politics. We will examine urban spaces and places at different scales—home, worksites, districts, neighborhoods, regions, nations, hemispheres. Throughout the class, we ground our discussion of visual and spatial politics through careful attention to questions of identity. How are identities shaped by the places in which we live and work? Conversely, how do our identities shape the places we inhabit? What about the relationship between people and things? How might the objects around us shape the world we live in? How might material cultural analysis shape our understandings of place and scale? Throughout the seminar, identities are broadly conceived: race, class, sexuality and any other identities that emerge from the texts we read and fieldwork we engage in will be taken up as sites for political analysis. The class will encourage multi-modal learning by drawing on texts, images, and fieldwork as sources of evidence to be gathered. Students will be asked to write analytic papers as well as visual essays. By examining the movement of people and things across spaces and between places, we will attempt to see the construction of visual and spatial politics as a dynamic process. Readings will be drawn from across the social sciences and humanities. Where possible, visual material will be integrated into weekly sessions.

II. Graduate Certificate in Gender and Sexuality Studies

New School for Social Research

Labor Economics I: Labor, Development and Gender

Instructor: Teresa Ghilarducci

Course Number: GECO 6270

CRN: 4838

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Labor Economics I is a graduate survey course in labor economics. The course aims to survey the classic topics in labor economics to prepare students to engage in original research and teach labor economics in several economic traditions. The successful student will be able to distinguish between several schools of thought in labor economics: neoclassical, institutionalism and radical political economy. Specific objectives include understanding modern research methods in labor economics and the dominant and heterodox models of labor markets. Students will be able to explain the most important labor market outcomes using various analytical frameworks including ones that assume varying degrees of market power, full employment, and constraints on choice. Some labor union history, regulatory issues will also be covered. Modern capitalism distributes resources in such a way that living standards, not only in terms of material wellbeing, but also in terms of security, dignity, safety, and longevity, have never been more unequal. We cover how markets, institutions, and rules affect the power balances between capital and labor, employers

and workers and determine the value of people's time and life, and working conditions and wages and salaries.

Eros and Civilization

Instructor: Dominic Pettman

Course Number: GLIB 6001

CRN: 5213

Course Format: Seminar

Location: NYC Campus

Permission Required: See below

Description:

This course will introduce students to some of the most significant and influential critical contributions to our understandings of love and desire, from classical times to the present. Through readings from a range of disciplines, we will investigate how changing conceptions of Eros broadly conceived, have shaped key social, psychological, political, philosophical, aesthetic, and economic formulations about history and culture in the West. These readings will form the basis of class discussions designed to help students think through major critical paradigms and a variety of methodologies associated with Liberal Studies at the New School: an intrinsically interdisciplinary approach to intellectual history and critical thought. Tracing the long arc of significant statements on love and sexuality will serve to highlight certain continuities and ruptures in our own self-portraits concerning human nature and culture. Specific themes, topics, and key terms will include mythopoetic origin stories of love, courtly love, strategies of love, seduction, auto-affection, Eros/Thanatos, melancholia, ars erotica/scientia sexualis, libidinal economies, fetishism, the repressive hypothesis, gendered dialectics, jouissance, queer love, liquid love, mediated desire, and desiring machines. Please note: This course is open to Liberal Studies, NSSR students due to space restrictions. Other NSSR and non-NSSR students, please email the professor, Dominic Pettman, pettmand@newschool.edu, for permission to register.

Bodies, Gender and Domination

Instructor: Chiara Bottici

Course Number: GPHI 6147

CRN: 7519

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Why do people fight for their own servitude as if it were their own deliverance? This is a question that has been at the heart of philosophy for a long time under the heading of voluntary servitude, ideology or, more recently, domination. The aim of this class is to explore how gender theories have proved capable of addressing such a problem in a way that challenged some of the most established tenets of the Western philosophical canon. In particular, we aim to explore the role that the body, as the site of specific predicaments, plays within it. We will proceed through a close analysis of key texts of Marxist feminism, anarchafeminism, psychoanalytic feminism, queer and postcolonial theory, and we will apply these readings to concrete examples of lived experience. Students will also be invited to take attend of the SIPP (International Society for

Psychoanalysis and Philosophy) which will take place at the New School in November 2016. The title of the conference is “Any Body: The Matter of the Unconscious,” and is aimed to invite reflections on the body and the materiality of the unconscious, as a crucial site for the creation and renegotiation of gender identities.

Psychology of Women and Gender

Instructor: Lisa Rubin

Course Number: GPSY 6368

CRN: 6897

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Over the past 30 years, feminists have transformed the field of psychology. Feminist psychologists have challenged how we study, what we study, and what we know about the lives of women, men, and gender non-conforming individuals. This course provides an overview of the growing field of psychology of women and gender, from the early feminist psychologists who challenged the field's taken for granted assumptions of women's intellectual and emotional inferiority through their rigorous scientific research, to those who now challenge the patriarchal underpinnings of contemporary research practices in psychological science. We explore key areas of psychological research on women and gender, including but not limited to theories of gendered psychological development, the regulation and management of the body across the lifespan and across cultures, sexuality and reproduction, mental and physical health, feminist therapy, work, and violence. Each topic is examined through the lens of intersectionality theory, with attention to the diversity of gendered experiences within and across groups, and the role of power and privilege in production of psychological knowledge.

Parsons School of Design

Film & Fashion

Instructor: Marilyn Cohen

Course Number: PGHT 5520

CRN: 7608

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

Film, whether through moving pictures or still photography, visualizes clothing. This course investigates the ways in which film expands the discourse around fashion through presentation and re-presentation. The course will concentrate on film in twentieth-century America (silents, musicals, westerns, film noir, etc.) but will also analyze fashion magazine editorials in their specific relationship, for example, to history films. What is the relationship between film and fashion? How has film affected or popularized fashion and vice versa? Do history films authenticate or fabricate the past through fashion, a past then consumed via the appropriation of historicized or vintage dress. Can fashion reveal other subjectivities? Issues of gender, race, class, sexuality and consumption naturally reverberate through costume within the various genres

of film wherein characters through their dress embody different realities. In addition, the mechanics of film illuminate costume in new or modern ways, with the film close-up bringing the viewer nearer to the materiality of cloth and its expressive and semiotic content. We will read cultural theory and film theory as well as essays centered on clothing as object and practice. Students will watch a number of films throughout the semester, research a 20-page, and present their project orally to the class. Open to: All university graduate degree students.

Schools of Public Engagement

Postcolonial and Feminist Theories in International Relations

Instructor: L.H.M. Ling

Course Number: NINT 6022

CRN: 5976

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course will survey postcolonial and feminist theories of International Relations (IR) since the turn of the millennium. Although highly varied in scope and topic, concepts and methods, this literature converges on a perspective identified as "subaltern": that is, from "inside" and "below." Postcolonialists center primarily on global relations between Self and Other in spaces racialized by Euro-American colonialism and imperialism; feminists, regarding men and women, masculinity and femininity. Postcolonial-feminists integrate the two literatures by intersecting race with gender to account for how and why world politics plays out the way it does. The course will extend beyond the substance of the matter (e.g., "race," "gender," "colonialism," "imperialism") to show how IR concepts themselves are racialized and genderized, along with associated assumptions about class, nationality, and culture not to mention norms, institutions, and practices. The course will close with an examination of recent attempts to develop "counter-hegemonic" theories of IR from sites identified as the global South.

Gender and Development

Instructor: Maxine Weisgrau

Course Number: NINT 6258

CRN: 7109

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

This course explores the multiple constructions of gender in development, economic and political discourse. By the conclusion of the course students will understand the intersection of gender construction with other social categories and with economic and political trends; and the reflection of gender norms and goals in development policies, measurement technologies, and interventions. Through the course readings and discussions, we consider how different gender and sexual identity constructions inform local, national, regional and global politics of development, and how they shape the strategies and activities of civil society organizations, state institutions and international actors. We interrogate stated and implied models of feminism and

masculinity in state and development discourses, and their sociocultural, economic and policy implications. We also critically examine current practices for integrating gender concerns in development policies, programs and projects. Throughout the semester students develop a project that uses development data sources and case studies to explore development trajectories and sector issues for a country of their choice.

Race, Ethnicity, Class in Media

Instructor: Michelle Materre

Course Number: NMDS 5166

CRN: 5959

Course Format: Seminar

Location: NYC Campus

Permission Required: No

Description:

The course will provide an in-depth analysis of- and reflection upon- media images from across the broad spectrum of the industry: Hollywood cinema, independent film and the news media and how they influence society's perception of race, class, and gender issues. The course will highlight the diverse nature of these images from the perspectives of: social and political significance, stylistic influences and historical placement within the cultural context. Both contemporary and classic works will be screened, beginning with an examination of the dominant images of people of color portrayed in mainstream media. Some of the questions we will investigate include: where do these images originate? What are the underlying assumptions behind these images? What social function might these portrayals serve? Is race a social or biological construct? What are the social implications which perpetuate and are reinforced by an underlying worldview? What has been the influence or lack thereof of media from within these ethnicities and cultures on the Hollywood and independent industries?