I am changing careers, advancing my career, ready to finish my degree, starting a business, learning something new, an entrepreneur, a parent, creative.
**HOW TO REGISTER**

This catalog lists course offerings for the Summer 2009 term. Registration for summer courses opens April 13 and remains open throughout the term. Early registration online or by fax, telephone, or mail is strongly encouraged, as courses may fill or be cancelled due to insufficient enrollment. See pages 71–72 for more information about procedures and deadlines, or call 212.229.5690. The registrar is located at 72 Fifth Avenue (corner of 13th Street), lower level for in-person registration.

Note: Registration will be closed May 26, Fridays from June 12 through August 7, and all Saturdays and Sundays. Register online or by fax when the office is closed; registrations will be processed the next working day.

**Online**

You can register through a secure online connection with payment by credit card. Go to www.newschool.edu/registertoday and follow the instructions. Register at least three days before your course begins. You will receive an email confirming that your registration has been received. Your official Statement/Schedule will be mailed to you after payment has cleared.

**By Fax**

You can register by fax with payment by credit card using the appropriate registration form in the back of this bulletin. Fax to 212.229.5648 at least three days before your course begins. No confirmation will be faxed; your Statement/Schedule will be mailed to you.

**By Mail**

Use the appropriate registration form in the back of this bulletin. Mail registration must be postmarked at least two weeks before your course begins. Your Statement/Schedule will be mailed to you.

**By Phone**

You can register as a noncredit student by telephone, with payment by credit card. Call 212.229.5690, Monday–Friday. Call at least three days before your course begins. Your Statement/Schedule will be mailed to you.

**In Person**

You can register in person at 72 Fifth Avenue (corner of 13th Street). A schedule for in-person registration is published on page 71 of this catalog.

---

**HOW TO USE THIS CATALOG**

The catalog includes several features designed to help you use it effectively.

**Finding a Subject**

General subjects are listed in the Table of Contents opposite. There is a detailed subject index beginning on page 67. There are biographical notes for most teachers beginning on page 60. For more information about any course, contact the department or program; telephone numbers are found on the first page of each general subject area.

**Planning a Schedule**

The Calendar of Courses, beginning on page 64, lists every course in order by start-date and time. The academic term calendar is on page 2.

**Finding a Course Description**

There is an index of courses in order by Course Master ID beginning on page 69.

**Interpreting the Course Description**

A chart on page 70 breaks down the format of the course descriptions and explains the different elements.

---

**USEFUL TELEPHONE NUMBERS**

<table>
<thead>
<tr>
<th>Service</th>
<th>Phone Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Information</td>
<td>212.229.5615</td>
</tr>
<tr>
<td>Registration Office</td>
<td>212.229.5690</td>
</tr>
<tr>
<td>Cashier’s Office (option 1)</td>
<td>212.229.8930</td>
</tr>
<tr>
<td>Admission Office (bachelor’s and graduate programs)</td>
<td>212.229.5630</td>
</tr>
<tr>
<td>Alumni Office</td>
<td>212.229.5662</td>
</tr>
<tr>
<td>Press Contact</td>
<td>212.229.5151</td>
</tr>
<tr>
<td>New School Dean’s Office</td>
<td>212.229.5615</td>
</tr>
<tr>
<td>New School Switchboard</td>
<td>212.229.5600</td>
</tr>
</tbody>
</table>

To add your name to a mailing list for this catalog, call 800.319.4321
In this catalog, discover hundreds of courses available to you at The New School. The New School, a leading private university in New York City, also offers more than 70 degree and certificate programs in art and design, liberal arts and social sciences, management and urban policy, and the performing arts. We invite you to learn about the university's undergraduate and graduate degree programs at www.newschool.edu/degreeprograms.
**ACADEMIC TERM CALENDAR**

**Summer 2009**

Classroom/studio courses usually meet twice a week for 12–15 sessions beginning the week of June 1. Online courses run nine weeks, from June 1 to July 31. Some programs offer special summer intensive courses.

**Holidays**

**Memorial Day Observed, May 25**  
**Independence Day, July 4**

New School facilities will be closed.

---

**M A Y**

<table>
<thead>
<tr>
<th>S</th>
<th>M</th>
<th>T</th>
<th>W</th>
<th>T</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**J U N E**

<table>
<thead>
<tr>
<th>S</th>
<th>M</th>
<th>T</th>
<th>W</th>
<th>T</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**J U L Y**

<table>
<thead>
<tr>
<th>S</th>
<th>M</th>
<th>T</th>
<th>W</th>
<th>T</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
</tr>
<tr>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
</tr>
<tr>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td></td>
</tr>
</tbody>
</table>

**A U G U S T**

<table>
<thead>
<tr>
<th>S</th>
<th>M</th>
<th>T</th>
<th>W</th>
<th>T</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
</tr>
<tr>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
</tr>
<tr>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


University administrative offices will be closed on Fridays from June 12 through August 7. This will not affect courses that may be scheduled to meet on Fridays.
SUMMER 2009 PUBLIC PROGRAMS, 4

DEGREE AND CERTIFICATE PROGRAMS
Bachelor’s Program, 6
Undergraduate Certificate Programs, 6
MA/MS in International Affairs, 7
Master of Fine Arts in Creative Writing, 7
Master of Arts in Media Studies, 8
Certificate in Media Management, 8
Certificate in Documentary Media Studies, 8
Master of Arts in TESOL, 8

SUMMER 2009 COURSES
Social Sciences, 10
   For course advising, call 212.229.5124.
   History, 10
   Politics and Economics, 11
   Anthropology and Sociology, 11
   Psychology, 12

Humanities, 13
   For course advising, call 212.229.5961.
   Art and Music, 13
   Literature, 13
   Philosophy, 16

Media Studies and Film, 16
   For course advising, call 212.229.8903.
   Media Practices, 17
   Film Studies, 17
   Film Video, and Inter-media Arts, 18
   Screenwriting, 20

Writing Program, 22
   For course advising, call 212.229.5611.
   Summer Writers Colony, 22
   Fundamentals, 24
   Poetry, 24
   Fiction, 25
   Nonfiction, 26
   Special Topics, 27

Foreign Languages, 27
   For course advising, call 212.229.5676.
   Arabic, 28
   Chinese (Mandarin), 28
   Classical Languages, 29
   French, 29
   German, 30
   Italian, 30
   Portuguese (Brazilian), 30
   Spanish, 30

English Language Studies, 31
   For course advising, call 212.229.5372.
   Teaching English, 31
   Language Skills for Native Speakers, 33
   English as a Second Language, 33

Visual and Performing Arts, 35
   For course advising, call 212.229.5108.
   Visual Arts, 35
   Photography, 36
   Acting and Movement, 37
   Creative Arts Therapies, 37

Business, 38
   For course advising, call 212.229.5119.

Food Studies, 39
   For course advising, call 212.229.5615.

Institute for Retired Professionals, 40

ABOUT THE NEW SCHOOL
THE NEW SCHOOL FOR GENERAL STUDIES, 42
New School Alumni, 42

Educational Programs and Services, 43
   Study Options, 43
   Degree Programs, 43
   Certificate Programs, 43
   Office of Admission, 44

New School Academic Facilities, 44
   Study Online, 45
   Libraries and Computing Facilities, 45
   International Student Services, 45
   Services for Students with Disabilities, 45

Bachelor’s Degree Program, 46
   Admission, 46
   Degree Requirements, 47
   Student Financial Services, 49

UNIVERSITY ADMINISTRATIVE POLICIES, 50
   Tuition and Fees: Rates and Policies, 50
   Cancellations, Refunds, Add/Drop, 52

   Admission to Class, 52
   Student ID Card, 54
   Standards of Conduct, 54

   Records, Grades, and Transcripts, 54
   Noncredit Record of Attendance, 54
   Grade Descriptions, 54
   Family Educational Rights and Privacy, 55

THE UNIVERSITY, 56
   Trustees and Officers of Administration, 57

BIOGRAPHICAL NOTES, 58

INDEXES
   Calendar of Courses, 64
   Faculty Index, 66
   Subject Index, 67
   Course Master Index, 68

REGISTRATION PROCEDURES
   Understanding the Course Description, 70
   Before your Register, 71
   Register and Pay, 71
   Student ID, 72
   Find Your Class, 72
   Withdrawal/Refund Policy, 72

NEIGHBORHOOD MAP, inside back cover
SUMMER 2009
PUBLIC PROGRAMS

Truth Be Told Documentary Film Festival

Tuesday & Wednesday, May 27–28
7:00 p.m. Admission free
Tishman Auditorium, Alvin Johnson Building, 66 West 12th St.
Over two evenings, short films made by this year’s students in The New School’s graduate certificate program in Documentary Media Studies are screened for the public. Faculty members Annie Howell, Deirdre Boyle, and Elizabeth Ellsworth lead Q&A with the filmmakers after each evening’s screening. For more information about this event and the program, visit www.newschool.edu/docstudies. A public reception follows the Tuesday screening. Sponsored by the Department of Media Studies and Film.

Safety in a Storm: Identification and Prevention of Elder Abuse

Multidisciplinary conference, Tuesday, June 2
8:00 a.m.–3:30 p.m. $45 (for NYCLE credit, $95). For the full program and to register in advance, email oabramova@jasa.org or call 718.286.1521.
Tishman Auditorium, Alvin Johnson Building, 66 West 12th St.
Mistreatment of the elderly is a problem that affects all segments of society, regardless of socioeconomic status, living environment, race and ethnicity, and physical or cognitive condition of the aged individual. Too many victims and witnesses do not know how to report elder abuse or where to go for help. This conference brings together experts in gerontology and advocates for the elderly. Panels and lectures promote health and wellness-focused prevention and intervention strategies in the context of the current economic climate and its implications for mistreatment and exploitation of the elderly. Co-sponsored by the Institute for Retired Professionals and Jewish Association for Services for the Aged, Harry & Jeannette Weinberg Center for Elder Abuse Prevention, Hebrew Home at Riverdale, Fordham University, New York City Department for the Aging, Human Resources Administration Adult Protective Services, and the Carter Burden Center on Aging.

Craig Claiborne and the Invention of Food Journalism

Thursday, June 11
6:00 p.m. $5
Theresa Lang Community and Student Center, Arnhold Hall, 55 West 13th St., 2nd floor
Molly O’Neill, former New York Times columnist, and author of New York Cookbook; Betty Fussell, author of The Story of Corn and Raising Steaks; Anne Mendelson, author of Stand Facing the Stone and Milk: the Surprising Story of Milk Through the Ages and a contributing editor at Gourmet magazine; David Leite, publisher/editor-in-chief, Leite’s Culinaria and author of The New Portuguese Table; and John T. Edge, director of the Southern Foodways Alliance, University of Mississippi, contributing editor at Gourmet and the author of Southern Belly.
Mississippi-born Craig Claiborne was trained as a chef in Switzerland after World War II on the GI bill. His career skyrocketed when the New York Times hired him in 1957 as its first food columnist. Other newspapers copied the Times, and soon a cadre of newspaper food writers were informing millions of Americans about good food and fine cooking. This panel explores his life and his seminal influence on food journalism in America. Sponsored by the New School Food Studies program.

Girls Write Now Annual Spring Reading

Sunday, June 14
4:00 p.m. Admission free
Tishman Auditorium, Alvin Johnson Building, 66 West 12th St.
Readings of original works by New York City’s best teen writers. Keynote speaker, Jean Thompson, author of Do Not Deny Me (Simon & Schuster, June 2009). Girls Write Now Inc. (GWN) is New York City’s acclaimed creative writing mentoring organization. GWN has been matching bright teenaged girls from the city’s public high schools with professional women writers since 1998. Weekly one-to-one mentoring, monthly genre-based workshops, and quarterly public readings provide a safe and supportive environment where at-risk girls can develop their natural writing talents and independent voices and build confidence in making healthy choices in school, career, and life. One hundred percent of seniors completing this program go on to college, and GWN girls have won 33 Scholastic Gold and Silver Writing Awards since 2006. The organization, which was recently featured in the New York Times and honored by the Union Square Awards, is supported by the National Endowment for the Arts. Co-sponsored by GWN and the Department of Media Studies and Film. For more information, visit www.girlswritenow.org.

Global Action Project Year-end Celebration

Thursday, June 18
6:00 p.m. Admission free
Tishman Auditorium, Alvin Johnson Building, 66 West 12th St.
Since 1991, Global Action Project (G.A.P.) has worked with young people to produce thought-provoking film and video that addresses issues of social change, immigration, education, social services, and discrimination based on race, gender, and sexual orientation. Working over a school year, students experience the filmmaking process from beginning to end, doing their own writing, directing, and editing. The completed 2008–2009 projects are featured in the Global Action Project Year-end celebration. Tickets for Public Programs

Unless otherwise indicated, tickets are available at the box office in the lobby at 66 West 12th Street. Through May 8, the box office is open Mon. thru Fri., 1:00–7:00 p.m. After May 8, the box will be open half an hour before the event begins.

Tickets can also be purchased with a credit card by calling the box office at 212.229.5488. Most events are FREE to students and New School staff and alumni with valid ID.

For more information or special needs requests, call 212.229.5353 or email specialprograms@newschool.edu. Visit www.newschool.edu/publicprograms for the most current event information.
DEGREES AND CERTIFICATES

Bachelor’s Degree in Liberal Arts
Undergraduate Certificate Programs
Master of Arts in Creative Writing
Master of Arts/Science in International Affairs

Master of Arts in Media Studies
Media Management Certificate
Documentary Media Studies Certificate
Master of Arts in TESOL

As the first university established specifically to educate adults, The New School has been a pioneer in developing degree programs for adult students—people who have jobs, families, and other pressing responsibilities that compete with their studies.
Bachelor of Arts/Bachelor of Science

Timothy Quigley, Director, New School Bachelor's Program

The New School for General Studies offers the Bachelor of Arts and Bachelor of Science degrees in liberal arts in a program intended specifically for adult students. It was the first college in New York City to enable students to finish their degrees through part- or full-time study in the day or evening.

Unlike most degree programs, in which students are required to complete specific courses in a certain order, Bachelor's Program students work closely with an academic advisor to clarify their educational objectives, assess intellectual strengths and weaknesses, evaluate past academic accomplishments, and then draw on the credit courses listed in this catalog to design a program of study reflecting their individual needs and goals. Some students choose to pursue in-depth study in literature, psychology, film, writing, media studies, visual studies, historical studies, democracy and cultural pluralism, or the city. Others design a program that allows them to cover a broad range of subjects in the liberal arts. Some supplement their liberal arts courses with a career-related certificate curriculum, and some begin graduate work through the university's accelerated BA/MA options.

Whatever the choices, the act of organizing and synthesizing the various aspects of his or her own education is the essential and ongoing responsibility of every Bachelor's Program student.

Students have access to a multitude of intellectual and cultural activities that take place at The New School every semester—concerts, poetry readings, art shows, photography exhibits, film screenings, and special lectures and programs featuring prominent figures in every field.

University policies relating to undergraduate degrees of The New School are published in this catalog (see Bachelor's Degree in the Table of Contents). Admission procedures, fees and expenses, opportunities for financial aid, academic policies and regulations, and student life are discussed in more detail.

BA/BS Admission: Applicants should have completed 30 semester credits of course work in the liberal arts at another accredited college or as a general credit student at The New School. Applicants who have not yet completed 30 credits but who are at least 24 years old and can demonstrate their ability to do advanced college-level work may petition for admission.

A complete description of the New School Bachelor's Program, including admission procedures, fees and expenses, opportunities for financial aid, course descriptions, student life, and academic and other policies, is on the website and available from the Office of Admission, 72 Fifth Avenue, New York, NY 10011; 212.229.5630; nsadmissions@newschool.edu.

Undergraduate Certificate Programs

In addition to its degree programs, The New School for General Studies awards certificates to students who complete structured training programs in the following fields:

- Creative Arts Therapies, nine courses including a field internship; see page 37.
- Film Production, eight courses leading to completion of a short sync-sound film; see page 18.
- Screenwriting, eight courses leading to completion of a feature-length screenplay; see page 20.
- Teaching English, five courses including a teaching practicum; see page 32.

Each certificate has its own admission and academic requirements. Consult the particular pages of this catalog as specified. For more information, contact the Office of Admission: 212.229.5630; nsadmissions@newschool.edu.
MASTER OF ARTS IN INTERNATIONAL AFFAIRS
MASTER OF SCIENCE IN INTERNATIONAL AFFAIRS

Michael Cohen, Director
Jonathan Bach, Associate Director

In 2001, The New School introduced a graduate program in international affairs offering two degrees: the Master of Arts in International Affairs (42 credits) for persons wishing to enter the field, and the Master of Science in International Affairs (30 credits) for persons with professional experience in the field.

The program of study combines a set of core courses with a broad range of electives and opportunities for field experience. In addition to courses offered by the program, students have access to related courses offered by the graduate Media Studies program, The New School for Social Research, and Milano The New School for Management and Urban Policy.

www.newschool.edu/internationalaffairs

A complete description of the International Affairs program, including admission procedures, fees and expenses, opportunities for financial aid, course descriptions, and student life, as well as a statement of academic and other policies, is on the website and available from the Office of Admission, 72 Fifth Avenue, New York, NY 10011; nsadmissions@newschool.edu; 212.229.5630.

MASTER OF FINE ARTS IN CREATIVE WRITING

Robert Polito, Director
Jackson Taylor, Associate Director

The New School has been a vital center for creative writing and the instruction of writing since 1931, when distinguished editor Gorham Munson offered our first writing workshop. The New School offers a graduate writing program leading to the MFA degree with concentrations in Fiction, Poetry, Nonfiction, and Writing for Children.

Faculty: Jeffery Renard Allen, Jonathan Ames, Robert Antoni, Susan Bell, Mark Bibbins, Susan Cheever, Elaine Equi, David Gates, Jennifer Michael Hecht, Ann Hood, Shelley Jackson, Zia Jaffrey, Hettie Jones, James Lasdun, David Lehman, Suzannah Lessard, David Levithan, Phillip Lopate, Patrick McGrath, Honor Moore, Sigrid Nunez, Meghan O’Rourke, Dale Peck, Darryl Pinckney, Robert Polito, Helen Schulman, Tor Seidler, Laurie Sheck, Darcey Steinke, Benjamin Taylor, Paul Voli, Sarah Weeks, Brenda Wineapple, Stephen Wright, and Matthew Zapruder.

Visiting Faculty: Joshua Beckman, Max Blagg, Deborah Brodie, Patricia Carlin, Rosemary Deen, Marilyn Goldin, Vivian Gornick, Dave Johnson, Joyce Johnson, Mary Lee Kortes, Wendy Lesser, Sharon Mesmer, Marie Ponsor, David Prute, Lloyd Schwartz, Susan Shapiro, Frederic Tuten, and Susan Van Metre.

www.newschool.edu/writing

INFORMATION SESSIONS

Prospective graduate students are invited to attend regularly scheduled program information sessions to meet the program director, faculty, and current students. Admission counselor meetings are held weekly for students who wish to learn more about the program and the application and financial aid process. In addition, class visits and campus tours can be scheduled throughout the semester.

For a current schedule of admission events for the Creative Writing program, please visit www.newschool.edu/writing and RSVP online.

Application deadline for fall 2010: January 15.

A complete description of the graduate Creative Writing program, including admission procedures, fees and expenses, opportunities for financial aid, course descriptions, and student life, as well as a statement of academic and other policies, is on the website and available from the Office of Admission, 72 Fifth Avenue, New York, NY 10011; nsadmissions@newschool.edu; 212.229.5630.
MASTER OF ARTS IN MEDIA STUDIES

Shannon Mattern, Director of Graduate Studies, Department of Media Studies and Film

The New School has offered the MA in Media Studies since 1975. The program enrolls more than 400 students. The curriculum offers theoretical and practical knowledge for anyone interested in or working in film and video production, communication theory, communication technologies, public relations, advertising, digital/interactive production, media criticism, etc. It can serve as a foundation for doctoral studies in several fields as well as for entry into the industry. The faculty includes scholars and practitioners, including artists, writers and editors, directors and producers, publishers and technicians from all branches of media.

Certificate in Media Management

The New School offers a 12-credit graduate certificate program in Media Management. The program offers media professionals a state-of-the-art education in the principles and skills expected of leaders in the industry. Credits earned are applicable toward the MA in Media Studies. The program is offered both on site and online, as described on the website, www.newschool.edu/mmp. For more information, contact New School Media Management, Office of Admission, 72 Fifth Ave., New York, NY 10011; 212.229.5630; nsadmissions@newschool.edu.

Certificate in Documentary Media Studies

The New School offers an 18-credit graduate certificate program in Documentary Media Studies. While exploring the history and theory of documentary media and contemporary practices, each student produces a short video or film. Credits earned are applicable toward the MA in Media Studies. For more information, visit www.newschool.edu/docstudies or contact the Office of Admission: nsadmissions@newschool.edu; 212.229.5630; or write to New School Documentary Studies, Office of Admission, 72 Fifth Ave., New York, NY 10011.

www.newschool.edu/mediastudies

INFORMATION SESSION

Prospective graduate students are invited to attend regularly scheduled program information sessions to meet the program director, faculty, and current students. Admission counselor meetings are held weekly for students who wish to learn more about the program and the application and financial aid process. In addition, campus tours can be scheduled throughout the semester.

For a current schedule of admission events for the Media Studies program, please visit www.newschool.edu/mediastudies and RSVP online.

Application deadline for fall 2010: February 15.

Earn Your Degree Online

The MA and Media Management certificate programs can be taken entirely or partly online. Visit www.newschool.edu/online to learn more about this distance learning option.

MASTER OF ARTS IN TESOL

Sean Conley, Chair, English Language Studies

Other TESOL programs train teachers. The New School trains teachers and other professionals in the field. The New School’s MATESOL program is offered in two concentrations: Teaching and Curriculum Development. Our faculty and course developers include some of the world’s most experienced and best-respected teacher educators, text publishers, and program administrators in the ESOL field. Our program is neither U.S. nor UK centered but reflects the global reality of today’s English language teaching professions.

Faculty: Michael Carrier, Sean Conley, Steve Cornwell, Jeremy Harmer, Carol Lethaby, Lesley Painter, Victoria Kimbrough, Scott Thornbury, Deryn Verity.

Earn your degree online: The MATESOL program is designed as an online program and can be completed entirely online, or students can begin their studies with an intensive summer residency at The New School in New York’s Greenwich Village and then finish the degree online. Students can study part time or full time. Full-time students can complete the program in a year and half. Students who begin with the intensive summer residency can finish in one year.

www.newschool.edu/matesol

MATESOL ONLINE INFORMATION SESSIONS

Prospective graduate students are invited to attend regularly scheduled program information sessions to meet the program director, faculty, and current students. Admission counselor meetings and live chats are held throughout the year for students who wish to learn more about the program and the application and financial aid process.

For a current schedule of admission events for the MATESOL program, please visit www.newschool.edu/matesol and RSVP online.

Application deadlines: for fall 2009, June 1; for summer 2010, April 1.
RACE MAKING
articulated forms of race consciousness in order to make social claims of their own. We seek to understand the ongoing interplay between forms of restriction of access to resources, scientific analysis, social exclusion, and even extermination. We examine the forces, figures, and conditions that influenced Jesus: Herodian politics, the charismatic rabbis Hillel and Shammay, the mysticism of the Essene community based near Qumran, and the hellenization of Judaism in the first century. We also consider the figure of Jesus as a Jew in the early Christian movements, especially the Ebionites. Issues such as source documentation, archaeological evidence, the messianic movement, prophecy and magic, social reform, and anti-Semitism are discussed. (3 credits)

The Department of Social Sciences draws on The New School’s tradition of free inquiry and commitment to making profound ideas accessible. In a time of fierce and competing ideologies, nationally and globally, we prepare students to take their place as thoughtful citizens of the world. Our faculty of talented people from diverse backgrounds and perspectives provides rigorous training that integrates analysis with the latest research. Students build the foundations for more advanced study in a variety of fields.

HISTORY

NEW Bloodlines: A Global History of Race and Race Making NHIS3491
A 9 weeks, June 1 thru July 31. $570.
Glenn Reynolds
What is “race,” and how many “races” are there? What difference does “difference” make? Do observable physical traits reflect immutable and socially significant biological differences, or are they props in an elaborate construction used to naturalize the pernicious effects of unequal power relations? This course explores the long and convoluted history of race, racism, and race theory and the process through which certain groups have been categorized and vilified for a variety of purposes, including justifying the restriction of access to resources, scientific analysis, social exclusion, and even extermination. We seek to understand the ongoing interplay between forms of social domination, cultural signification, and scientific epistemologies, as well as exploring the ways in which marginalized groups have, in response, articulated forms of race consciousness in order to make social claims of their own. (3 credits)

NEW Jesus the Jew NHIS3128
A 15 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $570.
Wendy S. Raver
This course examines the figure of Jesus from a Jewish historical perspective. Jesus emerged at a time of turmoil in the Roman province of Judea, characterized by conflicts among the Roman administrators of the province, changes in Judaism, and social transformation in both the Jewish and Greco-Roman communities. We examine the forces, figures, and conditions that influenced Jesus: Herodian politics, the charismatic rabbis Hillel and Shammay, the mysticism of the Essene community based near Qumran, and the hellenization of Judaism in the first century. We also consider the figure of Jesus as a Jew in the early Christian movements, especially the Ebionites. Issues such as source documentation, archaeological evidence, the messianic movement, prophecy and magic, social reform, and anti-Semitism are discussed. (3 credits)

The American West: Reality and Myth NHIS3220
A 9 weeks, June 1 thru July 31. $570.
Herbert M. Greenhut
Remember the Alamo! What really happened at the Alamo, and how did the actual events differ from the way we imagine them? This course is devoted to the territorial expansion of the United States—the Louisiana Purchase and Lewis and Clark’s expedition, Texas independence and the Mexican War, the California gold rush, and the settlement of the West. We look at the roles played by a wide variety of groups in this expansion: Native Americans, fur trappers, gold miners, cattle ranchers, homesteaders, outlaws, and sheriff. At every stage, we consider what is myth and what is historical reality in the legends and literature of the American West. (3 credits)

The 1920s: The Emergence of Modern America NHIS3245
A 9 weeks, June 1 thru July 31. $570.
Herbert M. Greenhut
The Roaring Twenties and the Jazz Age evoke a carefree, sensual, experimental period; we imagine Scott and Zelda Fitzgerald cavorting in the Plaza Hotel fountain, flappers with boyish figures and long chains of pearls, college boys in fur coats with hip flasks of black-market booze, Eugene O’Neill’s psychodramas on Broadway, the Harlem Renaissance, and the stock market booming as fortunes were made overnight. But the twenties also had a dark side, one that conjures up a different set of images: the KKK riding at night; Jim Crow, nativism, and restrictive immigration laws; farmers struggling; intolerant religious fundamentalism; police breaking the heads of strikers; political dissidents being deported. We examine both aspects of this period that has so engaged the American imagination. (3 credits)

Manhattan Island: From Its Early History to the Brooklyn Bridge NHIS0270
A 13 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2; includes 3 walking tours to be arranged. $570.
Joyce Gold
What happened in the past to create New York City as we know it today? Slide-illustrated lectures and walking tours of Lower Manhattan, Chelsea, and Greenwich Village offer visual, anecdotal, and historical perspectives on the evolution of the island. Learn where Native Americans lived, who the famous scoundrels of the past were, how events in Europe and other parts of the world affected life in New York, when and how various parts of town were developed, how to date a building by its architectural details, and how our streets acquired the names and directions they have today. (noncredit)
POLITICS AND ECONOMICS

NEW  Terrorism and U.S. Politics  NPOL3211
A  15 sessions, Mon. & Wed., 8:00–9:50 p.m., beg. June 1. $570.
Rémi Brulin
Since September 11, 2001, the term “terrorism” has been omnipresent in U.S. political discourse. Yet there is no agreed-on definition of terrorism at the international level or among experts; as recently as the late 1970s, the term itself was virtually absent from political discussion in the United States. In this course, we examine the complexities involved in defining terrorism by studying historical cases. We look closely at primary sources and official documents with these questions in mind: How has the term been used by political actors to shape public opinion, frame conflicts, and justify policies? What is behind the saying “One man’s terrorist is another man’s freedom fighter”? Should the term be used to refer only to acts committed by groups or individuals, or can it also be applied to the actions of states? Throughout the course, we examine the evolution of the political discussion on this issue and the way it has been covered by the U.S. media. (3 credits)

Religion and Politics in the Twenty-First Century  NPOL3225
A  9 weeks, June 1 thru July 31. $570.
Rosemarie van den Breemer
This course investigates the contemporary boundaries of religion and politics in light of a renewed politicization of religion in the United States and Europe. In the United States, evangelical Christians challenge the strict separation between state and church through their increasing political influence and lobbying. In Europe, the presence of Islam has caused a religious revival in the sense that religion has become public and political again. In both cases, the changing reality gives rise to divisive questions: What limits should be placed on religion? What does it mean to be secular? How should the aspirations of the growing communities of evangelical Christians and Muslims be reconciled with historically settled state-church relations? We investigate these questions by looking at case studies such as the Rushdie affair in Britain (1989), the worldwide controversy over the Danish cartoons of the prophet Mohammed (2006), and evangelical lobbying for school prayers and anti-abortion legislation in the United States. We develop an analytic vocabulary to use in discussing the relation between politics and religion, drawing on works from political science, sociology of religion, and anthropology. (3 credits)

NEW  Hot Cities, Cool Solutions: Living in a Low-Carbon World  NPOL3525
A  9 weeks, June 1 thru July 31. $570.
Mary L. Walsh
The most formidable challenge we currently face is adapting to climate change that is already underway and preparing for energy shortfalls. In this course, we analyze scenarios of a future shaped by climate change and diminishing oil supplies. How should we live in an age of uncertainty? How can communities cope? And how can we transition successfully to a low-carbon future? We examine how cities are assessing their vulnerability to climate change and oil dependency and developing local resiliency. We learn about key adaptation strategies around the world, including ways of reducing the urban heat island effect to protect local water supplies. We also take a close look at cutting-edge local and international initiatives, including New York City’s Climate Change Adaptation Task Force and the international C40 Climate Leadership Group adaptation projects. (3 credits)

This logo indicates that the course is offered online. See page 45 or visit the website at www.newschool.edu/online for more information.

NEW Urban Africa: From Colonial Town to Global Megacity  NANT3555
A  15 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $570.
Lydia Boyd
Africa has long been depicted as one of the most rural and peripheral parts of the world. This course challenges these characterizations by exploring life in African cities, some of the fastest-growing urban spaces on the globe. We begin by examining the way urban space is conceived and the factors that led to the growth of colonial-era African towns. We then explore the social and cultural phenomena that have shaped urban African life in the postcolonial era: new kinds of consumption and leisure activities; long-distance circuits of exchange organized through the rise of religious fundamentalism; corruption and state violence; transnational musical forms; and the proliferation of forms of witchcraft and occult economies. How has urban space been produced in Africa? Are these spaces distinctly African? How is the construction of such spaces tied to an African modernity? (3 credits)

NEW Corruption and Transparency  NANT3620
A  9 weeks, June 1 thru July 31. $570.
Smoki Musaraj
Since the mid-1990s, international institutions such as the World Bank and the International Monetary Fund have campaigned against corruption in countries transitioning to a free-market economy. The remedy proposed is transparency, the requirement that governments disclose all their financial, economic, and political activities. Pressure for transparency has also been building in the developed world as concern about unbridled financial speculation grows. In this course, we consider the growing call for transparency in political and economic governance. We look at what this term means in practice and why it is thought to be the cure-all in such different contexts. Two sets of readings give us contrasting views: First we read policy papers from international organizations such as the World Bank and Transparency International and proponents of transparency in market practices; then we read anthropological and sociological writings that challenge concepts of revealing and concealing, or secrecy and publicity, paying close attention to the contextual meanings of such terms. Finally, we discuss the role of the media as instruments of transparency. (3 credits)

Understanding Economics  NECO2001
A  15 sessions. Mon. & Wed., 4:00–5:50 p.m., beg. June 1. $570.
Ascensión Mejorado
This course introduces the theory and practice of market economies through analysis of contemporary issues and case studies. We begin with a brief overview of the historical emergence of capitalism in an attempt to understand its intrinsic nature. How is it possible, Adam Smith asked, that a system without a visible authority produces the goods and services needed for the material survival of millions of people? How is this output produced? How is it distributed? In market economies, production and consumption are regulated by market laws, not by command or tradition. But this simple answer leads to some complicated questions. Do markets always produce the expected outcomes, or do they sometimes break down? Do people always find what they need at the right price? Are jobs always available? How is the wealth produced shared among the participants in the market? We first answer these questions from a macro perspective by analyzing the way output is determined and the conditions that lead to its expansion or contraction over time, as well as the link between output growth and employment. Then, from a micro perspective, we look at the world of business and the role of profit in guiding the invisible hand. Finally, we examine the role of developing countries in today’s global markets, assessing their participation in international trade and their prospects for industrialization. (3 credits)
PSYCHOLOGY

Fundamentals of Psychology  NPSY2001
A  15 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $570.
Catherine Mindolovich
Psychology is a deeply rooted subject of intellectual inquiry spanning the history of many cultures, but since antiquity, psychological interpretation has revolved around recurring themes. When philosophers, naturalists, and other scholars began to divide into separate academic departments in the 19th century, psychology, with much fanfare, sought recognition as a separate discipline. Its goal was and is the explanation of memory, emotion, perception, consciousness, learning, motivation, personality development, and social influence. These fundamentals of the field are the topics of this course. (3 credits)

Developmental Psychology  NPSY3256
A  9 weeks, June 1 thru July 31. $570.
Elise Ann Risher
How do people grow and change throughout life, from conception to death? Among the topics addressed in this seminar are characteristics and capacities of the infant, infant-parent attachment and interaction, cognitive development, emotion regulation, social cognition, family and peer relationships, morality, and aging. Biological and cultural influences on development and other contentious issues in life-span developmental psychology are considered. Students are also introduced to the research methods used by developmental psychologists to ask and answer questions about the nature of change and stability across the course of life. (3 credits)

Introduction to Abnormal Psychology  NPSY3501
A  9 weeks, June 1 thru July 31. $570.
Alicia Mascho
Through a data-driven model for normal development, students explore basic concepts of psychopathology and contemporary approaches to diagnosis and clinical interventions. We study the works of seminal theorists, including Sigmund Freud, as well as more recent approaches emphasized in The Harvard Guide to Psychiatry. Students are introduced to the Diagnostic and Statistical Manual and consider its uses and problems in an increasingly complex field. (3 credits)

Theories of Personality  NPSY3401
A  15 sessions. Mon. & Wed., 4:00–5:50 p.m., beg. June 1. $570.
Instructor to be announced
This class introduces the major facets of the psychoanalytic theory of personality. We study primary texts by the foundational figures in the discipline, beginning with the groundbreaking research of Sigmund Freud and his followers and detractors. We consider the intersection of biology, psyche, and culture. We review contemporary debates about psychoanalysis and feminism, existentialism, behaviorism, and the modern skepticism about science in relation to the study of the unconscious and personality. (3 credits)

Evolutionary Psychology  NPSY3870
A  15 sessions. Tues. & Thurs., 8:00–9:50 p.m., beg. June 2. $570.
Gina Turner
Evolutionary theory suggests that the behavior of animals, including humans, is shaped by biological drives like survival and reproduction. These drives influence the way we interact on both the personal and the cultural levels. In addition, culture itself has imperatives that exert pressures on human behavior. Evolutionary psychology looks at the influences of both the biological, or genetic, and the cultural, or sociological; marries the two sides of the nature vs. nurture debate; and asserts that the education we receive, or the culture we live in, can be as much of an evolutionary mechanism of human development as the genes that we receive from our parents. This course looks at milestones in the course of the human lifespan (including parenting and parent-child relationships, family interactions, mate choice, illness, and other social interactions such as friendship and violence) and provides some possible explanations from an evolutionary perspective of how these events play out, at both universal and culturally specific levels. (3 credits)

RELATED COURSES
Growing Pains: Young and Old in Literature, 15
Philosophy of Education, 16
Queer Cinema, 17
Chinese Culture and Language, 28
Creative Arts Therapies Certificate Program, 37
Food Policy for the Local Food Revolution, 39
HUMANITIES

Art and Music

Literature

Philosophy

For course advising, call 212.229.5961.

Carolyn Vellenga Berman, Chair

Great works of art, literature, and music, along with profound philosophical and religious thought, have the capacity to reach across ages, languages, and cultures. The study of cultural works in the context of their own times and places, as well as ours, is the cornerstone of a liberal arts education. It provides crucial fuel for artists, writers, musicians, and thinkers of all kinds, and it helps develop the kinds of skills—critical reading, attention to detail, and analytic writing—that are useful no matter where your career takes you.

ART AND MUSIC

NEW Art of the Americas NARH3664
A 15 sessions. Tues. & Thurs., 4:00–5:50 p.m., beg. June 2. $570.
Orlando Hernández-Ying

This course provides a historical overview of artistic production in the Americas outside the United States. Long neglected in traditional art history courses, Latin American art has been featured in recent museum exhibitions in the United States and is among the best-selling types of art in New York's auction houses. Studying the art of the Americas is necessary for a global knowledge of art and also for a sense of the cultural sources that inform its past and present production. We start with the art of indigenous cultures before the arrival of Europeans; continue through the periods of conquest, colonization, and independence; and conclude with the 20th century and the present. Art produced by Latinos living in the United States is included in our survey. We explore recurring themes and analyze how the production of art responds to the culture as a whole. We study examples from The New School's own art collection, including the Orozco murals, and we discuss current exhibitions in New York City museums and galleries. (3 credits)

Modern Art in New York City Museums and Galleries NARH3726
A 15 sessions. Tues. & Thurs., 12:00–1:50 p.m., beg. June 2. $570.
Anna Vallye

This course provides a concise history of visual art since 1945 and allows students to examine and discuss significant works in New York City museums and galleries. A series of lectures introduces the major themes and developments in American art from the postwar period to the present; historical and conceptual continuities are explored through class visits to current exhibitions. Individual writing assignments and group discussions help students deepen their appreciation of contemporary visual art. First class meets at The New School. (3 credits)

From Las Vegas to Abu Dhabi: Topics in Contemporary Architecture and Urbanism NARH3880
A 9 weeks, June 1 thru July 31. $570.
Emily Bills

This course explores the major issues informing architecture and urban planning from the 1960s to the present. We begin with emerging challenges to the modernist approach to design, as famously articulated in Robert Venturi's text Complexity and Contradiction in Architecture. As the signs and signifiers of Las Vegas replace the steamship as a design model, architecture becomes brutal, then nomadic, and eventually deconstructed. In addition to discussing postmodernism and deconstruction, we explore the themes of sustainability, sprawl, historic preservation, the architect as star, and changed visions of the city post-9/11. These topics take us around the globe, from the United States to Europe, Latin America, and the Middle East. The works and words of architects like Rem Koolhaas, Frank Gehry, Sir Norman Foster, Daniel Libeskind, and Zaha Hadid shape the lectures and discussions. (3 credits)

NEW Postmodernism in American Music NMUS3564
A 9 weeks, June 1 thru July 31. $570.
Aaron Girard

Is postmodernism an era, a style, a genre, a cultural movement, or all of these? Can an embrace of the music of the past count as progress? Can political assertions about race, class, or gender be made through an art that resists ideological absolutism? Do quotation and sampling constitute innovation or theft? Has postmodernism been co-opted by MTV, stunted by copyright law, and made moot by political concerns? Is postmodern music an intellectual construct in the first place, with little practical relevance? We begin by collaborating on a working definition of this “maddeningly imprecise musical concept” (in Jonathan Kramer's words), which we use and modify throughout the course. We then focus on musical quotation, sampling, and sound collage, listening to and discussing music by Charles Ives, Luciano Berio, George Rochberg, John Zorn, Negativland, and the RZA, as well as examples from Plunderphonics and the radio program Subgenius Hour of Slack. From this repertory we move to a general consideration of the blurry distinction between “high” and “low” genres, for which we analyze songs by Frank Zappa, Laurie Anderson, and the Beatles. (3 credits)

LITERATURE

Greek Tragedy: Modern Meanings NUT2115
A 15 sessions. Mon. & Wed., 8:00–9:50 p.m., beg. June 1. $570.
Philip Lerman

Classical Greek tragedy raises issues that are still relevant today, such as the individual versus the state, resistance to injustice, secular and religious conflict, and self-destructive obsessions. Another modern feature of the plays of Aeschylus, Sophocles, and Euripides is the central role played by women: as the title characters of Antigone, Medea, Electra, Alcestis, Iphigenia in Aulis, and The Trojan Women or as major characters such as Clytemnestra in Agamemnon, Phaedra in Hippolytus, and Jocasta in Oedipus Rex. We study these plays, along with The Bacchae and Prometheus Bound. We discuss the basic structure and essential elements of Greek tragedy and analyze scenes for dramatic content and timeless meanings. We identify and examine the personal and ethical conflicts that drive these plays and compare modern versions of plays with the originals. (3 credits)
NEW The Muse Singing: Myth in Poetry from Antiquity to Today  NLIT3106
A  9 weeks, June 1 thru July 31. $570.
Sharon M. Mesmer
The beautifully told, compelling myths of the classical world continue to enthral us today. What is it about these mysterious and beautiful tales that has captured the poetic imagination for so long? To gain new appreciation of four of the most familiar Greco-Roman myths—Demeter and Persephone, Cupid and Psyche, Daedalus and Icarus, and Orpheus and Eurydice—we examine their oldest-known literary sources (The Homeric Hymn to Demeter, Apuleius, Ovid) and read short interpretations by well-known scholars such as Edith Hamilton and Joseph Campbell. Next we do close readings of modern poetic retellings of each tale and compare them with the original sources. We also discuss films including Cocteau’s La Belle et la bête (Beauty and the Beast), a modern interpretation of Cupid and Psyche, and Camus’ Orfeu Negro (Black Orpheus). Students view films outside of class. (3 credits)

NEW Shakespeare and Italy: Literature, Music, and Film  NHUM3018
A  15 sessions. Mon. & Wed., 4:00–5:50 p.m., beg. June 1. $570.
Joseph Gibaldi
Italy seems to have endlessly fascinated Shakespeare. It is the setting for many of his plays, and many of his most memorable characters are Italian. The literature of Italy provided inspiration for Shakespeare’s poetry as well as plot materials for his dramas. The attraction has been mutual: Shakespeare has similarly intrigued Italy, and his plays have profoundly influenced the evolution of Italian opera and film. Course readings include Romeo and Juliet, The Taming of the Shrew, and Othello alongside their Italian literary sources. Discussions focus on Shakespeare’s complex representations of Italy and Italians, ranging from the epitome of European civilization to a religious and cultural “other.” In addition to studying the literature, we explore musical versions of Shakespeare plays by Verdi, Rossini, and Bellini and cinematic adaptations by Franco Zeffirelli and Nino Rota. (3 credits)

Pushkin and Russian Romanticism  NLIT3442
A  15 sessions. Mon. & Wed., 4:00–5:50 p.m., beg. June 1. $570.
Tanya Mairs
Alexander Pushkin was the greatest Russian poet of the Romantic era, but he also wrote short stories and plays. While greatly influenced by Western Romantic poets, particularly Byron, Pushkin set Russian Romanticism on a different course, reflecting Russia’s social and historical realities and his own genius. For example, he introduced the “superfluous man” into Russian literature with the character of Eugene Onegin and the “myth of St. Petersburg” in his story “The Queen of Spades.” We read “The Gypsies,” “The Bronze Horseman,” Eugene Onegin, Boris Godunov, Mozart and Salieri, “The Queen of Spades,” and selected poems. By way of comparison, we also read Byron’s Childe Harold’s Pilgrimage and Manfred. (3 credits)

Into the Woods: Andersen, Carroll, Wilde, and Rossetti  NLIT3542
A  15 sessions. Tues. & Thurs., 4:00–5:50 p.m., beg. June 2. $570.
Margaret Boe Birns
This course examines the work of four extraordinary and original authors whose enchanting stories teach all ages much about life, the imagination, and the mysteries of the human heart. Deploying a double articulation that reaches both child and adult, these authors wrote fantasies that, like dreams, take us beyond the conventional idiom of ordinary reality into worlds of wonder and allow us to explore deep-rooted wishes, needs, and fears. We examine how each of these highly sensitive writers confounded the categories that license sexual normality, valued the eccentric and the singular over the conventional and the standardized, and encouraged the development of a social conscience either through satire or social criticism. Each writer deployed fantasy in a revolutionary way in response to a puritanical, utilitarian mentality that tended to be deeply suspicious of the imagination; and, because all wonder tales depend on the experience of the miraculous, the stories are also a vehicle for spiritual exploration. We read a selection of tales by Hans Christian Andersen; Lewis Carroll’s brilliant Alice in Wonderland; Oscar Wilde’s strange and beautiful fairy tales as well as his ambiguous morality tale, The Picture of Dorian Gray; and Christina Rossetti’s narrative of female desire and forbidden fruit, Goblin Market. We also view films of The Snow Queen and The Picture of Dorian Gray and Jonathan Miller’s very adult version of Alice in Wonderland. (3 credits)
Henry David Thoreau NLIT3336
A 6 sessions. Thurs., 6:00–7:50 p.m., beg. June 4. $255.
Andrew Rubenfeld
No other American writer has voiced with such clarity and vigor the issues central to democracy in the United States as Henry Thoreau—notably the fundamental needs of the individual versus the conformist pulls of society. We begin with Walden, Thoreau's account of his life in the woods: a complex interweaving of philosophy and nature observation, social concern and introspection, myth and autobiography. It is a work that challenges American materialism and expansionism by demonstrating how a life of simplicity and integrity is both essential and pragmatic. In The Maine Woods, the author returns to the themes of nature and civilization, providing insightful commentary on subjects ranging from the transcendent tonic of wildness to the lives of Native Americans. We conclude with several of Thoreau's eloquent and often impassioned essays on civil disobedience, the need for principles, the abolition of slavery, and the joys of walking. (1 credit)

Novels and Movies: The Nineteenth Century NLIT3880
A 9 weeks, June 1 thru July 31. $570.
Abigail Burnham Bloom
Great novelists are able to see beyond the limitations of their own society, to glimpse the realities beneath the surface and draw out the psychological depths of their characters. Is this subtlety of penetration lost in the transition from the printed page to the screen? Does the quest for film popularity demand alteration of the original meaning? Or can translating a novel into a movie in a different era give new depth to its meaning? We read three classic novels and consider how they have been envisioned, altered, and enlivened by 20th-century filmmakers. As we analyze the choices made in creating the adaptations, deeper levels of each novel and film emerge, revealing the richness and range of both art forms. Works include Jane Eyre by Charlotte Brontë, Great Expectations by Charles Dickens, and Dr. Jekyll and Mr. Hyde by Robert Louis Stevenson. Films are not posted online; students must arrange to view the films on their own. (3 credits)

Twentieth-Century French Literature NLIT3421
A 9 weeks, June 1 thru July 31. $570.
Noëlle Carruggi
This course takes us on an exciting journey through French literature from the 1940s to the 1990s. We study a variety of literary genres: essays, novels, short stories, autofiction, plays, and poetry. Analyzing texts from a literary perspective, we also consider the ethics and aesthetics of the authors within their historical, social, and political contexts (entre-deux-guerres, World War II, postwar culture). Topics for discussion include France's Resistance, colonialism in Algeria, class boundaries, existentialism, and the philosophy of the absurd. We read Camus' The Stranger (1942), Sartre's The Flies (1943), Duras' The War: A Memoir (1985), Boris Vian's Poems (1954), and Ernaux's A Woman’s Story (1990). (3 credits)

NEW Agatha Christie NLIT3290
A 9 weeks, June 1 thru July 31. $570.
Margaret Boe Birns
Known as the Queen of Crime and the Mistress of Mystery, Agatha Christie is the world's best-known mystery writer, her work outsold only by the Bible and Shakespeare. Recently she has received new attention as a significant literary artist from scholars, critics, and even behavioral scientists (who have noted that her language patterns stimulate greater-than-usual brain activity). We read her works and discover the considerable confusion within her seemingly cozy worlds, which, far from being conservative enclaves, address modern times, modern problems, and the realities of war, social change, and unraveling traditions. We consider issues of illusion and truth, appearance and reality, criminal psychology, narrative technique, and the importance of "lateral thinking" and intellectual play—including the valuable contributions of "women of mind." We also study selected recent scholarship on Christie's contributions to the mystery genre and literary fiction. Of Christie's books, we read The Murder of Roger Ackroyd, The Murder at the Vicarage, The A.B.C. Murders, Towards Zero, At Bertram's Hotel, N or M?, The Hollow, And Then There Were None, and Murder on the Orient Express. (3 credits)

NEW Growing Pains: Young and Old in Twentieth-Century Literature and Culture NHUM3112
A 15 sessions. Tues. & Thurs., 8:00–9:50 p.m., beg. June 2. $570.
Joshua A. Gaylord, Steven Milowicz
One of the greatest revelations of growing up is that you never really do. We explore the literary motif of growing up as it is represented in characters of various ages, from adolescence to old age. Through a varied sample of 20th-century literature, we learn how experiences of growth have been narrated. Can nostalgic memoirs serve as a means to cope with memories of loneliness, terror, and isolation? Or does putting suffering down on paper simply make a fetish of it? Do narrators gloss over painful truths to construct a linear path to selfhood? This team-taught course is uniquely structured, creating a lively arena in which to investigate these questions. Texts include Rowling's Harry Potter and the Sorcerer's Stone, Andrews' Flowers in the Attic, Roth's Goodbye, Columbus, Burns' Black Hole, Updike's Rabbit, Run, Card's Ender's Game, Franklin's Smok, and Jackson's We Have Always Lived in the Castle. Films and television programs include Gilmore Girls, Girls, Bad, and Elegy. (3 credits)

NEW Three Epic Plays: O'Neill, Stoppard, and Kushner NLIT3509
A 9 weeks, June 1 thru July 31. $570.
Nicholas Birns
In this course, we study three plays by arguably the most ambitious English-language playwrights of the past century. These works go well beyond the normal expectations of drama, not only in their sheer duration but also in their psychological, historical, and cultural scope. Eugene O'Neill's The Iceman Cometh surveys a canvas of American hope and despair, providing one of the most comprehensive accounts of the dreams and nightmares of "the American Century." Tom Stoppard's The Coast of Utopia, although set in the milieu of 19th-century Russian revolutionaries and dissidents, taps a current of political idealism that runs through the present. Tony Kushner's Angels in America echoes both O'Neill and Stoppard in its evocation of transformative possibility as well as its dispiriting quietness, making the late 20th-century AIDS pandemic into a vehicle for a phantasmagoric exploration of memory and desire. These works show just how capacious a literary form drama can be, opening up new possibilities of expression and meaning. (3 credits)
PHILOSOPHY

Philosophy of Education  NPHI3840
A 15 sessions, Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $570.
Christopher Roberts
This course is intended both for those with a theoretical curiosity and for those with practical interests in education. All contemporary disputes about educational institutions, policy, and practice draw from the major philosophical writings on education: Plato’s Republic, Rousseau’s Emile, and Dewey’s Democracy and Education. Students read and come to understand these texts in order to learn from and apply them today. We ask fundamental questions about the ultimate aims and scope of education, methodology and pedagogy, and the nature of learning and teaching. (3 credits)

NEW  On Relativism  NPHI3288
A 15 sessions, Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $570.
Luis Guzmán
Is there such a thing as an objective or universal point of view? On one hand, the history of Western philosophy can be viewed as a continuous search for a fixed point of view, for a perspective that reveals how things “really are,” under the rubric of foundationalism, universalism, or objectivism. On the other hand, many serious thinkers have attempted to relativize any postulation of an absolute perspective. The debate has become more impassioned in recent years, as reflected in the conflict between the Universal Declaration of Human Rights, established by the United Nations in 1948, and the concerns of many countries about the imposition of a particular value system on a pluralistic world. This course explores arguments raised by relativists throughout the history of philosophy—from Sextus Empiricus to Nietzsche to Richard Rorty—in order to arrive at the contemporary debate on human rights with the appropriate theoretical tools. Students analyze the strengths and weaknesses of universalist and relativist perspectives in an attempt to answer the question: How can a system of human rights be established in a world of diverse and sometimes contradictory social values? (3 credits)

RELATED COURSES
Jesus the Jew, 10
Religion and Politics in the 21st Century, 11
Fundamentals of Psychology, 12
Cinema and Ideology, 17
Introduction to Creative Nonfiction, 26
Drawing at the Metropolitan Museum, 36
Symbolism in Art Therapy, 37

MEDIA STUDIES AND FILM

Media Practices  Film, Video, and Inter-Media Arts
Film Studies  Screenwriting

FOR COURSE ADVISING, CALL 212.229.8903.

Peter Haratonik, Chair
Vladan Nikolic, Director of Undergraduate Studies

Since 1926, when our first film course, The Motion Picture, was taught, The New School has been at the forefront of the study of media. Today a broad interdisciplinary curriculum enables students to develop a critical and responsible understanding of the mediated global culture in which we live and acquire the skills to produce and distribute media messages in a variety of genres.

Certificate in Film Production
The New School awards a certificate attesting to successful completion of a sequence of courses culminating in production of a short 16mm film or digital video. For more information, see Film, Video, and Inter-Media Arts in the following pages or at www.newschool.edu/mediastudies/film.

Certificate in Screenwriting
The New School awards a certificate attesting to successful completion of six approved courses. This curriculum can be completed entirely online, on campus, or through a combination of online and on-campus courses. For more information about the certificate program, see Screenwriting in the pages that follow or at www.newschool.edu/mediastudies/screenwriting.

Master of Arts in Media Studies
Since 1975, The New School has offered the Master of Arts in Media Studies in an innovative program that combines theoretical and practical understanding of information media and their role in our rapidly changing world. For more information, see page 8 or visit the website at www.newschool.edu/mediastudies. To speak to a counselor, call the Office of Admission, 212.229.5630, or email nsadmissions@newschool.edu.

Graduate Certificate in Documentary Media Studies
This one-year intensive course of study integrates documentary history, theory, and social practice with documentary craft. Each student completes an original short documentary video. Credits are eligible for transfer to the Master of Arts in Media Studies after admission to that program. Visit the website at www.newschool.edu/mediastudies, call the Office of Admission at 212.229.5630, or email nsadmissions@newschool.edu.

Graduate Certificate in Media Management
This 12-credit course of study provides working and aspiring media professionals with a state-of-the-art education in the principles and skills they need to become leaders in the industry. Content includes industry overview and media economics, information technologies, leadership and competitive strategies, and corporate responsibility. Credits are eligible for transfer to the MA in Media Studies after admission to that program. For more information, visit the website at www.newschool.edu/mmp or contact the Office of Admission at 212.229.5630 or nsadmissions@newschool.edu.
MEDIA PRACTICES

**Writing Across Media**  NCOM3241

A  9 weeks, June 1 thru July 31. $570.

Carol Dix

Professional writers produce articles for a variety of media, including top-of-the-line stories for local, national, and global newspapers; features for national magazines and those of regional or special interest; corporate writing, such as newsletters, house magazines, and annual reports; PR, such as press releases and press briefings; copywriting for company brochures, direct-mail campaigns, and advertising; promotional writing for sales and, in the nonprofit sector, fundraising campaigns; and nonprint media such as radio, TV, and multimedia, including the Internet. This is a writer's workshop open to beginners and those with more experience. We experiment with writing in different styles and share our writing for class discussion. You come away from the workshop with practical writing experience, ready to adapt your ideas to different kinds of media. *(3 credits)*

**Tabloid Journalism: History and Theory**  NCOM3207

A  9 weeks, June 1 thru July 31. $570.

Suzanne Ely

Celebrity, scandal, and entertainment have taken over the news. We examine the birth of tabloid journalism and its evolution through the 20th century, up to the present, when “infotainment” masquerades as journalism and personalities dominate our newspapers, magazines, and television screens. We examine why celebrity sells and how the culture of celebrity was created. From such figures and phenomena as William Randolph Hearst, Walter Winchell, Rupert Murdoch, the *National Enquirer*, Page 6, Larry King, Oprah Winfrey, and Barbara Walters, we learn that, as Marshall McLuhan warned, “the medium is the message.” We deconstruct the images of Princess Diana, Michael Jackson, Jackie Onassis, Kobe Bryant, and Angelina Jolie and Brad Pitt, and learn how publicists shape and control these images. Through a study of film and television, we observe the pervasive tabloidization of electronic media. We address the transformation of benign paparazzi into modern-day “stalkerazzi.” We consider ethical issues, including the First Amendment versus the right to privacy. *(3 credits)*

FILM STUDIES

**The Art of Film** NFLM3411

A  15 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $570.

John Freitas

We explore a range of practical and theoretical issues related to film aesthetics as we study the numerous ways directors can combine the elements of film to produce expressive and singular works of art, striving to create the perfect balance or integration of form and content. Students consider the essential to produce expressive and singular works of art, striving to create the perfect instrument of propaganda, capable of imposing on the viewer either a particular ideological framework (as in the Soviet Union or Nazi Germany) or an ideological void (Hollywood and commercial culture). We discuss the 1920s through the 1980s and explore the ideological grounds of major cinematic movements including Dada and surrealism, French New Wave, and neorealism, as well as ideological dimensions in the work of great filmmakers such as Orson Welles, Jean-Luc Godard, Rainer Werner Fassbinder, and Stanley Kubrick. *(3 credits)*

**NEW Technocult: Technology, Society, and the Science Fiction Film**  NFLM3155

A  15 sessions. Tues. & Thurs., 6:00–10:00 p.m., beg. June 2; includes screening series below. $570.

John Freitas

Since the beginning of the Industrial Revolution, humankind has celebrated, questioned, and pleaded with machines. The genesis of industrial technology was soon followed by the birth of its artistic and analytic child, science fiction, first in literary form and eventually in its true symbiotic counterpart in the arts, film. Filmmaking in general and science fiction film in particular have always been obsessed with the Janus question of utopia and dystopia, asking which of these worlds we inhabit. Other themes include the mechanization of humans; technology’s effects on culture, communication, and politics; and, finally, its impact on the way we define ourselves and existence. In a comprehensive comparative analysis, this course discovers and discusses a variety of cautionary science fiction films by well-known and lesser-known masters, including Chaplin, Cronenberg, Kubrick, Kurosawa, Godard, Lang, Losey, Roeg, and Truffaut. *(3 credits)*

**NEW Technocult: Science Fiction Screening Series**  NFLM0155

A  15 sessions. Tues. & Thurs., 8:00–10:00 p.m., beg. June 2. $125.

No single admission.

John Freitas


**Queer Cinema**  NFLM3449

A  15 sessions. Mon. & Wed., 8:00–9:50 p.m., beg. June 1. $570.

MM Serra

We view films from the 1920s to the present and consider the ever-evolving identities and representation of lesbians, gays, transgender individuals, and bisexuals. We begin the class by asking what “queer cinema” is. To answer, we explore three major themes and consider how their intersections affect “queer” representations in film. We look at the history of cinema and consider how lesbians and gays have been represented in film over time. We examine the gay liberation movement, asking how gays and lesbians have coalesced in and outside of organized social movements. Finally, we engage with queer theory, which deals with the way lesbians and gays have defined themselves over time. *(3 credits)*

**Cinema and Ideology**  NFLM3433

A  9 weeks, June 1 thru July 31. $570.

Marina Shron

From Eisenstein and Buñuel to Godard and Pasolini, ideology has been a significant formative force defining both the content and the language of cinema. This course examines the relationship between cinema and political thought in the 20th century—a relationship often full of contradictions. We show how the visual power of cinema and its mass character made it a perfect instrument of propaganda, capable of imposing on the viewer either a particular ideological framework (as in the Soviet Union or Nazi Germany) or an ideological void (Hollywood and commercial culture). We discuss the 1920s through the 1980s and explore the ideological grounds of major cinematic movements including Dada and surrealism, French New Wave, and neorealism, as well as ideological dimensions in the work of great filmmakers such as Orson Welles, Jean-Luc Godard, Rainer Werner Fassbinder, and Stanley Kubrick. *(3 credits)*
For more than 40 years, The New School has offered workshops in the art and craft of filmmaking. Over that period, audio, video, and emergent technologies have been integrated throughout the curriculum. Taught by working professionals and other experienced instructors, our courses offer students an opportunity to learn the technical and aesthetic aspects of filmmaking and explore the full range of cinematic practice, including directing, cinematography, screenwriting, sound design, production design, acting, and digital video production.

Film, video, and selected inter-media production courses may be taken individually for undergraduate credit or on a noncredit basis, or students can earn a certificate in film production (see below) or take production courses as part of an undergraduate degree program of study. For information about degree programs, call the Office of Admission, 212.229.5630.

In order to ensure the quality of each course, enrollment is strictly limited. Early registration is strongly advised. If a desired course is filled, call the film program advisor at 212.229.8903 to inquire about classes that might still be open.

Certificate in Film Production
The New School awards a Certificate in Film Production for the successful completion of the sequence of eight courses described below. Student filmmakers complete a number of exercises culminating in a short 16mm film or digital video (narrative, documentary, or experimental). Twice a year, students have an opportunity to show their finished work at public screenings in Tishman Auditorium, The New School’s largest public venue. Internships in the film industry can be arranged. The certificate program is designed for the committed student at any level of experience. It can be completed in one year of full-time study or two years of part-time study.

The courses must be taken either sequentially or concurrently as indicated:

- The Art of Film
- 16mm Filmmaking Studio (concurrently with The Art of Film)
- Cinematography and Lighting
- Sync-Sound Preproduction (concurrently with Cinematography)
- Sync-Sound Film Production
- Sync-Sound Film Editing

**Students must take two elective courses** from the following list to complete the certificate curriculum: The Aesthetics of Directing, The Art of Film, and the Art of Film Editing.

Credit students must earn a grade of B or better to apply a course toward the certificate. General policies governing New School certificate programs are described in the Educational Programs and Services section of this catalog (see Table of Contents).

To make an appointment for advising, call 212.229.8903. International students must also call 212.229.5630 for special admissions information.

---

**Independent Filmmaking from A to Z**  
**NFLM3458**

A 15 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $570.

Chiz Schultz

This course is a complete step-by-step education in independent filmmaking, from financing and budgeting methods through festival circuits, distribution, and release. Students learn what would be required of them as independent producers and/or directors by putting together their own low- or no-budget film projects. Each student selects an original short or full-length script to use as a model for breakdown through the phases of financing, preproduction, production, and postproduction. **(3 credits)**

**16mm Filmmaking Studio**  
**NFLM3660**

A 15 sessions. Tues. & Thurs., 6:00–9:00 p.m., beg. June 2. $1,265.

Joel Schlemowitz

This course is an opportunity for the serious beginner to learn the fundamentals of filmmaking. Students engage in a series of exercises in basic cinematography, lighting, screenwriting, directing, and editing. Class discussions emphasize the theoretical and practical framework of film language, and student work is critiqued by both the instructor and classmates. Students are expected to crew on one another’s projects to develop production skills and gain on-set experience. A substantial commitment of time outside of class is required. Cameras and state-of-the-art digital editing equipment (Final Cut Pro) are provided, but students will incur additional modest personal costs for film stock, developing, and supplies. By the end of the course, students will have experienced all aspects of MOS (nonsync) filmmaking, from preproduction to production and postproduction, and will be ready for larger personal film projects at the next level of production courses. **To see sample expense budgets online, visit www.newschool.edu/mediastudies/film.** **Classes meet at 66 Fifth Avenue, 4th floor. (3 credits)**

**Documentary Production Workshop**  
**NFLM3715**

A 15 sessions. Tues. & Thurs., 6:00–8:40 p.m., beg. June 2. $1,265.

Leslie McLeave

Students learn the essentials of shooting their own five- to seven-minute documentaries. They learn to develop their own concept, research the topic, interview subjects, and create a visual strategy. Students learn the skills of location scouting, lighting, and shooting. In addition, the course explores the use of still photographs, artwork, and stock footage. Students may work individually or in groups and, by the end of the term, will have a working rough cut or fine cut, edited with Final Cut Pro. **Students have access to New School digital video cameras but must have a firewire drive. (3 credits)**
Digital Cinematography: Documentary Camerawork  NFLM3513
A  6 sessions. Fri., 10:00 a.m.–6:00 p.m., beg. June 5. $1,000.
Hope Hall
With small digital cameras now accessible to almost everyone, what skills does
the filmmaker or videomaker need to capture engaging, artful, and technically
sound footage? This intensive workshop for beginners and students with
intermediate-level skills teaches basic cinematography for the documentary,
with emphasis on how each frame must tell the story. Working with a
seasoned director of photography, students learn how to improve their video
images dramatically. Topics include learning to see cinematically, how to use
natural and added light, learning when and why to avoid automatic settings,
special effects with filters and gels and other fun tricks of the trade, and simple
guidelines to follow so that you get all the shots you need for editing. There
are no prerequisites.  (3 credits)

Digital Video Production  NFLM3700
A  15 sessions. Mon. & Wed., 6:00–8:40 p.m., beg. June 1. $1,265.
Lauren Petty
With digital cameras and computer editing equipment widely accessible,
the possibility of creating engaging, professional-quality moving images is
within virtually everyone’s reach. This is an exciting and powerful form of
expression, but producing a coherent and articulate digital project requires
more than just knowing how to use the tools. This course can help artists
working in any genre create works that are both technically and conceptually
sound. We work toward this goal by learning how to use Final Cut Pro and
understanding the power of editing in creative expression. The class also
introduces students to production skills including using a digital camera,
storyboarding, and basic lighting and sound. Students complete several short
projects. There are no prerequisites, but familiarity with the Macintosh is
assumed. Students have access to New School digital video cameras but must have
a firewire drive. (3 credits)

Introduction to Digital Design  NDIG3900
A  9 weeks, June 1 thru July 31. $945.
Ira Robbins
Digital design is now ubiquitous, applied to all kinds of commercial, fine
art, and personal work. This course covers the principles of electronic
graphic design, typography, and color theory. Students produce projects
using photographs, text, and drawn elements such as logos—concentrating
on designs that have visual impact and convey intended meaning.
Technical instruction concentrates on Adobe Photoshop and Illustrator
tools and capabilities, publishing with Adobe Acrobat, and formatting files
for the Internet and DVD. Prerequisite: familiarity with the Macintosh computer. (3 credits)

Fundamentals of Web Design  NDIG3903
A  15 sessions. Mon. & Wed., 6:00–8:40 p.m., beg. June 1. $945.
Fred Murhammer
Beginning with a survey and critique of several common approaches to website
design, students begin mapping the architecture and collecting content for a
simple website of their own. Individual projects are created using basic HTML
coding, tables, and frames. Students also learn about the differences between
file formats and platform and browser compatibility issues. Prerequisite: familiarity with the Macintosh computer. (3 credits)

RELATED COURSES
The Sociology of Fashion, 12
Postmodernism in American Music, 13
Novels and Movies, 15
Journalism Basics, 26
Publishing Success, 27
Fundamentals of Composition and Design, 35
All About Advertising, 38
Entrepreneurship, 38
Launching and Marketing a Food Product, 39
SCREENWRITING

The screenwriting curriculum has been cooperatively designed by our distinguished faculty to create a cohesive program for the serious student. Upon completing the core sequence of screenwriting courses, students have a comprehensive grounding in story, character, theme, action, visuals, and dialogue, as they have been carefully guided through the entire screenplay writing process.

Early registration is strongly advised. In order to ensure the quality of each course, enrollment is strictly limited. If a desired course is filled, call 212.229.8903 about additional classes that might still be open or to be placed on the waiting list.

Certificate in Screenwriting

The Screenwriting Certificate Program is for the committed student at any experience level. Upon completion, participants should have a professional screenplay ready for the marketplace.

The New School awards a Certificate in Screenwriting for successful completion of six approved courses. Four required courses must be taken sequentially:

- Script Analysis
- Screenwriting 1: Fundamentals
- Screenwriting 2: Writing the Screenplay
- Screenwriting 3: Finishing the First Draft

In addition, students select two courses from Film Studies, The Business of Film and Media Production, and Film, Video, and Inter-Media Arts to complete the certificate program. The certificate program can be finished in one year at minimum, but a two-year course of study is recommended. Screenwriting Certificate students have access to a number of departmental special events, including guest lectures and special screenings.

Certificate approval is based on attendance and participation, comprehension of theories and techniques, and final projects. Students taking courses for academic credit must earn a B– or better to obtain certificate approval for the course.

General policies governing New School certificate programs are described in the Educational Programs and Services section of this catalog (see Table of Contents).

For program advising, call 212.229.8903. International students must also call 212.229.5630 for important admissions information.

Online Certificate in Screenwriting

All four required sequential courses and selected electives are offered online, so that students can now complete the Certificate in Screenwriting entirely online or combine on-campus and online courses. Visit the website at www.online.newschool.edu for more information about our distance learning environment.

FILM PRODUCTION AND SCREENWRITING CERTIFICATES OPEN HOUSE

Tuesday, May 19, 6:00 p.m., at 66 West 12th Street

An information session provides an overview of each certificate program and an opportunity to ask questions. No reservation is necessary; for more information, call 212.229.8903.

Script Analysis NSRW2800

A 15 sessions. Mon. & Wed., 8:00–9:50 p.m., beg. June 1. $670.

William Pace

B 9 weeks, June 1 thru July 31. $670.

Douglas Morse

Whether you are a writer, director, or producer, a clear understanding of story structure and dramatic principles is essential. In-depth analysis of a screenplay's storyline, characters, dialogue, images, and theme can reveal a wide range of narrative techniques and storytelling styles, from Hollywood to independent and everything in between. Students view successful films and analyze their scripts, learning how essential information is conveyed, how story elements are communicated through visual means, how dramatic momentum is built with cause and effect, and what makes a character credible and complex. Students end the term with the ability to analyze any film script and apply that knowledge to their own screenwriting. (3 credits)

Screenwriting 1: Fundamentals NSRW3810

A 15 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $670.

Loren-Paul Caplin

B 9 weeks, June 1 thru July 31. $670.

Rena Down

It is strongly recommended that students take Script Analysis before taking Screenwriting 1. This course for the beginning screenwriter introduces the tools, vocabulary, and techniques used to tell a screen story and take an original idea to outline form. Assignments illustrate basic three-act structure, economical use of dialogue, visual storytelling elements, the development of complex characters, the revelation of background information, and the effective use of dramatic tension. Students become familiar with screenwriting terminology as scenes from well-known films are analyzed on video to reveal structural elements in the writing. By the end of the course, students have developed an original idea into a detailed step outline for a feature-length screenplay and have finished the opening scene. (3 credits)

Screenwriting 2: Writing the Screenplay NSRW3820

A 15 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $670.

Jonathan R. Danziger

Students work toward finishing the first half of a feature-length screenplay. The first task is to finish a detailed outline in order to solidify structure and simplify the writing process. In class, writers analyze their own and one another's stories: the strength of the images, the clarity of the underlying ideas, and the effective use of elements such as unity, tension, obstacles, exposition, foreshadowing, and cause and effect. Writing exercises help students flesh out complex and individualistic characters. Finally, students use their finished outlines to write the first 50 pages of a draft in proper screenplay format. Weekly page requirements keep them on track, while in-class reviews offer support, guidance, and direction. Prerequisite: Students must have an outline and the first ten pages of a screenplay in order to register. (3 credits)
New York is ONLINE
THE NEW SCHOOL
is New York

ONLINE DEGREES, CERTIFICATES, AND COURSES

Your mind has no borders. Why should your university? From the heart of New York City, The New School’s online program brings higher education to you 24/7—wherever you are.

“The New School’s online program is fast becoming a national model.”
—Crain’s New York Business

ONLINE PROGRAMS

• BA/BS Degrees
• MA in Media Studies
• MA in TESOL (Teaching English to Speakers of Other Languages)
• Graduate Certificate in Media Management
• Parsons AAS in Fashion Marketing
• Undergraduate Certificate in Screenwriting
• Continuing Education Classes in Design and the Liberal Arts

Learn more at www.newschool.edu/online1

THE NEW SCHOOL

The New School is a leading university in New York City offering some of the nation’s most distinguished degree, certificate, and continuing education programs in art and design, liberal arts, management and urban policy, and performing arts.

An Affirmative Action/Equal Opportunity Institution
Summer Writers Colony

Fundamentals

Poetry

Fiction

Nonfiction and Journalism

Special Topics

FOR COURSE ADVISING, CALL 212.229.5611.

Robert Polito, Chair
Luis Jaramillo, Associate Chair

The New School has been a vital forum for writing since 1931, when Gorham Munson, a member of the Stieglitz circle, on impulse initiated a workshop in creative writing. In the early 1950s, critic Maxwell Geismar stated that “The New School has become the richest center of new fiction among all our colleges and universities.” Our writing instructors are all published writers and experienced teachers, and many of our students go on to publish or enter graduate writing programs.

The New School offers a wide variety of writing workshops and events. The workshop method of teaching writing involves a professional writer working closely with serious-minded students who are willing to write regularly and participate actively in class discussion of their own and classmates’ work. Instead of lecturing extensively, the writer-teacher provides guidance by focusing on student manuscripts. The writers who teach here try to establish a supportive yet demanding atmosphere. Enrollment is limited, so early registration is recommended for the course of your choice.

If you have not had a college course in composition, you are encouraged to enroll in one of the Fundamentals courses before taking any other workshop.

Note: Manuscripts submitted as writing samples for courses requiring permission to register will not be returned; students should retain their own copies of all work submitted. Please include a telephone number and email address with your submission.

Master of Fine Arts in Creative Writing

The New School offers a Master of Fine Arts in Creative Writing with concentrations in Fiction, Nonfiction, Poetry, and Writing for Children. For more information, see page 7 or visit www.newschool.edu/writing. For a printed brochure, call the Office of Admission, 212.229.5630, or email nsadmissions@newschool.edu.

The Leonard and Louise Riggio Honors Program: Writing and Democracy

The Riggio Honors Program is an innovative undergraduate program of writing workshops and close-reading seminars. Tuition assistance is available for students who undertake to complete the curriculum as part of their bachelor’s degree requirements. For more information, visit www.newschool.edu/rriggio, or consult your academic advisor.

3 weeks, June 1-19

Develop your creative writing in this intensive program. Members of the renowned New School writing faculty lead workshops and host literary salons. Students meet famous authors and editors, agents, and publishers active in the New York literary scene.

The Summer Writers Colony curriculum consists of a Writing Workshop, three Literary Salon seminars, and the Writer’s Life Colloquium. Student work is showcased in celebratory readings and receptions.

Undergraduate students can earn 6 credits. The Writers Colony is also open to noncredit students.

Credit tuition: $5,808 for 6 credits. Noncredit tuition: $3,845 (no academic records are kept for noncredit students).

To register or for more information

Visit the website at www.newschool.edu/summerwriters or contact the department at 212.229.5611 or summerwriters@newschool.edu. Early registration is advised, as workshops and salons fill rapidly. University housing is available for three or four weeks, May 29–June 26, for as little as $390 per week.

Writing Workshops NWRW3590

A Poetry: Cate Marvin
B Nonfiction: Madge McKeithen
C Fiction: Douglas Martin
D Fiction: John Reed
E Writing for Children: Carolyn MacCullough

12 sessions. Mon. thru Thurs., 2:30–5:00 p.m., beg. June 1. Limited to 12. The writing workshop is the heart of the Writers Colony curriculum. Class exercises and private conferences with a professional writer-teacher focus on your manuscripts, guiding you in the creative acts of revision and self-editing. (6 credits)

The Summer Literary Salon

Weekly seminars are described below. Summer Writers Colony students must sign up for one salon each week. Email your salon preferences to summerwriters@newschool.edu as soon as you have registered for your workshop above.

In each of these unique seminars, a member of the New School Writing Program faculty introduces a notable book or books over three evenings of informed, lively discussion. On the fourth evening, the author joins the class for a salon-style reading and conversation.

Note: A number of places in the literary salons are available on a noncredit basis to individuals not enrolled in the Summer Writers Colony. Enrollment is limited, so early registration is recommended. The tuition is $200.

 UNDERGRADUATE DEGREE PROGRAM FOR ADULTS

The New School Bachelor’s Program provides an opportunity for interested students to complete undergraduate degrees at their own pace in a largely self-designed liberal arts program. For more information, call 212.229.5630.
Benjamin Taylor  NWRW0551
A  4 sessions. Mon. thru Thurs., 6:00–7:50 p.m., June 1–4.
Craig Teicher
Benjamin Taylor’s celebrated recent novel The Book of Getting Even traces a decade in the life of a young astronomer, Gabriel Geismar, in New Orleans, Philadelphia, New York, Chicago, and the Wisconsin countryside in the 1970s. In this salon, we explore Taylor’s elegant sentences, the way he uses the politics of the 1970s to explore the relations between children and parents, and the skill with which he brings his story to its moving conclusion. Benjamin Taylor is also the author of Tales Out of School, which won the 1996 Harold Ribaloff Prize. He is the editor of The Letters of Saul Bellow, scheduled for publication in 2010, and a travel memoir, Naples Declared, will be published in 2011. Read The Book of Getting Even before the first meeting of the salon.  (noncredit)

Elizabeth Winthrop  NWRW0558
A  4 sessions. Mon. thru Thurs., 6:00–7:50 p.m., June 1–4.
Sheila Lewis
Elizabeth Winthrop is the best-selling author of more than 50 books for readers of all ages, including the classic The Castle in the Attic; The Red-Hot Ratoons, a comic fantasy set all across New York City; and her recent middle-grade novel Counting on Grace, about child labor and mill life in the early 20th century. Winthrop crafts her books with close attention to setting, plot, and character, creating authentic and memorable worlds. We explore form, structure, style, and voice in these three books for young readers. Read The Castle in the Attic; The Red-Hot Ratoons, and Counting on Grace before the first meeting of the salon.  (noncredit)

Sarah Manguso  NWRW0553
A  4 sessions. Mon. thru Wed. & Fri., 6:00–7:50 p.m., June 1–5.
Madge McKeithen
Sarah Manguso is a poet and short story writer who was afflicted in her twenties with a rare neurological illness. Out of that experience, she has crafted a beautiful new book, The Two Kinds of Decay. The author of two books of poetry, Sister Viator and The Captain Lands in Paradise, and a collection of stories, Hard to Admit and Harder to Escape, Manguso brings a poet’s attentiveness and a spare prose style to the story of her illness, its treatments, and its consequences. Impatient with over-familiar metaphors of illness, she locates humorous, even absurd, perspectives and shapes her mind: that words cannot express so much of what we feel. Read The Two Kinds of Decay before the first meeting of the salon.  (noncredit)

Joan Acocella  NWRW0552
A  4 sessions. Mon. thru Thurs., 6:00–7:50 p.m., June 8–11.
Kelly McMasters
Joan Acocella, dance critic for the New Yorker magazine for more than a decade, is one of the finest cultural critics and essayists of our time. In this salon, we focus on Twenty-Eight Artists and Two Saints, her recently published collection of essays culled mostly from the New Yorker. We consider the role of the critic as well as the craft of the essay. How does a critic choose a subject? How does one create art out of discussing art? We focus on the construction of a rich narrative and a compelling portrait, the primacy of research, the importance of point of view, and more. Joan Acocella is the author of three other books: Mark Morris; Creating Hysteria: Women and Multiple Personality Disorder; and Willa Cather and the Politics of Criticism. Read Twenty-Eight Artists and Two Saints before the first meeting of the salon.  (noncredit)

Don Brown  NWRW0554
A  4 sessions. Mon. thru Thurs., 6:00–7:50 p.m., June 8–11.
Deborah Brodie
Don Brown has written and illustrated 16 biographical picture books for young children and two history books and three novels for older readers. He is widely praised for his dramatic storytelling, excellent pacing, and evocative art. School Library Journal called him “a current pacesetter who has put the finishing touches on the standards for storyographies.” His many awards include Best Book of the Year from both Parents Magazine and Child Magazine, a Parent’s Choice Silver Honor, and a Boston Globe-Horn Book Award. Read Uncommon Traveler: Mary Kingsley in Africa; Odd Boy Out: Young Albert Einstein; All Stations! Distress!; The Notorious Izy Fink; and The Train Jumper before the first meeting of the salon.  (noncredit)

Linda Gregg  NWRW0555
A  4 sessions. Mon. thru Wed. & Fri., 6:00–7:50 p.m., June 8–12.
Kathleen Ossip
Over a 30-year career, Linda Gregg’s plainspoken poems have explored, in her own words, “what it feels like to be alive.” Her latest book, All of It Singing: New and Selected Poems, selects from all of her previously published volumes, from her 1981 debut, Too Bright to See, to 2006’s In the Middle Distance, and adds a set of new poems. Her subjects are love, loss, beauty, and death; her context is the everyday, both interior and exterior; and her method is a patient observation of things and of spirit. Read All of It Singing before the first meeting of the salon.  (noncredit)

Mark Doty  NWRW0556
A  4 sessions. Mon. thru Thurs., 6:00–7:50 p.m., June 15–18.
Craig Teicher
Mark Doty, poet, memoirist, and winner of the 2008 National Book Award for Poetry, is one of America’s most popular and justly lauded poets. His poems are both accessible and multilayered. Description—nuanced reportage from the real world—is one of his primary poetic tools. He believes not in imagining but in re-envisioning the world, using words to make visible what was hidden, but also to show the limits of words. At its core, Doty’s poetry (he writes about subjects as varied as AIDS, love, death, dogs, and the nature of beauty) empathizes with the deepest dilemma of the language-bound human mind; that words cannot express so much of what we feel. Read Fire to Fire: New and Selected Poems before the first meeting of the salon, focusing on the selections from My Alexandria, Atlantis, School of the Arts, and the new poems.  (noncredit)

Joseph O’Neill  NWRW0557
A  4 sessions. Mon. thru Wed. & Fri., 6:00–7:50 p.m., June 15–19.
Karen McKinnon
The New York Times Book Review called Joseph O’Neill’s Netherland, winner of the 2009 PEN/Faulkner Award, “the Wittiest, angriest, most exacting and most desolate work of fiction we’ve yet had about life in New York and London after the World Trade Center fell.” In this novel, O’Neill gives us an anti-hero, Hans van den Broek, who discovers an alternate New York City. The novel is an exploration of otherness, of the ethnic minorities and immigrants on Hans’ cricket team and of what it is to be a man who doesn’t inhabit the male archetype. The book ultimately confronts the question of why archetypes of otherness exist at all, given how varied and perplexing every human life is. Joseph O’Neill is the author of two previous novels, This Is the Life and The Breezes, and a nonfiction book, Blood-Dark Track: A Family History. Read Netherland before the first meeting.  (noncredit)
FUNDAMENTALS

These courses are for students who are native or near-native speakers of English. If English is not your first language, see courses NESL0401–NESL0612.

The Mechanics of Writing NWRW1011
Noelle Kocot-Tomblin
B 9 weeks, June 1 thru July 31. $640.
Chris Pastore
The study of effective English prose makes the sentence its principal focus. In this course, designed to meet the needs of beginning writers, we examine the sentence, including grammar, the parts of speech, and other components of syntax. Later we look ahead to considerations of effectiveness and style. Chapters from a grammar and style textbook are assigned. Students workshop short writing assignments weekly. They look at issues of “correct” versus “incorrect” and when rules should be broken, how language changes, how context determines choices, and how these choices develop into a style. Note: Students for whom English is a foreign language should take Writing in English (see note above) instead of this course. (3 credits)

Academic Writing NWRW1104
A 15 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $640.
Margaret Stanek Fiore
B 9 weeks, June 1 thru July 31. $640.
Rebecca Reilly
Writing well is the key to success in college, and this course teaches students the foundations of academic writing: the nature of research; skills of criticism, analysis, and argumentation; the process of revision; and the basics of correct grammar and edited American English usage. Note: Students for whom English is a foreign language should take ESL Academic Writing (courses NESL0611–0612) instead of this course. (3 credits)

Writing for Style NWRW1108
A 15 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $640.
Randi Ross
This workshop is devoted to the techniques (sometimes erroneously thought to be lucky accidents of talent) that make a piece of writing flow and hold the reader’s interest. A hands-on approach helps beginning writers learn to shape their work so that it reads as smoothly as they envision it. Topics include creating leads that command interest; developing a plot without foundering; making graceful and unobtrusive transitions; choosing settings, characters, and details that enlarge on and enrich the basic theme; meeting minimum-length requirements when there’s nothing more to say; and perfecting the art of ruthless self-editing. Students write short essays and short fiction for review and study the short essays and short fiction of well-known writers. (3 credits)

POETRY

From Silence to Poem NWRW3204
A 9 weeks, June 1 thru July 31. $640.
Richard Tayson
Beginning and advanced writers work on dismantling silences in their lives and generating poems from personal experience. We work in a safe, functional community to open hidden places within ourselves. The heretical Gospel according to Thomas says, “If you do not bring forth that which is within you, that which is within you will destroy you. If you bring forth that which is within you, that which is within you will save you.” This notion informs one aspect of our work together, enabling the writer to follow the poem’s impulse in order to break old habits and write something challenging and difficult. (3 credits)

Poetry: The Language of Music NWRW3205
A 9 weeks, June 1 thru July 31. $640.
Dave Johnson
This study of musical poetics focuses on the buried linguistic and musical structures of poetry and on the ways in which these structures create voice and meaning in a poem. We discuss poems with an eye to the way music creates a poetic muse for the poet, subject matter, and a relationship between form and content. A certain amount of class time is devoted to the close reading of established and younger poets representing many different poetic styles, as well as close listening to the voices of poets reading from their own work. However, our efforts are directed mainly toward careful examination of student writing, with the purpose of finding one’s own music and voice within the poem. Poets at all levels are welcome, but beginning poets are especially encouraged. (3 credits)

Poetry Lab NWRW3229
A 15 sessions. Mon. & Wed., 8:00–9:50 p.m., beg. June 1. $640.
Miranda Field
“Poetry is nothing if it is not experiment with language,” wrote Wallace Stevens. This workshop is for writers who want to expand their poetic toolbox, break out of predictable habits of style, and open their creative minds. In-class exercises generate material for poems, which we then subject to a variety of experiments. A wide range of ideas for stretching the possibilities of language are applied, including exercises devised by Bernadette Mayer and methods associated with the French experimentalist group Oulipo. We also look at some fresh, revisionist takes on traditional forms like the sonnet. Charged up with experimentalist audacity, we invent our own devices, forms, and anti-forms. Although the focus of the course is on exploring process, writers should anticipate strong new poems arising from the class. In each session, we workshop poems written from the assignments. All poems submitted receive written feedback from the instructor. Previous poetry workshop experience is recommended but not required. (3 credits)

Poetry Master Class with Marie Ponsot NWRW4223
A 6 sessions. Tues. & Thurs., 6:00–8:30 p.m., beg. June 2. $420.
Limited to 8. Permission required. Poets are skilled, of course. The skills that can be practiced together are few but crucial. Assignments in this workshop enjoy and exploit these essential opposites: abstract/concrete, inference/observation, structure/fluency. We work on new poems in the common light of this practice. For permission to register: Send ten sample pages by May 20 to the instructor, c/o New School Writing Program, 66 West 12th Street, room 503, New York, NY 10011. (1 credit)
Fiction

Introduction to Fiction  NWRW2301
A  15 sessions, Tues. & Thurs., 4:00–5:50 p.m., beg. June 2. $640.
B  9 weeks, June 1 thru July 31. $640.

Jessie Sholl
This course is intended to encourage and guide students who are starting to explore the many creative possibilities fiction affords. Through reading assignments, writing exercises, and discussions, we consider character development, dialogue, point of view, and significant detail. Attention is also paid to recognizing good ideas, developing stories, finding the best structure, and honing one’s own unique voice. The majority of class time is spent reviewing projects by students, which are workshopped on a weekly basis. Readings include works by Rick Moody, Jhumpa Lahiri, Tim O’Brien, Lorrie Moore, and Michael Cunningham. (3 credits)

Beginning the Novel  NWRW2304
A  15 sessions, Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $640.
B  15 sessions. Tues. & Thurs., 4:00–5:50 p.m., beg. June 2. $640.

Nick Fowler
In a relaxed and supportive but intellectually rigorous atmosphere, this beginner’s course explores the delicate alchemy that forms excellent fiction. In our attempt to pinpoint exactly why we feel certain works are successful, we scrutinize character, tone, point of view, setting, plot, and dialogue, with special focus on the metaphor as a resonant thematic pattern. Close attention is paid to craft, to the necessary artifice behind the art of fiction. The course is taught as an interactive workshop: Students submit chapters from their novels-in-progress for group assessment. Most sessions include a topic presentation and a discussion of assigned readings. Ultimately, students must internalize the skills taught until they become second nature. (3 credits)

Voice Lessons: Short Story Workshop  NWRW3314
A  9 weeks, June 1 thru July 31. $640.

Elise Juska
Sarcastic, soothing, bitter, bold—the voice in writing is as dynamic as the voice in speaking. In this workshop, students are encouraged to exercise that vocal range through writing, reading, and experimenting with short fiction. The majority of class time is devoted to group discussions of the students’ stories, read in advance and given detailed written and verbal feedback by the instructor. Supplementary readings include the cadences and nuances of Junot Diaz, Lorrie Moore, Chris Adrian, Dorothy Allison, and Jamaica Kincaid. We approach these exemplary stories as writers, looking for what makes their authors’ voices sing on the page. Students also analyze stories from the inside out by “trying on” the authors’ diverse forms and styles. Expect generous feedback, an atmosphere of support, a spirit of discovery. The workshop is open to beginning short story writers as well as those with experience in writing short fiction. (3 credits)

Progressive Fiction  NWRW3328
A  9 weeks, June 1 thru July 31. $640.

Robert Lopez
This workshop is for writers who want to try something different. As Samuel Beckett wrote, “To find a form that accommodates the mess, that is the task of the artist now.” The mess is our own cluttered minds, short attention spans, endless diversions, technology, hyperactivity, obsessions, fears, preoccupations, the whole of our modern world. How do we harness all of this into form? Writers answer this question by challenging conventions, experimenting, blurring the lines of prose and poetry, questioning what makes a story a story. We discuss and critique student work as well as the writings of progressive writers such as David Markson, Lydia Davis, Samuel Beckett, Grace Paley, and Carole Maso. (3 credits)

Advanced Short Story Workshop  NWRW4321
A  15 sessions. Mon. & Wed., 8:00–9:50 p.m., beg. June 1. $640.

Alexandra Shelley
This workshop is for short story writers who already know the rules and want to break them. Through exercises and class discussion, students experiment with new voices, push the envelope of form, plumb memory, and work at taking greater emotional risks. Stories by workshop members are read before each class session to provide the author with both written critique and focused class discussion. The aim is to revise the story until it’s as good as it can be. Workshop members also give a group reading and polish at least one piece that can be submitted to magazines. Readings of stories, poetry, and drama introduce the class to contemporary writers who do not appear in the usual anthologies. (3 credits)

Advanced Fiction Writing: Revise and Polish  NWRW4310
A  15 sessions. Tues. & Thurs., 8:00–9:50 p.m., beg. June 2. $640.

John Reed
The workshop is an opportunity for writers to speed their creative and technical maturation. This course is for students who are beyond introductory courses and are ready to bring their writing to a higher level. Workshop time is dedicated primarily to student work; assignments look toward and initiate tasks commonly encountered by aspiring writers. The intention of the course is to help individuals prepare themselves and their work for the next phase of their vocation, be it approaching editors, agents, and literary journals or applying to graduate schools. These subjects are realistically and reasonably addressed, while the quality of the writing is kept foremost on the agenda. (3 credits)
NONFICTION

Introduction to Creative Nonfiction  NWRW2401
A  15 sessions, Tues. & Thurs., 8:00–9:50 p.m., beg. June 2. $640.
Anthony S. Calypso

B  9 weeks, June 1 thru July 31. $640.
Lisa Freedman

This workshop is for serious beginners as well as more experienced writers who want to delve into the still-evolving genre of creative nonfiction, which includes personal essay, memoir, documentary, and literary journalism. Through in-class writing and weekly assignments, we develop the skills to build a narrative frame around real-life events and situations. Student work is read and discussed in class. Our reading list includes works by Gay Talese, George Orwell, and Katherine Boo and essays from The Art of the Personal Essay: An Anthology from the Classical Era to the Present, edited by Phillip Lopate. (3 credits)

Finding Your Voice in Nonfiction  NWRW3403
A  15 sessions, Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $640.
Candy Schulman

“Fiction is obliged to stick to possibilities—fact is not,” wrote Mark Twain. His words have even more resonance now, when actual events are often less believable than those in novels. Contemporary nonfiction has limitless possibilities, as demonstrated by writers like Joan Didion, John McPhee, Anna Quindlen, Russell Baker, and E.B. White. Today’s nonfiction writer has the challenge and responsibility of closely observing our complex world, translating everyday experiences into creative prose full of insight and provocative ideas. This workshop focuses on essays, memoirs, narratives, humor, and satire. Students develop their own voices and styles, learning to use examples and anecdotes and incorporating dialogue and other fiction techniques. Submitting work for publication is discussed, and marketing suggestions are made for work deemed publishable. In this workshop, designed for serious beginners and experienced writers, students establish writing discipline, choose their own assignments, and receive supportive critiques from their peers. (3 credits)

Micro Memoirs  NWRW3418
A  9 weeks, June 1 thru July 31. $640.
Roberta Allen

Writing can be an imaginative process of self-discovery, an opportunity to see yourself from angles and perspectives you would not otherwise experience. By responding instantly and imaginatively to in-class exercises that use verbal and visual cues, you can find your voice and the material that moves you. These writing exercises serve as first drafts to be reworked at home for discussion in class. You learn how to focus and choose relevant details, how to create tension by compression, how to inform by unexpected means, and how to shape your material into a unique short personal essay form without sacrificing facts or losing the honesty in your writing. Experimentation is encouraged. A variety of authors are read. (3 credits)

Journalism

Journalism Basics  NWRW2601
A  15 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $640.
Betty Liu

Writing a well-structured, high-quality newspaper or magazine story is not easy. Students interested in journalism are challenged to write clear, evocative, and compelling prose by way of exercises, assignments and deadlines, specific tips, and plenty of encouragement. The class examines contemporary newspaper and magazine writing, including current stories in the New York Times, Newsday, and the Washington Post and a selection of recent Pulitzer Prize-winning pieces. Magazines and newspapers that depend heavily on freelance contributors are discussed. A portion of each class session is dedicated to studying language, with discussions of grammar, style, and usage directed toward the goal of writing simple, elegant, and jargon-free prose. (3 credits)

Writing for New York City Newspapers and Magazines  NWRW3601
A  7 sessions. Mon., 6:00–10:00 p.m., beg. June 1. $640.
Susan B. Shapiro

The New York Times, Daily News, Newsday, New York Post, and Wall Street Journal all use freelance writers for profiles, features, reviews, news stories, humor, and editorials. So do New York Magazine, the Village Voice, Time Out New York, and the New Yorker. This course reveals the secrets of breaking in. Taught by a writer whose work has appeared in more than 100 publications, this course covers topics including tailoring pieces to specific columns, writing a perfect cover and pitch letter, contacting the right editors, submitting the work, following up, and getting clips. Assignments are read and critiqued in class. Speakers include top Manhattan editors. (3 credits)

Is your schedule tight? There’s a list of courses and events by start date and time on page 64.
**SPECIAL TOPICS**

**Publishing Success**  NWRW0201  
A 1 session. Sat., 10:00 a.m.–2:50 p.m., June 20. $120.  
Amy Holman

Improve your odds of becoming a published writer. Beginning and emerging authors learn to analyze the editorial interests of publishers and match their own styles to print and online journals, magazines, and presses. We consider all aspects of the writing business, including how to keep up with changes in the marketplace. Topics covered include copyright and contracts, cover and query letters, chapbooks, print and electronic formats, standard publishing practices, readings and performances, literary agents, grants, fellowships, conferences, colonies, book promotion, and standard business practices—and strategies for success. We analyze nine periodicals and six book publishers.  
(noncredit)

**Playwriting**  NWRW3702  
A 9 weeks, June 1 thru July 31. $640.  
Robert S. Montgomery

An introduction to the basics of drama, including story, character, conflict, scene construction, and overall plotting. Students also consider issues such as drama as metaphor, realities of staging, and production problems. The course is geared to the theatrical experience of each student, with readings and writing exercises suggested when appropriate. Feedback from classmates approximates an audience experience, and the instructor provides detailed responses to all work submitted. Students should expect to complete at least 20 pages of script by the end of the course.  
(3 credits)

**Writing the Picture Book**  NWRW3806  
A 15 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $640.  
Michele Spirn

Are you interested in writing a picture book? Do you have an idea for one but feel uncertain about the next step? Do you know what makes a picture book successful? This course helps novice and experienced writers understand why picture-book writing looks simple but isn’t. Learn how to get your idea down effectively, understand pacing and the interplay between pictures and words, and find an appropriate publisher.  
(3 credits)

**RELATED COURSES**

Writing Across Media, 17  
Screenwriting Certificate Program, 20  
Fundamentals of Copy Editing, 33  
Professional Food Writing, 39

---

**FOREIGN LANGUAGES**

<table>
<thead>
<tr>
<th>Arabic</th>
<th>German</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chinese (Mandarin)</td>
<td>Italian</td>
</tr>
<tr>
<td>Classical Languages</td>
<td>Portuguese (Brazilian)</td>
</tr>
<tr>
<td>French</td>
<td>Spanish</td>
</tr>
</tbody>
</table>

**FOR ADVISING, PLEASE CALL 212.229.5676.**

Anthony Anemone, Chair  
Florence Leclerc-Dickler, Associate Chair

The New School is known for its success in teaching foreign languages to adult students for more than half a century. In the words of a recent review, “The New School foreign language program presents a national model of excellence in the teaching/learning of foreign languages for adults.”

The majority of summer language courses (modern and classical) are offered in a 13-session module, June 1–July 14. Each course meets twice a week, so that a student completes a semester’s work (2 undergraduate credits) in seven weeks.

**Immersion Courses** in Arabic, French, and Spanish are offered in three-week modules, June 1–22 and June 29–July 20. Courses meet four times a week, Monday through Thursday, 10:00 a.m. to 1:45 p.m. Immersion courses carry 4 credits.

**Reading Courses** in French and German are designed for graduate students preparing for their reading exams and others who wish to acquire reading ability in these languages. Reading courses meet twice a week for six weeks. Graduate reading courses are not offered for credit.

**Special Workshops:** Six- and eight-session noncredit courses devoted to special topics and guided conversation are offered in several languages.

**LEARN A FOREIGN LANGUAGE ON THE GO: COMING IN FALL 2009**

Before traveling abroad, stop at The New School for a weekend immersion in the native language. Master common situations such as asking directions, handling currency, ordering in restaurants, and shopping. Learn how to converse in the target language and make rapid progress in just a weekend. Each workshop will meet Friday evening, all day Saturday, and Sunday from midmorning to early afternoon, for a total of 14 hours.

The program offers Level 1 classes for beginners and Level 2 classes as a refresher workshop. For placement advising, call 212.229.5676 or email foreignlanguages@newschool.edu. Registration will open in early July.

**OCTOBER 23–25:** French on the Go, Levels 1 and 2; Spanish on the Go, Levels 1 and 2.  
**DECEMBER 4–6:** French on the Go, Levels 1 and 2; Spanish on the Go, Levels 1 and 2; Italian on the Go, Level 1; and Japanese on the Go, Level 1.
New School foreign language courses are designed to help you achieve linguistic independence in the language you have chosen to study. All classes require your active participation. Emphasis is on interaction in class between students and instructor and among the students themselves.

Consistent study outside the classroom is crucial to your success in learning a new language. Language acquisition is a cumulative process. Every element of conversation, vocabulary, grammar, and syntax must be reviewed on a regular basis to establish a firm foundation for building more complex verbal and written skills. You will need to set aside time on your own to practice listening and speaking and to memorize vocabulary and grammar. On average, a minimum of two hours of home study for every hour spent in class is required in order to master new material.

Choosing the Proper Course
With the exception of specialized courses (such as the Graduate Reading Courses), foreign languages are taught in a six-term sequence designated as Levels 1 through 6. Each level corresponds to one semester of study. Levels 1 and 2 represent introductory stages of language learning; Levels 3 and 4, intermediate stages; and Levels 5 and 6, advanced. The study of Arabic follows a different sequence: The introductory level comprises Levels 1 through 4; Levels 5 and 6 are intermediate levels, and Levels 7 and 8 are advanced.

Students who wish to study a foreign language at an accelerated pace may opt for an immersion course.

Self-Placement Test
When choosing a course level, keep in mind your previous experience with the language: high school and college courses, extended stays in a country where the language is spoken, frequent exposure at home, or work with speakers of the language. To assist you in finding the level that best suits your needs, self-placement tests are available for most languages. If you think you might be beyond Level 1, take the self-placement exam for the level at which you would like to start. The exam can be taken in 15–20 minutes and can be obtained from the Foreign Language Department, located at 64 West 11th Street, ground floor, or by calling 212.229.5676 or emailing foreignlanguages@newschool.edu. We will email, mail, or fax self-placement exams on request. Return the completed exam to the Foreign Language Department for scoring, and results will be transmitted by telephone, mail, or fax per your request.

ARABIC

Nargis Virani, Coordinator

Please see Choosing the Proper Course above for an explanation of Arabic course levels and their equivalencies.

Level 1 NARB1001
A 13 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $590.
Iman Maiki
This first course in Modern Standard Arabic introduces students to Arabic letters and sounds. Students learn to engage in basic conversation about who they are, what they do, where they are from, and other simple topics. (2 credits)

Introductory Immersion: Part 1 NARB1003
A 13 sessions. Mon. thru Thurs., 10:00 a.m.–1:45 p.m., beg. June 1. $1,000.
Karam Tannous
This accelerated first course in Modern Standard Arabic introduces the Arabic alphabet and sounds along with some basic vocabulary. Students learn enough to engage in simple conversations and write short compositions about themselves, their families, and other familiar topics. This course is for true beginners and for heritage speakers who would like to learn Modern Standard Arabic. Texts: Alif-Baa (entire text) and Al-Kitaab, Part 1, Lessons 1–4. For advising, email foreignlanguages@newschool.edu. (4 credits)

Introductory Immersion: Part 2 NARB1004
A 13 sessions. Mon. thru Thurs., 10:00 a.m.–1:45 p.m., beg. June 29. $1,000.
Karam Tannous
This course builds on the foundations acquired in Part 1 and introduces more complex grammatical structures, more advanced vocabulary, and idiomatic expressions, with the focus on conversation and listening comprehension. By the end of the course, students should be able to converse and read and understand simple articles with ease. Text: Al-Kitaab, Part 1, Lessons 5–12. For advising, email foreignlanguages@newschool.edu. (4 credits)

CHINESE (MANDARIN)

I-Hsien Wu, Coordinator

NEW Ni Hao China: Introduction to Chinese NCHM1000
A 13 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $590.
Yan Deng
An introduction to Chinese language, culture, and history for students with little or no prior knowledge. Through readings, videos, lectures, and demonstrations, they are introduced to the fascinating language (spoken and written) and rich culture of one of the world’s great civilizations. Every session combines cultural and historical and linguistics study so that students learn the basic structure of the language (and survival expressions for travelers) while acquiring an understanding of the Chinese people. The course is designed as an introduction to the regular Chinese language curriculum; it is not the equivalent of the Level 1 course in Mandarin Chinese, which will be offered again in the fall semester. (2 credits)
CLASSICAL LANGUAGES

NEW  Classical Greek: Multilevel  NGRC1005
A  13 sessions, Tues. & Thurs., 8:00–9:50 p.m., beg. June 2. $590.
Samuel B. Seigle
Intended for students who have previously studied the essentials of ancient Greek grammar, this course is designed to develop proficiency in reading ancient Greek. There is a review of grammar and syntax, but the focus of the class is on reading and translating one work of classical Greek literature. (2 credits)

NEW  Latin: Multilevel  NLTN1005
A  13 sessions, Mon. & Wed., 8:00–9:50 p.m., beg. June 1. $590.
Samuel B. Seigle
Intended for students who have studied the essentials of Latin grammar, this course is designed to develop proficiency in reading Latin. There is a review of grammar and syntax, but the focus of the class is on reading and translating one work of Latin literature. (2 credits)

FRENCH

Christine Luneau-Lipton, Coordinator

Graduate Reading Course  NFRN0501
A  13 sessions, Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $590.
Samuel Howell
Designed for graduate students preparing for the reading examination and others who wish to read books and articles in French. French grammar and usage are introduced through practice in translation. The class is open to students with no previous knowledge of French. (noncredit)

NEW  French for Travelers  NFRN0803
A  8 sessions. Mon. thru Thurs., 6:00–7:50 p.m., beg. June 1. $315.
Ida Kummer
This workshop is intended to improve the communication skills of anyone planning to travel to places where French is spoken. Students practice dialogue for common travel situations, such as airport orientation, transportation, and directions; handling currency; making hotel and restaurant arrangements; shopping; and taking part in the local cultural and social life. The emphasis is on learning simple grammar, vocabulary, and idioms that can be of use to the traveler in a wide variety of situations. No prior knowledge of French is assumed. (noncredit)

Brush-Up Workshop: Intermediate  NFRN0901
Instructor to be announced
A short course for people who can speak a little French and would like to improve their listening and speaking skills. Emphasis is on conversation, but grammar and syntax are reviewed in the context of everyday use of the language. (noncredit)

Level 1  NFRN1001
A  13 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $590.
Alfredo Marques
A first course in French for those with no previous knowledge of the language. Students acquire basic speaking, reading, and writing skills while learning about French culture. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language. (2 credits)

Level 2  NFRN1002
A  13 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $590.
Christina Rufin
For students with elementary knowledge of French. This course first reviews simple elements of grammar (present, past, and future tenses) and then introduces more complex grammatical and syntactical elements. Students expand their vocabulary and knowledge of French culture in a classroom setting that emphasizes communication skills. (2 credits)

Introductory Immersion  NFRN1003
A  13 sessions. Mon. thru Thurs., 10:00 a.m.–1:45 p.m., beg. June 1. $1,000.
Noëlle Carruggi
This is an accelerated course for highly motivated beginners who want to progress rapidly in learning French. Students acquire basic speaking, reading, and writing skills while learning about French culture. Emphasis is on developing communication skills. (4 credits)

Level 3  NFRN2001
A  13 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $590.
Stephane Zaborowski
This intermediate-level course assumes familiarity with the basic grammatical structures of the French language. The course begins with a review and moves on to cover more complex grammatical forms such as the conditional tenses and direct and indirect object pronouns. Special attention is given to improving the student’s ability to understand spoken French and converse in French on a number of topics pertaining to different times and places. (2 credits)

Intermediate Immersion  NFRN2003
A  13 sessions. Mon. thru Thurs., 10:00 a.m.–1:45 p.m., beg. June 29. $1,000.
Sabine Landreau-Farber
Familiarity with basic grammatical structures is assumed. Students read literary and cultural texts and acquire the knowledge to meet most practical writing needs (brief descriptive paragraphs, simple letters, summaries of day-to-day activities). Special attention is given to improving students’ ability to understand spoken French and hold sustained conversations. (4 credits)

You may register for most courses for either noncredit or general credit status. The noncredit tuition is listed as part of the course description. General credit tuition for courses in this catalog is $968 per credit point. For information about registration options, see page 43.
**GERMAN**

**Graduate Reading: Level 1  NGRM0501**
A 13 sessions, Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $590.
Adelheid Ziegler
This course is designed for graduate students preparing for the reading examination and others who would like to read books and articles in German. The essentials of German grammar are covered, and students practice reading and translating various kinds of texts. The course is open to students with no previous knowledge of German. *(noncredit)*

**Level 1  NGRM1001**
A 13 sessions, Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $590.
Rainer L. Brueckheimer
A first course in German for individuals with no previous knowledge of the language. Students learn basic speaking, reading, and writing skills while discovering aspects of German culture. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language. *(2 credits)*

**ITALIAN**

Rita Pasqui, Coordinator

**NEW  Italian for Travelers  NITL0803**
A 8 sessions, Mon. thru Thurs., 6:00–7:50 p.m., beg. June 1. $315.
Caterina Bertolotto
This workshop is intended to improve the communication skills of anyone planning to travel to Italy. Students practice dialogue for common travel situations, such as airport orientation, transportation, and directions; handling currency; making hotel and restaurant arrangements; shopping; and taking part in the local cultural and social life. The emphasis is on learning simple grammar, vocabulary, and idioms that can be of use to the traveler in a wide variety of situations. No prior knowledge of Italian is assumed. *(noncredit)*

**Brush-Up Workshop: Intermediate  NITL0901**
Caterina Bertolotto
A short course for people who can speak a little Italian and would like to improve their listening and speaking skills. Emphasis is on conversation, but grammar and syntax are reviewed in the context of everyday use of the language. *(noncredit)*

**Level 1  NITL1001**
A 13 sessions, Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $590.
Giuseppe Manca
A first course in Italian for those with no previous knowledge of the language. Students acquire basic speaking, reading, and writing skills while learning about Italian culture. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language. *(2 credits)*

**Level 2  NITL1002**
A 13 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $590.
Francesca Magnani
For students with elementary knowledge of Italian. This second-semester course reviews simple elements of grammar (present, past, and future tenses) and introduces more complex grammatical and syntactical elements. Students expand their vocabulary and knowledge of Italian culture in a classroom setting that emphasizes communication skills. *(2 credits)*

**PORTUGUESE (BRAZILIAN)**

**NEW  Portuguese for Spanish Speakers  NPTL1700**
A 13 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $590.
Liria M. Van Zandt
This a beginner's Portuguese course for students with a strong Spanish-language background and little or no knowledge of Portuguese. They learn to use their knowledge of Spanish to advantage in gaining competency and confidence in speaking Portuguese. They learn to minimize the confusions that can result from the similarities of the languages. Emphasis is on communication skills from the first session. Students work gradually toward eliminating Spanish phonetics, vocabulary, and sentence structure from their Portuguese speech. *(2 credits)*

**SPANISH**

Sarah Villa, Coordinator

**NEW  Spanish for Healthcare Workers  NSPN1701**
A 13 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $590.
Teresa A. Bell
A language course for people in the medical professions who wish to communicate more effectively with Spanish-speaking patients and their families. The course thus emphasizes the practice of spoken Spanish while reinforcing grammar, idiomatic expressions, and vocabulary relevant to testing, diagnosis, and treatment procedures. Simulations, dialogues, hospital-like situations, and other role-play are practiced so that students can feel confident in responding to the needs and requests of their patients. *Prerequisite:* Spanish Level 2 or the equivalent. *(2 credits)*

There are biographical notes for most teachers beginning on page 60.
NEW Spanish for Business NSPN1704
A 13 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $590.
Instructor to be announced
Open to those with intermediate-level fluency, this course is designed to give students the tools for conducting business in Spanish-speaking countries. Coursework includes learning essential vocabulary for commercial and administrative settings; situational role-play useful in workplace exchanges; writing business letters, faxes, and emails; extending new media and Internet knowledge into Spanish; and learning what to do and what not to do in international business, especially in situations involving U.S. and Spanish-speaking cultural differences. Prerequisite: Spanish Level 3 or the equivalent or permission of the instructor. (2 credits)

Level 1 NSPN1001
A 13 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $590.
Rodolfo Long
A first course in Spanish for those with no previous knowledge of the language. Students acquire basic speaking, reading, and writing skills while learning about Spanish and Latin American culture. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language. (2 credits)

Level 2 NSPN1002
A 13 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $590.
Sonia Granillo-Ogikubo
For students with elementary knowledge of Spanish. This course first reviews simple grammar (present, past, and future tenses) and then introduces more complex grammatical and syntactical elements. Students expand their vocabulary and knowledge of Spanish and Latin American culture in a classroom setting that emphasizes communication skills. (2 credits)

Introductory Immersion NSPN1003
A 13 sessions. Mon. thru Thurs., 10:00 a.m.–1:45 p.m., beg. June 1. $1,000.
Luis Guzmán
This is an accelerated course for highly motivated beginners who want to progress rapidly in learning Spanish. Students acquire basic speaking, reading, and writing skills while learning about Spanish and Latin American cultures. Emphasis is on developing communication skills. (4 credits)

Intermediate Immersion NSPN2003
A 13 sessions. Mon. thru Thurs., 10:00 a.m.–1:45 p.m., beg. June 29. $1,000.
Constanza Melo
Familiarity with basic grammatical structures is assumed. Students read literary and cultural texts and acquire the knowledge to meet most practical writing needs (brief descriptive paragraphs, simple letters, and summaries of day-to-day activities). Special attention is given to improving students’ ability to understand spoken Spanish and hold sustained conversations. (4 credits)

Teaching English

Language Skills for Native Speakers
English as a Second Language

FOR COURSE ADVISING, CALL 212.229.5372.

Sean Conley, Chair

English has become the language of international communication; command of spoken and written English is important in business, the arts, and other professions all over the world. This applies to native speakers as much as to those whose native language is other than English. English Language Studies at The New School offers an array of stimulating and practical courses for both native and nonnative speakers of English, as well as a highly respected certificate program for those interested in teaching English as a second language.

TEACHING ENGLISH

Language institutes in the United States and around the world are looking for native or near-native English speakers trained to teach the language; the demand for them continues to grow. There are adult language programs throughout the country that require properly trained staff to work with immigrants. Also, thousands of foreign students come to the United States each year to study, and many colleges now have ESL programs that hire instructors regularly. In addition, many people living, studying, or working in the United States employ private tutors to help them with their English. In short, training in English language teaching can prepare you for a wide variety of careers at home and abroad.

Master of Arts in Teaching English to Speakers of Other Languages

The New School offers the master of arts degree in Teaching English to Speakers of Other Languages (TESOL) with concentrations in Teaching and Curriculum Development. For more information, see page 8 and visit the website at www.newschool.edu/matesol. For a printed brochure, call the Office of Admission, 212.229.5630, or email nadsmissions@newschool.edu.
Certificate in Teaching English
The New School offers a five-course certificate for aspiring or working ESL teachers for whom a master's degree is inappropriate or impractical. The certificate curriculum stresses communicative, student-centered learning and has a very practical orientation. Participants are introduced to a variety of methods and techniques readily applicable to classroom teaching. This program does not certify teachers to teach ESL in New York public or proprietary schools.

Eligibility: A baccalaureate degree from an accredited institution is preferred; applicants with at least 60 credits of college-level coursework will be considered. Nonnative speakers of English must have a TOEFL score of at least 250 (CBT), 100 (IBT), or 600 (PBT).

Eligible students must submit an online application to English Language Studies, which includes a writing sample and a grammar test. Once the application materials have been received and reviewed, applicants will be contacted for an in-person interview. For the application and complete program information, go to www.generalstudies.newschool.edu/english. For additional questions, contact English Language Studies, 68 Fifth Ave., New York, NY 10011; 212.229.5372; email els@newschool.edu.

Required Curriculum: The certificate is awarded for successful completion of the program of study outlined below. This program can be completed in two academic terms pending availability of classes. Courses need not be taken in the order listed unless a prerequisite is indicated in the course description. The courses can be taken for undergraduate credit or on a noncredit basis, but if not enrolling for undergraduate credit, you must register as a certificate student. Certificate approval cannot be awarded for any course retroactively.

• Methods and Techniques of Teaching ESL/EFL
• English Grammar for ESL Teachers
• Teaching the Sound System
• Using Authentic Materials to Teach ESL
• ESL Teaching Practicum

Noncredit certificate students receive grades of AP (Approved) or NA (Not Approved); credit students must earn grades of C+ or better in all the courses for certificate approval.

For general rules governing all New School certificate programs, consult the Educational Programs and Services section of this catalog (see Table of Contents).

Methods and Techniques of Teaching ESL/EFL NELT3411
A 7 sessions. Mon. & Wed., 6:00–9:00 p.m., beg. June 2. $950.
Theresa M. Breland
Enrollment limited. Permission required; call 212.229.5372. This course is open to those interested in or currently teaching English as a Second or Foreign Language. Learn the basics of student-centered teaching and how to plan lessons that integrate contextualized grammar instruction with the teaching of vocabulary and four language skills (speaking, listening, reading, writing). Also learn about error correction and classroom management. Emphasis is on communicative, contextualized learning. Participants are required to observe at least three hours of ESL classes and teach an ESL/EFL class for a minimum of 20 hours during the semester. Participants must find their own teaching positions; call 212.229.5372 or email els@newschool.edu for a list of possible teaching sites. (4 credits)

English Grammar for ESL Teachers NELT3412
A 7 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $950.
Delis M. Pitt
Enrollment limited. Permission required; call 212.229.5372. This course is designed to improve formal understanding of English grammar in order to facilitate teaching the language. (3 credits)

Teaching the Sound System of English NELT3414
A 7 sessions. Tues., 6:00–7:50 p.m., beg. June 2. $370.
Polly Merdinger
Enrollment limited. Permission required; call 212.229.5372. The sound system of English is studied, with special attention to characteristics that learners of English as a foreign language often find difficult. Participants learn to develop contextualized pronunciation exercises and incorporate them into an ESL syllabus. (1 credit)

Using Authentic Materials to Teach ESL NELT3432
A 7 sessions. Thurs., 8:00–9:50 p.m., beg. June 4. $370.
Linda Pelc
Enrollment limited. Permission required; call 212.229.5372. This course presents techniques for choosing and using appropriate TV and radio broadcasts, films, cassette tapes, newspapers, magazines, brochures, flyers, and other media. Participants learn how to prepare teaching exercises that incorporate these kinds of materials, and as time permits, the class experiments with them. (1 credit)

ESL Teaching Practicum in Wroclaw, Poland NELT3416
A July 29–Aug. 21. $950. Tuition does not include travel or accommodations.
Enrollment limited. Permission required; call 212.229.5372. After a two-day on-site orientation in Wroclaw, students teach English three hours a day for three weeks and attend a seminar twice a week. Prerequisites: Methods and Techniques of Teaching ESL/EFL, English Grammar for ESL Teachers, and Using Authentic Materials to Teach ESL. Students who are ready to do the practicum must notify the English Language Studies Center one semester in advance, preferably during the registration period for the preceding academic term. (3 credits)

Professional Development
A professional development workshop is offered every term for working ESL teachers and others interested in the field. Enrollment in the Certificate in Teaching English program is not required.

NELT3435 Needs Assessment and Course Design (summer 2009)
NELT3415 Teaching Writing (fall 2009)
NELT 3431 Cross-Cultural Issues in the ESL Classroom (spring 2010)

ESL/EFL Needs Assessment and Course Design NELT3435
A 7 sessions. Thurs., 6:00–7:50 p.m., beg. June 4. $370.
Jiro Adachi
Enrollment limited. Permission required; call 212.229.5372. Learn how to assess your students and plan and write a communicative syllabus that will meet their needs. The syllabus should be relevant, with topic-based lessons that incorporate grammar and pronunciation as natural products of the subject matter. Writing a syllabus based on a textbook is also covered. (1 credit)
LANGUAGE SKILLS FOR NATIVE SPEAKERS

Speak for Yourself: Basic Tools for Public Speaking  NELS1849
A  4 sessions. Sat., 10:00 a.m.–2:40 p.m., beg. June 6. $370.
Elizabeth Marner-Brooks
Learn to organize your thoughts for maximum effect and turn presentations into conversations. This course covers the A to Z of what you need to overcome jitters, eliminate weak and mumbly sound, and speak with confidence to audiences of one or 100, at engagements ranging from job interviews to wedding toasts, from chairing meetings to presentations. Practice both impromptu and prepared speeches and evaluate a videotaped session. Discover and hone your personal style and become more effective at communicating with your boss, peers, employees, clients, and the world at large. (1 credit)

The Art of Thinking on Your Feet  NELS0845
A  7 sessions. Tues., 6:00–7:50 p.m., beg. June 2. $370.
Nicole Wells
Organizing your thoughts on the spot or in the spotlight can be nerve-wracking. This workshop helps you develop confidence, clarity, and comfort with impromptu speaking. Through a variety of exercises, you learn how to prepare for the unexpected and hold your own when called upon to address challenging or controversial topics. Self-monitoring is facilitated by videotaping. (noncredit)

Fundamentals of Copy Editing  NELS1851
A  9 weeks, June 1 thru July 31. $570.
George A. Milite
Skillful copy editing can turn a flawed piece of writing into clear and vivid prose. Whether you edit professionally or just occasionally, this course will improve your editing skills and provide techniques for handling even the most problematic text. Topics include eliminating jargon and fixing awkward sentences, the difference between editing formal and colloquial writing, the true role of grammar in editing, maintaining the author's voice, and avoiding overediting. (2 credits)

ENGLISH AS A SECOND LANGUAGE

Yeghia Aslanian, Theresa M. Breland, Channing Burt, Jesse Day, Linda Farhood-Karasava, Thom Garvey, Jessica Horstmann, Richard Humphreys, Barbara Mates, Patrick Mull, Cristina Patterson, Delis M. Pitt, Jacqueline B. Smith

Placement Advising: All students must see an English Language Studies Center advisor for testing and placement at the appropriate level before they register. Call 212.229.5372 or email elsc@newschool.edu.

Study Options in English as a Second Language
Individual Classes: Students who do not need a visa can take classes from two to 20 hours per week.

Certificate: A Certificate in English as a Second Language can be awarded to those who successfully complete a minimum of 100 hours of ESL coursework. All students who enroll as certificate students can obtain a transcript of the courses they have taken, even if they do not complete 100 hours of coursework. Policies governing all New School certificate programs are stated in the Educational Programs and Services section of this catalog (see the Table of Contents). Note: The registration fee for certificate students is $60 per semester.

Intensive Study: The English Language Studies Center has developed a unique program for intensive study of English as a Second Language. A full-time curriculum (18 hours per week) is designed for each student based on a selection of courses at an appropriate level chosen from those offered in this catalog. Selected New School lectures, film screenings, concerts, and other events are free of charge to students enrolled in the ESL Intensive Study program.

• Ten-week intensive program: Tuition $3,540. Begins June 1.
• Five-week intensive programs: Tuition $1,770 each. Part 1 begins June 1; Part 2 begins July 6.

English Grammar 3, Part 1  NESL0303
A  10 sessions. Mon. & Wed., 10:00 a.m.–12:50 p.m., beg. June 1. $520.

English Grammar 3, Part 2  NESL0304

Grammar of Written English 4, Part 1  NESL0403
A  10 sessions. Mon. & Wed., 10:00 a.m.–12:50 p.m., beg. June 1. $520.

Grammar of Written English 4, Part 2  NESL0404
Grammar of Written English 5, Part 1  NESL0503  
A 10 sessions. Mon. & Wed., 10:00 a.m.–12:50 p.m., beg. June 1. $520.

Grammar of Written English 5, Part 2  NESL0504  

Grammar of Written English 6, Part 1  NESL0603  
A 10 sessions. Mon. & Wed., 10:00 a.m.–12:50 p.m., beg. June 1. $520.

Grammar of Written English 6, Part 2  NESL0604  

Enrollment limited. Permission required. High-intermediate to advanced students practice review the basics and explore complex points of grammar in written English while improving their general command of the language. Call 212.229.5372 for required placement advising. (noncredit)

Writing in English 3, Part 1  NESL0313  
A 10 sessions. Tues. & Thurs., 10:00 a.m.–12:50 p.m., beg. June 2. $520.

Writing in English 3, Part 2  NESL0314  
A 10 sessions. Tues. & Thurs., 10:00 a.m.–12:50 p.m., beg. July 7. $520.

Enrollment limited. Permission required. Students at the low-intermediate to intermediate level work on writing paragraphs, building to essays consisting of a good introduction, well-developed body paragraphs, and a solid concluding paragraph. They learn how to write evaluative essays, compare-and-contrast essays, and argumentative essays. Students revise their work and develop skills used by successful writers. Specific grammar points are covered in addition to those arising from student writing. Call 212.229.5372 for required placement advising. (noncredit)

Writing in English 4, Part 1  NESL0413  
A 10 sessions. Tues. & Thurs., 10:00 a.m.–12:50 p.m., beg. June 2. $520.

Writing in English 4, Part 2  NESL0414  
A 10 sessions. Tues. & Thurs., 10:00 a.m.–12:50 p.m., beg. July 7. $520.

Enrollment limited. Permission required. Students at the high-intermediate level practice writing five-paragraph essays consisting of a good introduction, well-developed body paragraphs, and a solid concluding paragraph. They write personal narratives, summary-response essays, argumentative essays, critiques, analytical essays, and compare-and-contrast essays; they revise their work and learn and develop skills used by successful writers. Selected grammar points are covered in addition to those that may arise from student writing. Call 212.229.5372 for required placement advising. (noncredit)

Writing in English 5, Part 1  NESL0513  
A 10 sessions. Tues. & Thurs., 10:00 a.m.–12:50 p.m., beg. June 2. $520.

Writing in English 5, Part 2  NESL0514  
A 10 sessions. Tues. & Thurs., 10:00 a.m.–12:50 p.m., beg. July 7. $520.

Enrollment limited. Permission required. Advanced-level students practice formulating a thesis, organizing ideas into paragraphs, writing topic and concluding sentences, including specific examples from a variety of sources, and developing a personal style. Projects include compare-and-contrast essays, analytical essays, argumentative essays, summary-response essays, persuasive essays, and critiques. Students revise their own work and develop skills used by successful writers. Grammar is covered as issues arise in student writing. Call 212.229.5372 for required placement advising. (noncredit)

Academic Writing 6, Part 1  NESL0613  
A 10 sessions. Tues. & Thurs., 10:00 a.m.–12:50 p.m., beg. June 2. $520.

Academic Writing 6, Part 2  NESL0614  
A 10 sessions. Tues. & Thurs., 10:00 a.m.–12:50 p.m., beg. July 7. $520.

Enrollment limited. Permission required. This course is designed to help international students meet university writing requirements. They learn how to develop, focus, organize, and support ideas in extended essays. They then learn the research techniques practiced in the United States and the conventions for documentation, such as footnotes, citations, and bibliographies. The course includes in-class writing, homework, and a short research paper. Call 212.229.5372 for required placement advising. (noncredit)

Conversation and Listening 3, Part 1  NESL0323  
A 10 sessions. Mon. & Wed., 2:00–3:50 p.m., beg. June 1. $365.

Conversation and Listening 3, Part 2  NESL0324  

Enrollment limited. Permission required. Low-intermediate to intermediate students practice speaking and listening in a variety of informal and formal situations. Problems with grammar, vocabulary, and pronunciation are addressed. Call 212.229.5372 for required placement advising. (noncredit)

Listening/Speaking 4: New York Life, Part 1  NESL0423  
A 10 sessions. Mon. & Wed., 2:00–3:50 p.m., beg. June 1. $365.

Listening/Speaking 4: New York Life, Part 2  NESL0424  

Listening/Speaking 5: Think Critically, Part 1  NESL0523  
A 10 sessions. Mon. & Wed., 2:00–3:50 p.m., beg. June 1. $365.

Listening/Speaking 5: Think Critically, Part 2  NESL0524  

Enrollment limited. Permission required. High-intermediate and advanced students learn to recognize the key elements and supporting details in various examples of authentic spoken English such as movies, interviews, live discussions, and television programs. They develop successful listening strategies and speaking skills. Problems with the grammar of spoken English, vocabulary, and pronunciation are reviewed as they come up. Call 212.229.5372 for required placement advising. (noncredit)

Listening in the Real World 6, Part 1  NESL0623  
A 10 sessions. Mon. & Wed., 2:00–3:50 p.m., beg. June 1. $365.

Listening in the Real World 6, Part 2  NESL0624  

Enrollment limited. Permission required. Students practice advanced listening points, focusing on the use of authentic materials, such as news broadcasts, films, and documentaries. Pronunciation and presentation skills are emphasized. Problems with grammar and vocabulary are addressed as they come up. Call 212.229.5372 for required placement advising. (noncredit)

Accent Reduction (ESL)  NESL0441  
A 12 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $570.

Limited to 15. Designed for international students and professionals with a working knowledge of English as a second language, this course helps students improve their speaking skills (articulation of sounds, pronunciation of words, stress, and intonation) to eliminate errors of voice and diction. The goal is improved intelligibility and self-confidence in speaking and hearing American English. Call 212.229.5372 for placement advising. (noncredit)
Thursday, June 18.

Transcripts will not be sent to any other institution.

Scores for this test are reported only to the students who take the examination.

In this reading and discussion class, students read and discuss selected fiction and nonfiction. Formal and structural issues are explored, and reading strategies as well as vocabulary are developed. Emphasis, however, is on enhancing language skills by speaking about personal reactions to the readings. Call 212.229.5372 for required placement advising. (noncredit)

Topics in Culture and Society 6, Part 1 NESL0633
A 10 sessions. Tues. & Thurs., 2:00–3:50 p.m., beg. June 2. $365.

Topics in Culture and Society 6, Part 2 NESL0634
A 10 sessions. Tues. & Thurs., 2:00–3:50 p.m., beg. July 7. $365.

Exploring Literature 4, Part 1 NESL0433
A 10 sessions. Tues. & Thurs., 2:00–3:50 p.m., beg. June 2. $365.

Exploring Literature 4, Part 2 NESL0434
A 10 sessions. Tues. & Thurs., 2:00–3:50 p.m., beg. July 7. $365.

Reading/Discussion 5: Self and Identity, Part 1 NESL0533
A 10 sessions. Tues. & Thurs., 2:00–3:50 p.m., beg. June 2. $365.

Reading/Discussion 5: Self and Identity, Part 2 NESL0534
A 10 sessions. Tues. & Thurs., 2:00–3:50 p.m., beg. July 7. $365.

Reading and Vocabulary 3, Part 1 NESL0333
A 10 sessions. Tues. & Thurs., 2:00–3:50 p.m., beg. June 2. $365.

Reading and Vocabulary 3, Part 2 NESL0334
A 10 sessions. Tues. & Thurs., 2:00–3:50 p.m., beg. July 7. $365.

Enrollment limited. Permission required. Practice in reading with emphasis on building vocabulary for students at low-intermediate to intermediate levels. Call 212.229.5372 for required placement advising. (noncredit)

Institutional TOEFL Exam NESL0574
A 1 session, Thurs., 4:00–6:30 p.m., July 16. $25.

Permission required. Students currently enrolled in any division of The New School can register to take this version of the TOEFL examination. Note: Scores for this test are reported only to the students who take the examination and can be used only for degree and certificate programs at this university. Transcripts will not be sent to any other institution. To register, call the English Language Studies office at 212.229.5372. Registration must be completed by Thursday, June 18. (noncredit)

Visual and Performing Arts

Visual Arts
Photography
Acting and Movement
Creative Arts Therapies Certificate

FOR COURSE ADVISING, CALL 212.229.5108.

Bea Banu, Chair

The New School’s founders sought to establish a “dynamic center of modern culture in which adults could learn to appreciate new art forms, or even become artists themselves.” In the decades that followed, The New School has supported and been enriched by many modern pioneers of American fine arts, theater, and dance. This commitment to teaching and nurturing the creative arts has continued, and today The New School offers a wide range of courses in the arts for students at all levels.

VISUAL ARTS

Note: For class locations, check in the lobby of 66 West 12th Street, where on-campus room assignments are always posted. Off-campus meeting locations are listed in the course descriptions.

Tuition does not include art supplies, which, if not stated in the course description, are discussed during the first session. For more information, class locations, directions, or advising, call 212.229.5108.

Fundamentals of Composition and Design NART1201
A 15 sessions. Tues. & Thurs., 6:00–8:40 p.m., beg. June 2. $570.
Gilda Pervin

Limited to 18. Students with little or no experience in drawing or painting learn the basics and experiment with the visual illusions and effects that can be created on paper with charcoal, ink, pencil, and paint. Using lines, shapes, colors, textures, lights, and darks, they learn how visual elements can be arranged into expressive compositions and personal statements. The skills acquired in this course are preparation for more advanced art classes. A list of necessary art supplies is distributed at the first session. (3 credits)

Beginning Drawing: Short Course NART1205
A 6 sessions. Tues., 6:00–8:40 p.m., beg. June 2. $285.
Nuno de Campos

Limited to 18. This course explores both traditional and contemporary approaches to making drawings with a variety of materials. Through a series of assignments with still-life arrangements and live models, students learn the importance of seeing as well as the basic principles of drawing. Bring an 18x24” drawing pad, charcoal, and a kneaded eraser to the first session. (1 credit)
**Visual and Performing Arts**

**Beginning Painting: Short Course**  NART1302  
Heidi Johnson  
*Limited to 18. This course assumes no previous painting experience. Students are introduced to fine art materials with demonstrations of their uses and proper care; colors, including setting up the palette, mixing colors, contrasting warm and cool colors, and realistic and abstract uses of color; beginning a painting; working from still life and live models; and fundamentals of composition and design, including proportion. Bring to the first session an 11x14" canvas pad, a disposable palette, acrylic gloss medium, a jar, a tube of white and a tube of black acrylic paint, and #2 and #3 brushes.* (1 credit)

**Life Drawing: Short Course**  NART1208  
Instructor to be announced  
*Limited to 18; assumes some drawing experience. Working from the live model, students undertake a series of exercises that teach how to "draw what you see, not what you know." As they develop a feeling for the expressiveness of line and form, students learn to use value, mass, and movement to capture the human figure. They also begin to understand how light and dark create form and use the relationship of those elements to build strong compositions. Bring charcoal and an 18x24" newsprint pad to the first session.* (1 credit)

**Drawing at the Metropolitan Museum**  NART1210  
A  15 sessions. Tues. & Thurs., 10:00 a.m.–12:40 p.m., beg. June 2. $570; includes museum entrance fee.  
Susan Cottle  
*Limited to 12. Beginners learn how to draw using the collection of the Metropolitan Museum of Art as subject matter. A different artwork or artifact is selected each week. The course covers the fundamental principles and techniques of line drawing and shading, including basic gestural studies, learning to see form, and experimenting with different kinds of mark making and materials. Instruction is mostly one-on-one, geared to the specific needs of each individual. Bring an all-purpose sketch pad and a pencil to the first session. First session meets at the Group Registration desk in the lobby of the Metropolitan Museum at Fifth Avenue and 82nd Street.* (3 credits)

**Photography**

**Introduction to Photography 1: Technical Foundation**  NPHG0001  
A  12 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $315.  
Michael Grimaldi  
*This lecture/demonstration course for beginners covers fundamental techniques for both film and digital photography. The goal is to give students a sense of the power of photography and confidence in using a camera without getting bogged down in excessive technical detail. Topics include different types of cameras, how to choose a camera, color and black & white film, photo processing, and how to hold the camera to ensure sharp photographs. Aperture opening (f-stop) and shutter speed are explained in detail so students learn how the two work together to control exposure, sharpness, and depth. There is also discussion of the fundamentals of lighting; choice of lens and focal length to control image size and perspective; creative application of depth-of-field; how and when to use automatic features of modern electronic cameras; accessories such as tripods, flash, and filters; and the potential of both the digital and the traditional darkroom. Shooting assignments are supplemented with technical readings, individual creativity is stressed, and student work is viewed and discussed in class. All topics are handled informally, and open discussion and questions are encouraged. If you own a camera, bring it to the first class.* (noncredit)

**Introduction to Photography 1: Technical Foundation**  NPHG1000  
A  15 sessions. Tues. & Thurs., 6:00–8:50 p.m., beg. June 2.  
Credit students only.  
Michael Grimaldi  
*Students meet concurrently with NPHG0001 above, then, after a ten-minute break, continue as a smaller discussion group. The last three sessions are devoted to critique of student projects.* (3 credits)
ACTING AND MOVEMENT

Introduction to Acting  NACT2300  
A  15 sessions. Tues. & Thurs., 6:00–8:40 p.m., beg. June 2. $570.  
Mark Stolzenberg  
The beginning actor is introduced to a wide variety of physical and vocal exercises, techniques for freeing spontaneous personal feelings, and the process of bringing all these elements together with detailed work on text material. Emphasis is on developing the ability to sustain attention and highly concentrated energy. Every effort is made to give maximum attention to the individual development of each student. (3 credits)

The Alexander Technique  NDRF1301  
A  12 sessions. Wed. & Thurs., 4:00–5:50 p.m., beg. June 3. $530.  
Rebecca Tuffey  
Limited to 12. The Alexander Technique teaches you how to gain dynamic posture, improve coordination, move with greater efficiency and self-awareness, and avoid unnecessary tension, especially in the neck, shoulders, and back. This highly respected technique, well known to professional performers and athletes, is very helpful to people with movement, postural, or tension problems and in general to people in relatively sedentary occupations. Wear appropriate comfortable clothing. No shoes are worn in class. (2 credits)

Pilates: The Mat  NDRF1303  
A  12 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $530.  
Mel Zinberg  
Limited to 12. An introduction to the series of exercises brought to the United States by Joseph Hubertus Pilates in the 1920s and disseminated by his protégé Romana Kryzanowska. It’s not the individual exercises but the entire sequence that has kept the Pilates Method popular for 85 years. Especially valued by professional dancers and athletes, Pilates mat work strengthens core muscles while increasing flexibility by applying principles of “control, centering, concentration, precision, breath, and flow.” Wear appropriate comfortable clothing. No shoes are worn in class. (2 credits)

Hatha Yoga  NDRF1302  
A  12 sessions. Tues. & Thurs., 8:00–9:50 p.m., beg. June 9. $530.  
Leslie Daly  
Limited to 12. Explore the postures (asanas) and breathing practices (pranayama) of Hatha Yoga, designed to strengthen the cardiovascular system and stimulate energy centers (chakras) in the body. Students progress through a series of movements and exercises that promote flexibility and muscle tone in all areas of the body. Awareness of the spine is emphasized and proper breathing supplies the body with greater amounts of oxygen than it normally receives, allowing the muscles to work more efficiently and resulting in improved circulation and increased stamina and vitality. Daily practice is encouraged. Wear appropriate comfortable clothing. No shoes are worn in class. (2 credits)

RELATED COURSES  
Modern Art in New York Museums and Galleries, 13  
Fundamentals of Web Design, 19  
Writing the Picture Book, 27  
Speak for Yourself: Basic Tools for Public Speaking, 33  
Accent Reduction (ESL), 34

CREATIVE ARTS THERAPIES  
CERTIFICATE PROGRAM

Louise Montello, Coordinator  
Creative arts therapists are licensed psychotherapists specially trained to use the arts within the therapeutic relationship to facilitate health and healing in mentally, physically, and emotionally challenged patients.

This certificate program prepares students to work in human services through a curriculum integrating music, drama, dance, and visual arts into the practice of psychotherapy. Courses are both didactic and experiential and are grounded in the latest developments in psychology and mind-body healing. Fieldwork and internship opportunities are available in diverse clinical settings.

The program is open to students who have completed at least 30 college credits (including courses in music, drama, dance, art, psychology, and social work). Students who have professional experience in the arts may complete the academic prerequisites while pursuing the certificate.

The certificate requires completion of nine courses, with a concentration in music, drama, dance/movement, or visual arts, and is usually completed within two years. All certificate students must have their courses approved by the program coordinator prior to registration. For general policies relating to all New School certificate programs, see Educational Programs and Services in this catalog (see Table of Contents).

For more information, call 212.229.5567 or email montell@newschool.edu. Note: Students are strongly encouraged to register early, as classes often fill. Individual courses may be taken by students not enrolled in the certificate program.

Mind-Body Healing Through the Arts  NCAT0701  
A  4 sessions. Wed., 8:00–9:50 p.m., beg. June 3. $105.  
Louise Montello, moderator  
The field of creative arts therapy is rapidly gaining recognition as an essential component of health care in our society. By tapping into the deeply expressive aspects of body, mind, and spirit through such modalities as music, sound, imagery, role, and movement, the therapist facilitates self-actualization and healing within the therapeutic relationship. Prominent practitioners discuss principles and practice in this series of lecture/demonstrations. This summer’s scheduled speakers are Pat Brown on doll making in art therapy, Suzi Tortora on dance therapy with children, Mike Moran on songwriting and music therapy, and Juliet Bruce on writing therapy. (noncredit)

Symbolism in Art Therapy  NCAT3114  
A  7 sessions. Tues., 1:30–6:00 p.m., beg. June 2. $590.  
Claudia Bader  
Enrollment limited. Permission required. We look at the function of symbols in the psyche, studying different symbol systems and their applications in understanding art and dreams, in particular Jung’s work with alchemy. The relevance of symbols in the art therapy process is discussed in detail. (3 credits)

Roles and Relationships: Drama Therapy and Group Process  NCAT3501  
A  15 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $590.  
Jennifer Wilson  
Enrollment limited. Permission required. Drama therapy is an eclectic form of creative arts therapy using role-playing, improvisation, psychodrama, storytelling, masks, puppets, and performance to effect growth, transformation, and healing. This course offers the opportunity to explore oneself in relation to others through the medium of drama. Drama therapy techniques are utilized to enhance personal growth as well as to demonstrate the various methods and philosophies of theatrical and clinical theorists. The course combines experiential components with didactic discussions. Readings, journal writing, and active participation are required. (3 credits)
Rhythm and Role: Unmasking the Essential Self  NCAT3400
A  4 sessions. Mon., 1:00 p.m.–5:00 p.m., beg. June 1. $590.
Louise Montello
Enrollment limited. Permission required. This innovative course for creative arts and mental health practitioners, performers, and educators integrates concepts and practices from a variety of creative arts therapy modalities. Students journey through a developmental process in which each explores relationships to self and other. Shamanic rituals, psychodrama, storytelling, and improvisation help students find their inner notes and essential pulses. Readings from the creative arts and psychoanalytic literature are assigned, and students are required to keep a journal to frame the process. (3 credits)

Multicultural Creative Arts Therapy  NCAT3551
A  7 sessions. Fri., 2:00–5:50 p.m., beg. June 5. $590.
Meg Chang
Enrollment limited. Permission required. We examine how race, culture, and ethnicity affect our work as creative arts therapists. In the multicultural environment of the United States, we continually confront such differences in clinical settings. How can we, as mental health professionals, become more culturally skilled in negotiating daily interactions and gain insight into social, emotional, and political realities? Action in the form of experiential dance/movement therapy exercises, discussion of intercultural theory, and dialogue around the learning. Working both individually and as a group, we use each other and ourselves as resources in creating a dynamic community of inquiry and learning. (3 credits)

Music, Mind, and Healing  NCAT3308
A  15 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $590.
Louise Montello
Enrollment limited. Permission required. Music as a healing modality is coming of age in our society. This seminar surveys research and clinical practice in the exciting field of music medicine, which combines clinically tested techniques of music therapy with the latest advances in mind-body healing. Music as a tool of self-reflection and transformation is explored in psychotherapeutic and medical settings. The course is especially recommended for persons in the helping and health-care professions and educators. Formal musical training is not a prerequisite. Topics include guided imagery and music, clinical improvisation, musical meditation for stress reduction and enhancement of immunity, and clinical research and case studies demonstrating the effectiveness of these techniques. (3 credits)

Creative Arts Therapy Internship  NCAT3900
A  130 hours of fieldwork, individually arranged; group seminar, 4 Wed., 4:00–5:50 p.m., June 10 & 24, July 8 & 22. $700.
Louise Montello
Limited to 12. Permission required; call 212.229.5567 to arrange a placement interview. Interns work in a clinical facility under the supervision of a certified arts therapist for at least 130 hours and attend a concurrent seminar that focuses on clinical issues particular to specific populations. Internships are available in a variety of settings. Prerequisite: successful completion of the two required psychology courses and four concentration courses. (3 credits)

For more than four decades, business education programs at The New School have helped entering and midcareer professionals acquire and polish management, marketing, and entrepreneurial skills and develop an understanding of the for-profit and nonprofit sectors, the role of advocacy, and the economics of finance.

Introduction to Business Management  NMGT2100
A  9 weeks, June 1 thru July 31. $570.
Richard Walton
This is a skill-building course for people whose job responsibilities or career interests require knowledge of basic management principles. We study concepts of business organization, communication, decision making, planning, motivating, controlling, group dynamics, leadership, and change. Examples of common day-to-day management and supervisory problems provide realistic case studies. (3 credits)

All About Advertising  NMGT2119
A  15 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $570.
Kurt Brokaw
Advertising is changing before our eyes. This course explores how branding, mobile media, social and business networks, user-generated ad campaigns, and stealth marketing are opening new message channels. We examine consumer psychographics, in-your-face appeals, the new marketplace of YouTube and Google, and the effectiveness and ethics of extreme language and imagery. Invited guest speakers include digital entrepreneurs Wendy and Tim McAle (Tribal DDB, Condé Nast), interactive copywriter Anna-Kate Roché (Eugene Lang College alumna, class of 2008), Matt Miller (president of AICP), and gay and lesbian advertising specialist Stephanie Blackwood (CEO of Double Platinum). (3 credits)

Entrepreneurship  NMGT2140
A  15 sessions. Tues. & Thurs., 4:00–5:50 p.m., beg. June 2. $570.
Geri Stengel
Small businesses are the drivers of today’s economy. It takes specific skills and qualities to lead a business to success in this vibrant part of the U.S. economy. This hands-on, highly interactive course gives students the knowledge to assess a business idea, find funding, and bring it to the market. We review the concept of entrepreneurship and the practices associated with the successful development and launch of a small enterprise. This is a practical—not theoretical—course that combines textbook study and real-life exercises such as forming an elevator pitch, devising a business plan, and delivering an investor presentation. (3 credits)

There are biographical notes for most teachers beginning on page 60.
Food Studies at The New School draws on a range of disciplines to explore the connections between food and the environment, politics, history, and culture. Our faculty of historians, policy activists, entrepreneurs, and scientists provides students with the theoretical and practical tools they need to engage in the burgeoning global conversation on food production, distribution, quality, and safety and to effect positive change in their own food environments.

Food Policy for the Local Food Revolution  **NFDS3201**

**A** 15 sessions. Mon. & Wed., 6:00–7:50 p.m., beg. June 1. $570.

**Thomas Forster**

Our current food system relies on industrial farming practices controlled by relatively small clusters of global firms, with negative consequences for farm communities, urban consumers, and the environment. This course explores how ecologically and socially sustainable alternatives, from community-supported agriculture programs to inner-city farms, are generating excitement and energy for policy makers at the city, state, national, and international levels. Readings, lectures, and field trips examine contemporary policy responses to food systems challenges on three levels—city-state, state-federal, and national-international. We discuss how food and farm policy governs markets, provides incentives, and channels individual food choices and emerging social movements and policy coalitions in the United States and internationally. Leaders advocating policy change discuss how community-based solutions might be scaled up to address the interlocking challenges of persistent hunger and poverty, environmental degradation and climate change, growing urban and rural food deserts, epidemics of preventable chronic diseases, and collapsing rural economies. The course provides tools for advocacy through interactive participation and active engagement with food and farm policy.  *(3 credits)*

Professional Food Writing  **NFDS3601**

**A** 15 sessions. Tues. & Thurs., 6:00–7:50 p.m., beg. June 2. $640.

**Andrew F. Smith**

*Limited to 20.* The special challenges of professional food writing are explored as students learn how to write and submit inquiry letters, newspaper articles, magazine stories, restaurant reviews, recipes, and op-ed pieces, as well as book and cookbook proposals. We cover research, interviewing, and networking techniques that can help you succeed in the field. Guest speakers include newspaper and magazine editors, acquisition editors, and professional food writers. Good writing skills are a prerequisite.  *(3 credits)*

How to Get a Cookbook Published  **NFDS0651**

**A** 1 session. Sat., 10:00 a.m.–4:00 p.m., June 13. $150.

**Andrew F. Smith**

Julia Child and her co-authors, commenting on their first cookbook venture, remarked, "We came tottering out of the kitchen with the gleam of authorship lighting our innocent faces." This course provides both encouragement and sound advice to cooks, recipe collectors, and writers who wish to learn more about getting a cookbook published. Prominent cookbook authors, literary agents, editors, and publishers discuss the publishing process from inception through release. Topics include identifying the market; writing a book proposal; the proper approach to literary agents and publishing houses; contractual considerations; copyright law; the use of photography or artwork; the time frame for publishing; book promotion, including advertising and public relations; the monies involved; and the possibility of profit. Also discussed is self-publishing, producing a cookbook for oneself or an organization without using a major publisher.  *(noncredit)*

Launching and Marketing Your Food Product  **NFDS0350**

**A** 1 session. Sat., 10:00 a.m.–4:00 p.m., June 13. $150.

**Terry Frishman**

Do you make the world's best chocolate chip cookies? Or have a killer guacamole recipe? You may have an idea for a great product but no idea about how to get it to the market. This workshop provides an overview of the realities of starting up and running a small business and specifically the steps involved in starting a specialty food business, including conducting market research, identifying competitors, differentiating your product, finding and working with manufacturers and distributors, and making decisions about packaging and pricing.  *(noncredit)*

What I Wish I Had Known Before I Started My Food Business  **NFDS0351**

**A** 1 session. Sat., 10:00 a.m.–4:00 p.m., June 20. $150.

**Terry Frishman**

Whether you are planning to start a food business or already have one, you can benefit from the hard-earned wisdom and experience of food industry experts and entrepreneurs. Topics include common mistakes to avoid, effective tactics for marketing and promotion, ways to manage finances when times are tough, and how to analyze, forecast, and control the future of your business. This workshop can help you apply these lessons and more to your own business or concept.  *(noncredit)*

---

You may register for most courses for either noncredit or general credit status. The noncredit tuition is listed as part of the course description. General credit tuition for courses in this catalog is $968 per credit point. For information about registration options, see page 43.
Michael I. Markowitz, Director

In 1962, a group of retired New York City schoolteachers, dissatisfied with the senior learning programs available to them, organized a learning community at The New School, the Institute for Retired Professionals (IRP). At the time of its founding, the IRP was one of the first examples in the United States of what would come to be called the “positive aging” movement and elder empowerment. The original IRP students developed a unique model of adult continuing education based on peer-learning, in which all members share responsibility for the scholarly venture, being simultaneously curriculum creators, teachers, and students.

Today, IRP students, ranging in age from 52 to 91, develop and participate in challenging study groups (see the list opposite for examples). The IRP curriculum is limited only by the imagination of the program’s participants.

**IRP Learning Model**

The IRP model has been very influential, and today, many colleges welcome elder learning communities to their campuses. Among other things, it resulted in welcoming to college campuses people who had formerly been excluded, and, at the same time, it contributed to a dialogue addressing the changing paradigm of aging and retirement. Over time, the IRP helped give birth to a phenomenon known as the ILR (Institute for Learning in Retirement) movement. Today, more than 300 campus-based programs follow the ILR model. Like the IRP, many of them are associated with the Elderhostel Institute Network (EIN), founded in 1989 as a clearinghouse for existing and new ILRs.

That the Institute for Retired Professionals was welcomed and nurtured at The New School, with its historic roots in educating the educated, is not surprising. The New School has always been part of a movement in our society to make institutions of higher education more inclusive and more welcoming to women, people of color, and other underrepresented groups. The IRP program is still unique in the New York area. Mature students from many and various backgrounds design, teach, and participate with their peers in weekly courses that would meet academic standards in any college degree program.

**Academic Program**

IRP study groups are noncredit, and there are neither tests nor grades. However, all members of the community take their responsibilities seriously, and student participation in the study groups is an essential element in the continuing success of the institute. In the IRP model, information is created by the students themselves in study groups rather than transferred from teacher to student.

Students also have opportunities to explore the broad range of New School courses and to participate in other aspects of university life as part of its diverse student body. The IRP itself sponsors regular public events at The New School (see page 4 in this catalog for the annual Conference on Elder Abuse, cosponsored with the New York City Department for the Elderly).

**Typical Study Groups**

The study group is the heart of the IRP experience. In fall and spring semesters, study groups meet mornings and afternoons Monday through Thursday and Friday mornings. A small curriculum is now being offered in summer term as well. Class sizes range from 12 to 35. Every term, 20 or so new groups are started and the same number of old ones dropped. Some recent course titles are listed below.

### Science and Psychology

- Cosmology
- 20th-Century Physics
- Origins of Personality
- Mathematics and the Arts
- Brain, Mind, and Consciousness
- Philosophy of Science
- Genetics
- Art and Physics

### Workshops

- Writer’s Workshop
- Watercolor Painting

### Area Studies

- Latin America
- The Pacific Rim
- Understanding Islam

### History

- American Radicals
- Early Civilizations
- Byzantium
- The Middle Ages
- Brazil’s History and Culture
- Russian History: 900–1917
- Chinese History and Culture
- The American West
- Gay History and Literature
- The Harlem Renaissance
- Italian Fascism

### Literature and Arts

- World Dance
- T.S. Eliot
- Greek Drama
- Joyce’s Ulysses
- Jane Austen
- History of Jazz
- Vladimir Nabokov
- Irish Poetry
- Japanese Literature
- Literature of Baseball
- Benjamin Britten
- Politics in 20th-Century Music
- Virginia Woolf

### Public Affairs

- The Constitution
- Human History and the Environment
- Globalism
- The Origins of War
- Great Decisions

### Sociocultural Issues

- Immigration Policy
- Gender Issues
- Race and Society
- Slavery Past and Present
- 20th-Century Migrations
- Bioethics

### Social and Other Activities

Learning in the IRP is a social as well as an intellectual experience. Common learning interests provide a foundation for new friendships.

In addition to classroom activities, the IRP sponsors group art shows, special lectures, and readings, publishes a literary journal, organizes urban walks, day trips, and domestic and international study trips, and offers inexpensive tickets to many cultural events.

**Applying for Membership**

Open house events and interviews are scheduled throughout the year. Applications are received and reviewed throughout the year for a limited number of September and February admissions. For more information about the program or membership, contact New School Institute for Retired Professionals, 66 West 12th St., New York, NY 10011; tel: 212.229.5682; fax: 212.229.5872; email: irp@newschool.edu.
The New School was founded in 1919 as a center for “discussion, instruction, and counseling for mature men and women.” It became America’s first university for adults. Over the years, it has grown into an urban university of eight academic divisions.

The New School for General Studies, the founding division of the university, has never neglected its original mission. It continues to serve the intellectual, social and behavioral sciences, literature and art, the natural and biological sciences, education, and ethics naturally take up a significant part of the curriculum published in this catalog offers an enormous range of opportunities for intellectual inquiry and skills development.

In preparing a curriculum each term, there are certain values that inform the process. These were articulated in a statement of purpose prepared by a University Commission on Continuing Education in the spring of 1984:

“The New School does not set any limits to its programs in regard to subject matter. Whatever seriously interests persons of mature intelligence properly falls within the province of the school. History and philosophy, the social and behavioral sciences, literature and art, the natural and biological sciences, education, and ethics naturally take up a significant part of the New School curriculum, since these are the fields in which the forces of culture and change are most significantly active, and in which human beings, their institutions, and their products are directly studied. The centrality of the liberal arts is maintained and strengthened in every possible way, but not to the exclusion of other educational programs that serve a legitimate need for mature adults in a mature community.”

Every New School Catalog has reflected these values, although an examination of catalogs over the years would reveal dramatic differences among them. The first six courses offered in 1919 dealt exclusively with matters of concern to the then-emerging social sciences—which reflected the primary interests of the founders. But early in the institution’s history, necessity and interest combined to produce a gradual broadening of the program. Courses in drama and literature soon appeared, followed by architecture and film, business, journalism, music, art, science, dance, speech and languages, and computers.

Some of the finest minds of the 20th century developed unique courses at The New School. W.E.B. DuBois taught the first course on race and African-American culture offered at a university; Karen Horney and Sandor Ferenczi introduced the insights and conflicts of psychoanalysis; Charles Abrams was the first to explore the complex issues of urban housing; the first university course on the history of film was taught at this institution; and in the early sixties, Gerda Lerner offered the first university course in women’s studies. Over the years, lectures, seminars, and courses have examined most of the important national and international issues of our time.

To this day, many talented teachers and professionals choose The New School as a place to introduce new courses and explore new ideas. Every year, hundreds of courses are offered for credit, many unique to this institution, designed and developed by teachers who not only teach what they know best but also what they are most interested in. The New School maintains its tradition of educational innovation and keeps its place on the cutting edge of the intellectual and creative life of New York City.

Accreditation

The New School and its degree programs are fully accredited by the Commission on Higher Education of the Middle States Association of Colleges and Secondary Schools. Its credits and degrees are recognized and accepted by other accredited colleges, universities, and professional schools throughout the United States.

The New School, a privately supported institution, is chartered as a university by the Regents of the State of New York.

Board of Governors

Michael J. Johnston, Chair
Margo Alexander
Kofi Appenteng
George C. Biddle
Matthew C. Blank
Hans Brenninkmeyer
James-Keith Brown
Marian Lapsley Cross
Jane D. Hartley
Joan L. Jacobson
Alan Jenkins

Richard L. Kauffman
Robert A. Levinson
Sally Minard
Victor Navasky
Karen D. Seitz
Randall S. Yanker
Judith Zarin

Honorary Members

Malcolm Klein
Lewis H. Lapham

NEW SCHOOL ALUMNI

Graduates of the New School Bachelor’s Program and master’s degree programs are cordially invited to take advantage of free admission to selected public programs; invitations to private events and receptions hosted by degree programs, the dean, and the university president; and reading privileges at the Fogelman, Gimbel, and Scherman libraries, as well as networking and professional development opportunities. Alumni also receive and are invited to contribute to the alumni newsletter. Register with the Office of Alumni Relations today.

For more information, visit the website at www.newschool.edu/alumni or contact Francisco Tezén, Director of Development, 212.229.5662, nsalumni@newschool.edu.
The New School is committed to creating and maintaining an environment of diversity and tolerance in all areas of employment, education, and access to its educational, artistic, and cultural programs and activities. It does not discriminate on the basis of age, race, color, sex or sexual orientation, religion, mental or physical disability, national or ethnic origin, citizenship status, or veteran status.

Students with disabilities should read Services for Student with Disabilities in this catalog for information about obtaining accommodation of their needs and how to proceed if they feel such accommodation has been denied. Students who feel they have suffered disability discrimination other than denial of reasonable accommodation, or discrimination on any basis described above, may file a complaint pursuant to the University Policy on Discrimination (see University Policies Governing Student Conduct on the website).

Inquiries about the application of laws and regulations concerning equal employment and educational opportunity at The New School, including Title VI (race, color, or national origin), Section 504 (the disabled), and Title IX (gender) may be referred to the office of the General Counsel, The New School, 80 Fifth Ave., suite 801, New York, NY 10011. Inquiries may also be referred to the Office of Federal Contract Compliance Programs, U.S. Department of Labor, 23 Federal Plaza, New York, NY 10278, or the U.S. Equal Employment Opportunity Commission (EEOC), New York District Office, 201 Varick Street, Suite 1009, New York, NY 10014. For individuals with hearing impairments, EEOC’s TDD number is 212.229.5630; email mail@eeoc.gov.

Noncredit

The majority of courses in this catalog can be taken on a noncredit basis. Noncredit students pay tuition and fees as listed in the course descriptions. Noncredit students are entitled to receive the instructor's evaluation of any assigned coursework they complete, but no letter grades are reported. Except for students in certificate programs (see opposite), the university does not maintain a permanent or official record of noncredit enrollment. We can provide a noncredit record of attendance, which may be used for tuition reimbursement from your employer or for your own records. This record of attendance must be requested during the term in which the course is taken. See Records, Grades, and Transcripts in this catalog. There is a fee for this service.

General Credit (Nonmatriculated)

A student interested in earning undergraduate college credits may register on a general credit basis for most courses in this catalog, accumulating a maximum of 24 credits without matriculating. The number of credits awarded for any course is shown in parentheses at the end of the course description. The student receives a letter grade in each course and is entitled to transcripts of record.

A general credit student is outside any degree program at The New School and is registered on a nonmatriculated basis. General credit students have limited access to university facilities: They have access to The New School's Fogelman and Gimbel Libraries but not to the Bobst or Cooper Union Libraries; they do not have access to academic computing facilities unless they are enrolled in a course that includes such access. Answers to most questions about access to facilities can be found on the website at www.newschool.edu/resources (look for “help” and “access” in the menu and dig down).

Credits are usually transferable to the New School Bachelor's and other undergraduate degree programs, but it is seldom possible to determine in advance whether credits will be accepted by a particular institution; that will be decided by the school and for a particular degree program. When possible, students taking courses for transfer to another school should confirm that the credits will be accepted before they register here.

You should consider registering for general credit if you think you will need an official record of your course work for any reason: if you are testing your ability to handle college-level study; to qualify for a salary increment from the Board of Education (NYC or other employer); to make up educational deficiencies (prerequisites for an MA, for example); to fulfill a language requirement for graduate school; or for career advancement.

Specific requirements for credit vary from course to course, and each student is responsible for learning from the instructor what they are: the books to be read, the paper(s) to be written, and other criteria to be used for evaluation.

General credit registration for any course should be completed before the first class session. General credit registration for 9 or more credits requires approval of an educational advisor and must be completed in person.

General credit tuition for courses in this catalog is $968 per credit for undergraduate students, and a $60 University Services Fee is charged each term at registration.

New School Degree Programs

The New School for General Studies offers a bachelor's degree in liberal arts (BA or BS). The school also offers a BFA degree in musical theater for graduates of the American Musical and Dramatic Academy (AMDA) Integrated Program. See details in the next few pages.

The school offers master's degrees in Media Studies (MA), Creative Writing (MFA), International Affairs (MA or MS), and Teaching English to Speakers of Other Languages (MA TESOL). See pages 6–8 for more information.

Higher Education General Information Survey (HEGIS) codes: BA and BS in Liberal Arts, 4901.00; BFA in Musical Theater (AMDA program), 1007.00; MA and MS in International Affairs, 2210.00; MA in Media Studies, 0601.00; MFA in Creative Writing, 1507.00; MA in TESOL, 1508.00.

New School Certificate Programs

The New School for General Studies awards certificates of completion in several areas of study. A certificate attests to successful completion of a structured program of courses designed to establish proficiency in a specific field. For more information, contact the Office of Admission: call 212.229.5630; email admissions@newschool.edu.

The following certificates are currently offered:

- Creative Arts Therapies (HEGIS code 5299.00)
- Documentary Media Studies (graduate level; HEGIS code 0605.00)
- English as a Second Language (noncredit only)
- Teaching English (HEGIS code 5608.00)
- Film Production (HEGIS code 5610.00)
- Media Management (graduate level; HEGIS code 0599.00)
- Restaurant Ownership (noncredit only)
- Screenwriting (HEGIS code 5610.00)

Each certificate program has specific requirements, and certificates are offered only as specified. Consult the particular sections of this catalog for information about these requirements and necessary educational advising. All certificate students are responsible for knowing and completing attendance and academic performance requirements for their courses.
Tuition for Certificate Students: Tuition for noncredit certificate students is the tuition listed with the course descriptions in this catalog. If the student is taking the course for credit, tuition depends on the student’s status and the number of credits assigned to the course. Graduate-level certificates are offered only on a credit basis.

Registration: All certificate students (except Restaurant Ownership) must have their programs approved by the appropriate course advisor before they register, must register in person, and must specifically request certificate status for each approved course at registration.

All certificate students pay the University Services Fee each term at registration. For nonmatriculated undergraduates and noncredit students, the fee is $60; for matriculated undergraduate and all graduate students, the fee is $100.

Grades: Certificate students receive a grade of Approved (AP) or Not Approved (NA) at the conclusion of a course. (Credit students should consult their program advisor to find out the minimum letter grade required for Certificate Approval.) Permanent records are maintained for all certificate students, and transcripts are available.

Request for Certificate: A student who has completed all the requirements of a certificate program should file the Petition for Certificate form available at the Registrar’s Office.

The Office of Admission

David M. Norris, Director of Admission
Cory J. Meyers, Associate Director
Angel Calderon, Assistant Director
Kenneth L. Cutts, Assistant Director
Anita M. Christian, Assistant Director

The Office of Admission provides a variety of services for students matriculated in the division’s degree programs and for certificate and general credit students.

The office is responsible for application processing, admission decisions, and for coordinating divisional and program-specific activities for prospective and newly admitted students.

The Office of Admission is open throughout the year to assist prospective students. Any student interested in a degree program should make an appointment to speak with a counselor: call 212.229.5630; email nsadmissions@newschool.edu; or come in person to 72 Fifth Avenue, 3rd floor. Office hours are 10:00 a.m.–6:00 p.m.

NEW SCHOOL ACADEMIC FACILITIES

The New School is located in Manhattan’s Greenwich Village, with a few facilities elsewhere in Manhattan. The public buildings in Greenwich Village are described below. There is a map on the inside back cover of this catalog that includes all facilities of the university.

The Alvin Johnson and Jacob M. Kaplan Buildings

The landmark Alvin Johnson Building at 66 West 12th Street was designed by Bauhaus architect Joseph Urban and built in 1930. It houses an auditorium, lecture halls, classroom facilities, and offices of the university president. The adjoining Jacob M. Kaplan Building, built in 1956, contains classrooms, lecture halls, seminar rooms, and other class accommodations, as well as the administrative offices of The New School for General Studies.

Across the Vera List Courtyard, connected by a bridge on the third and fourth floors, the adjunct building on West 11th Street houses classrooms, a cafeteria, and Wollman Hall, a small auditorium. This is the home of Eugene Lang College The New School for Liberal Arts.

72 Fifth Avenue (Fanton Hall)

In-person registration and other enrollment services are now located in the new university Welcome Center in this building at the corner of 13th Street. The facilities of Milano The New School for Management and Urban Policy are also located in this building.

8 East 16th Street/79 Fifth Avenue (Knickerbocker/Union Square Building)

This building houses the Albert and Vera List Academic Center (enter at 16th Street) with lecture halls, seminars, and offices, including most research, and administrative facilities of The New School for Social Research formerly at 65 Fifth Avenue. On the other side of the building (enter at Fifth Avenue) are several student services offices and other administrative offices of the university.

55 West 13th Street (Arnhold Hall)

Just east of Sixth Avenue, Arnhold Hall houses the Theresa Lang Community and Student Center (an auditorium and reception facility), the Multimedia laboratory (a state-of-the-art multimedia production and general academic computing facility), the Office of Student Development and Activities, and a cafeteria. The Fogelman Library has relocated here from 65 Fifth Avenue. Offices and teaching facilities of The New School for Jazz and Contemporary Music are on the fifth and sixth floors, including a small performance space.

66 Fifth Avenue (Sheila C. Johnson Design Center)

The home of Parsons The New School for Design is at 66 Fifth Avenue (with entrances on Fifth Avenue and around the corner on 13th Street). Facilities in the two connected buildings include design studios, computer labs, film studios, darkrooms, classrooms, an auditorium, exhibition galleries, and a cafeteria. The New School Department of Media Studies and Film is on the 12th floor of the north building.

68 Fifth Avenue

A small building at 68 Fifth Avenue houses the New School Department of Visual and Performing Arts and the English Language Studies Center.

65 Fifth Avenue

The university is preparing to construct a new building on this site, and most facilities have been relocated. The Fogelman Library has moved to Arnhold Hall, 55 West 13th Street (near Sixth Avenue).
Study Online
www.newschool.edu/online

The New School is a pioneer in extending teaching and learning into the Internet environment. Distance learning courses, online enhancement of campus courses, and public programs and discussions are available through the online portal. Using an Internet connection, you can enter The New School from anywhere in the world, 24 hours a day, seven days a week. Visit www.newschool.edu/online to learn more.

More than 300 courses are offered in the full distance learning environment with more than 2,000 credit and noncredit students. Students matriculated in the New School Bachelor's Program and graduate programs in Media Studies and TESOL can take some or all of their courses online. For additional information about degree programs online, contact the Office of Admission, 72 Fifth Avenue, 3rd floor, 212.229.5630, or email nsadmissions@newschool.edu.

Libraries and Computing Facilities

The Raymond Fogelman Library has relocated to 55 West 13th Street. Emphasizing the social sciences, the Fogelman Library is the principal library for New School students. The Adam and Sophie Gimbel Library on the second floor of the Sheila Johnson Design Center (enter at 2 West 13th Street) is a rich art and design collection. The Harry Schermer Library at Mannes College The New School for Music, 150 West 85th Street, is devoted to European and American classical music.

Matriculated and general credit students may borrow books from all three libraries; noncredit students may borrow from the Fogelman Library only. Reference services and instruction in library resources and technologies are available. For further information about library services and procedures, consult with the reference librarians on duty in the libraries or visit www.newschool.edu/library.

Matriculated students also have access to the Elmer Bobst Library at New York University and the Cooper Union Library, which are members with The New School of the Research Library Association of South Manhattan. (New School students do not have access to the libraries of NYU’s School of Law and Medicine, Institute of Fine Arts, or Courant Institute of Mathematical Science.)

In order to visit the libraries, a student must present a valid New School ID card. Students taking courses for credit or certificate and members of the IRP are entitled to a photo ID. Noncredit students receive a New School ID without photo valid for the duration of their course(s) and must show a personal photo ID with their New School ID to use the library. Many library services are available online at library.newschool.edu.

Computing Centers

All students matriculated in degree and certificate programs have access to the Academic Computing Center, with Windows workstations and printers, and the University Computing Center, with Macintosh and Windows workstations, laser printers, and plug-in stations for laptops. Computing centers are part of the Arnhold Hall Multimedia Laboratory at 55 West 13th Street.

Nonmatriculated students have very limited access to computer facilities, which is described in the tech help and access directories on the website: www.newschool.edu/at/help/helpdir.

International Student Services

This school is authorized under federal law to enroll non-immigrant alien students.

The mission of International Student Services is to help international students reach their fullest potential and have positive experiences at The New School and, in cooperation with other departments, faculty, staff, and the students themselves, to promote diversity and foster respect for cultures from all over the world. International Student Services helps international students help themselves through printed handouts, orientations and workshops, and individual advice and support. Before registering, all international students are required to attend an orientation and check in with International Student Services to confirm that they have been properly admitted into the United States and to review their rights, responsibilities, and regulations. Visit the website at www.newschool.edu/student-services.

Services for Students with Disabilities

The Office of Student Disability Services shares the university’s philosophy of encouraging all students to reach their highest levels of achievement and recognizing and embracing individual differences. Student Disability Services assists students with disabilities in obtaining equal access to academic and programmatic services as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973. For more information about Student Disability Services please visit www.newschool.edu/student-services.

Students who have disabilities are encouraged to self-identify. While there is no deadline by which to identify oneself as having a disability, early disclosure helps ensure that reasonable accommodations can be made prior to the start of the student’s courses. Once a student has self-identified, a meeting will be arranged to review appropriate medical documentation from a qualified clinician and discuss the student’s needs and concerns. Students who need special accommodations, please contact Student Disability Services: 212.229.5626; studentdisability@newschool.edu.

Students with disabilities who feel they have been denied reasonable accommodation should follow the procedure provided for by the New School Policy for Requesting Reasonable Accommodations, which is published in “University Policies Governing Student Conduct,” available on the website or at the Office of Student Rights and Responsibilities.
Student Services: Student Services consists of the following offices: Office of Student Development; Office of Intercultural Support; Office of Career Development; and Office of Students’ Rights and Responsibilities. For more information about the Student Services offices, visit www.newsoule.edu/studentservices.

Student Services offers workshops, events, and programs throughout the academic year to enrich each student’s academic experience at The New School. Student Services activities reflect our diverse student population—intellectually, artistically, culturally, and socially. Students are also encouraged to become involved in recognized student organizations and other leadership programs. Student Services offers a recreational program and health education programs as well. Along with providing important student services, Student Services is committed to bringing students together across academic divisions to build community and an environment dedicated to the principles of fairness, civility, and diversity.

Housing and Residence Life: Student housing offers undergraduate and graduate students living and learning spaces with amenities to suit individual needs and budgets. Most residence hall and apartment facilities come fully furnished and are staffed with professional residence hall directors, and student resident advisors. Through the enthusiasm and creativity of resident advisors, residents are exposed to diverse educational and social programs that take advantage of the rich traditions of The New School and the cultural opportunities of New York City. There is 24-hour security coverage, and our staff is trained in handling crises and emergencies should the need arise. A "Residence Hall Handbook" details housing services and residence hall policies that are essential to creating safe, supportive, and respectful communities. Dining facilities on campus offer weekday food service. Students can use these on a cash basis or participate in a meal plan—visit www.newsoule.edu/studentservices for more information about meal plans.

For students who wish to navigate the metro New York real estate market, the Office of Student Housing offers assistance in searching for off-campus accommodations. Up-to-date printed and electronic listings for rental properties, shared apartments, short-term accommodations, and subletting opportunities are available in the Student Housing office on request. Pick up the "Off-Campus Housing Resource Guide" to learn more about the New York City area and the ins and outs of the local real estate market. Workshops and one-on-one sessions are available. For more information, visit www.newsoule.edu/studentservices.

Admission

For more detailed information about the New School Bachelor’s Program and an admission packet, contact the Office of Admission at 72 Fifth Ave., 3rd floor; 212.229.5630; email nsadmissions@newsoule.edu; or visit the website at www.newsoule.edu/bachelorsprogram.

The New School welcomes applications from individuals who have the necessary maturity to be in charge of their own learning process and who can demonstrate their ability to work successfully in an intellectually rigorous and challenging environment. Strong verbal skills, written and spoken, are a prerequisite.

Twenty-four to 30 semester credits of prior college coursework in the liberal arts, with a cumulative GPA of 2.5 or better, are normally required for admission. Applicants with fewer than 24 credits but outstanding academic records may apply. Applicants who are uncertain of their eligibility are encouraged to consult with an admission counselor before applying.
If you have attended a college or university in another country, your transcripts must be evaluated by WES (World Education Services) or another NACES-approved evaluation service. Appropriate forms can be obtained from the Office of Admission. If English is not your first language, you will be required to take the TOEFL (Test of English as a Foreign Language). A minimum score of 88 on the Internet-based examination or 230 on the computer-based test is required.

Application Process

• Submission of a complete application including all required essays.

• Submission of official transcripts from all colleges and universities previously attended. Any applicant with fewer than 24 college credits must submit an official copy of a high school transcript, diploma, or GED report.

• Payment of the application fee.

• An interview with an admission counselor, which will be arranged when your file is complete.

Applications are reviewed on a rolling basis throughout the year.

Priority application deadlines: for fall semester, June 1; for spring semester, November 1. It is the responsibility of the applicant to ensure that all application materials are received by the application deadline.

Immunization Requirement for Matriculated Students

The following applies to all degree and certificate students taking 6 or more credits, including equivalency credit. New York State law requires that all students born on or after Jan. 1, 1957, provide proof of immunity to measles, mumps, and rubella before they can register. The grace period is 30 days following registration for in-state students and 45 days for out-of-state students. However, all students who have not already done so are urged to submit proof of immunity to Student Health Services before they register. Proof of immunity to measles, mumps, and rubella can be shown through documentation of immunizations, documentation of medical diagnosis (for measles and mumps only), or blood tests indicating the presence of antibodies. Proof must be certified by a physician or health care practitioner. Further information and Immunization Record Forms are available from Student Health Services, 135 East 12th Street, New York, NY 10003; call 212.598.4796.

New York State law also requires that all students sign a response form certifying that the university has provided information about meningococcal disease. Vaccination is not mandatory in this case.

Tuition and Fees for The New School Bachelor's Program

Tuition is charged on a per-credit basis. The 2008–09 rate for the New School Bachelor's Program is $890 per credit. Most courses require the purchase of books; some also carry a fee for special materials or use of equipment.

The University Services Fee is $100 per academic term. This fee covers registration services, ID, access to libraries and university computer centers, and transcripts of record, among other services.

A fee of $15 per academic term supports student activities in the Bachelor's Program.

In fall and spring terms, all undergraduate degree students are charged a Health Services fee ($240 per semester in 2008–09). They must also be covered by basic medical insurance. Those who have their own insurance should complete a Student Health Waiver. All others will be automatically enrolled in a university health insurance plan and the annual premium, pro-rated, will be added to their registration fees each fall and spring semester (fall 2008, $652; spring 2009, $965). Students enrolling for fewer than 6 credits in a semester may waive these fees by filing the Student Health Waiver.

Billing and Payment: See pages 50–51.

Monthly Payment Plan: In fall and spring semesters, tuition, fees, and housing charges may be paid in interest-free installments over the semester. Many students and families find this more manageable than paying lump sums at the beginning of each semester. All matriculated students taking six or more credits in a semester are eligible. For more information, visit the website at www.newschool.edu/studentservices.

Refund Policies: If a student withdraws from a course or all courses in a timely manner, a percentage of tuition may be refundable (see Add/ Drop and Refund Schedules in the following pages of this catalog). The percentage of tuition to be refunded will be applied to the number of credits dropped, and the tuition will be recalculated based on the new credit load. The amount of the refund will be the difference between tuition already paid and the recalculated tuition. Refunds will be calculated only after the official withdrawal procedure has been completed or the university determines a student is no longer enrolled. Refund processing takes approximately four weeks from that time. Fees, including tuition deposits for new students, are non-refundable. Housing fees are subject to the terms of the housing contract. Failure to complete payment prior to withdrawal does not alter financial liability. Contact Student Financial Services regarding any questions about your account.

Financial aid may be affected if a student withdraws or drops credits. For students receiving Title IV funds (federal aid) who withdraw officially or unofficially from all classes, refund calculations will be based on the amount of Title IV aid earned and on the amount of time the student was in attendance, using a proportional calculation through 60 percent of the payment period. This calculation has no relationship to the student's institutional charges. The amount of tuition, fees, housing, and meal plans assessed will be based on the institutional refund policy.

Degree Requirements

Bachelor of Arts/Bachelor of Science

The New School bachelor's degree in liberal arts requires satisfactory completion of 120 credits. The Bachelor of Arts degree requires a minimum of 90 credits in the liberal arts and sciences. For the Bachelor of Science degree, a student must complete a minimum of 60 credits in the liberal arts and sciences. The liberal arts and sciences, as defined by the New School Bachelor's Program, correspond generally to the following chapters of the New School Catalog:

Social Sciences
Humanities
Media and Culture
Film Studies

Writing
Foreign Languages
English Language Studies
Food Studies

Bachelor of Arts students may elect to include up to 30 credits, and Bachelor of Science students up to 60 credits, in non-liberal arts areas of study, again corresponding roughly to sections of the New School Catalog, such as Business, Visual and Performing Arts, Media Practices, and Film, Video, and Inter-Media Arts.

(Note: The New School also offers the BFA degree in Musical Theater to graduates of the American Musical and Dramatic Academy integrated program. Contact the Office of Admission, 212.229.5630, for information about the AMDA program.)
Areas of Study
Bachelor’s degree students design their own academic programs, with degree requirements permitting a wide range of curricular possibilities. For those who would benefit from guidance in creating a thematic focus, the New School Bachelor’s Program has defined several areas of study. These may be attractive to students planning to continue their education at the graduate level and/or pursuing degrees for professional advancement. The defined areas of study provide structure while still allowing flexibility. Current areas of study are Cinema and Media Studies, The City, Democracy and Cultural Pluralism, Literature, Media Production, Psychology, Visual Arts, Creative Writing, and Visual Studies. A list of courses approved as foundation courses and electives for each area of study is available from the Bachelor’s Program office.

Transfer Credits and Assessment of Prior Learning
Subject to guidelines, credits toward New School bachelor’s degree requirements can be transferred from other institutions or awarded through assessment of prior learning.

Credits for courses completed at other regionally accredited colleges and universities or at The New School prior to matriculation are accepted by the New School Bachelor’s Program under the following conditions: the courses are in the liberal arts or in other subjects comparable to those offered at The New School for General Studies; course grades of C or better were awarded; and courses are consistent with the student’s planned course of study at The New School. Credits proposed for transfer must be evaluated by the Office of Admission. Credits accepted will be posted to the student’s transcript by the University Registrar. Note that grades and grade points awarded by other institutions are not transferred—only credits.

Qualified students can earn credits for prior experiential learning. With permission of the director of the Bachelor’s Program, students may apply for assessment of prior learning, for which they participate in a one-credit workshop and prepare a portfolio for assessment. Credits earned through portfolio assessment must be for learning in the liberal arts and sciences or in other subjects offered for credit at The New School for General Studies.

In no case can the combination of transferred and assessed credits exceed 84 credits. At least 36 credits must be earned through courses taken as a matriculated student in the Bachelor’s Program.

Professional Certificates
Through careful selection of courses, it is possible for a student to earn a certificate of completion in a professional-level training program while completing courses for the bachelor’s degree. Students should consult with their faculty advisors before applying for admission to a certificate program. Certificates for undergraduate credit are currently offered in Creative Arts Therapies, Film Production, and Screenwriting.

Bachelor’s/Master’s Options
The New School offers an accelerated bachelor’s/master’s option for qualified undergraduate students who plan to matriculate in one of several graduate programs at the university.

Students may apply to exercise a bachelor’s/master’s option when they have completed at least 60 undergraduate credits, including at least one semester of satisfactory work as a matriculated student in the New School Bachelor’s Program. If approved, they may include in their undergraduate program up to 12 graduate credits toward the 120 credits required for the bachelor’s degree. Once they have graduated and have matriculated into a graduate program, these credits will also apply toward the requirements for the master’s degree. Normally, this reduces the time required to earn both degrees by a semester of full-time study.

The bachelor’s/master’s option is currently offered in conjunction with the following graduate programs:

- International Affairs
- Media Studies
- Anthropology
- Economics
- Historical Studies
- Liberal Studies
- Philosophy

Political Science
Psychology
Sociology
Nonprofit Management
Organizational Change Management
Urban Policy Analysis & Management

Academic Standing
For more information relating to academic standing, see Records, Grades, and Transcripts in this catalog.

Dean’s List: A student registered for at least 9 graded credits who earns a term Grade Point Average of 3.7 or better is enrolled on the Dean’s List, which is noted on the academic transcript.

Repeating Courses: A matriculated undergraduate student who has received a grade of F or WF may, with approval from the dean’s office, repeat the course. The maximum number of courses that can be repeated in any degree program is three. Repeated courses will not count twice toward fulfillment of graduation requirements nor for student loan or New York Tuition Assistance Program (TAP) certification. The initial grade will continue to appear on the transcript but will drop out of cumulative GPA; the grade earned the second time will be used to compute GPA. The Repeat Course Approval form is available in the Bachelor’s Program office and must be submitted at the time of registration.

Probation and Dismissal: To remain in good standing, a matriculated undergraduate student must earn at least a 2.0 Grade Point Average every semester and maintain a cumulative GPA of at least 2.0 and must make satisfactory progress toward the degree by completing at least 75 percent of credits attempted in any academic year. A student whose term or cumulative GPA falls below 2.0 will be placed on academic probation and given one semester to improve the GPA and/or improve the completion rate. Anyone not demonstrating substantial improvement may lose eligibility for financial aid and is subject to dismissal from the program. A student whose cumulative GPA or term GPA falls below 2.0 for two consecutive semesters or whose GPA for any semester is less than 1.0 will be dismissed.

Where academic problems are caused by special extenuating circumstances (illness, for example), an appeal may be filed with the associate dean for academic services.

Students dismissed based on fall semester grades must be notified before spring semester classes begin. Otherwise, the student will be placed on probation and allowed to attend spring term classes.

Appealing Academic Dismissal: A student dismissed from a degree program may petition the dean’s office for reinstatement by filing a formal appeal in writing with supporting documentation. The written appeal must be received by the dean’s office within two weeks of receipt of notice of academic dismissal. All appeals must include the following: explanation of poor performance and/or failure to complete required coursework; description of plans to improve academic performance and/or complete outstanding work; any other relevant information pertaining to the student’s academic history and potential.
Leaves of Absence and Withdrawal from Study

Any student matriculated in the New School Bachelor’s Program who ceases to attend classes during an academic semester may be subject to administrative withdrawal and loss of financial aid.

Students who need to interrupt their studies temporarily for any reason must notify the associate dean for academic services of their intentions and submit the Student Exit Form. Leaves of absence are granted on a term-by-term basis and are limited to two consecutive semesters, not counting summer terms. A student who withholds from study or fails to return to study upon expiration of an approved leave of absence must apply for readmission in order to return to the program. A student who intends to withdraw from the program for any reason must submit the Student Exit Form to the associate dean for academic services. Published policies regarding refunds and grade of “W” apply in all cases.

Graduation

Requirements for Graduation: To receive a degree, a student must complete all the degree requirements as specified in the school catalog prior to the graduation date. An undergraduate student must have a minimum 2.0 cumulative grade-point average. A graduate student must have a minimum 3.0 cumulative grade point average (or higher for doctoral programs).

Graduation with Honors: An undergraduate who has completed at least 60 credits in residence for a bachelor’s degree or 34 credits for an associates degree and who has a cumulative grade point average of 3.7 or higher will graduate “with honors,” which will be noted on the diploma and transcripts. (Departmental graduation honors are not awarded by the university and are not noted on diplomas, although they may be noted on transcripts.)

Degree Conferral and Issuing of Diplomas: The New School confers degrees in January and May. After all semester grades are received and posted, the student’s academic record will be evaluated to determine eligibility to graduate. If the student is eligible to graduate, the degree will be conferred. This process takes several weeks. A diploma will be mailed to the student’s specified “diploma address” approximately 12 weeks later. Diplomas will not be issued to students with outstanding debts to the university.

Student Financial Services

The New School provides a comprehensive program of financial services for degree-seeking students, including significant institutional scholarship support to eligible students on the basis of merit and need. Student Financial Services works with students and families of all income levels to explore financing options. Eligible students may apply for assistance under the following federal, state, and institutional aid programs.

Scholarships and Grants: Federal Pell Grant; Federal Supplemental Educational Opportunity Grant (SEOG); Academic Competitiveness Grants; New York State Tuition Assistance Program (TAP); New York State Aid for Part-Time Study (APTS); New York State Higher Educational Opportunity Program (HEOP); New York State Regents Opportunity Scholarship Program; and New School scholarships.

Loans: Federal Stafford Loans; Federal Parent Loans for Undergraduate Students (PLUS); Federal Graduate PLUS Loans; Federal Perkins Loan Program; private credit-based educational loans.

Work Programs: Federal Work-Study; On-Campus Student Employment.

Other Programs: Federal aid to Native Americans; veterans benefits; Social Security assistance to children of deceased or disabled parents.

How to Apply for Financial Aid

In general, to be eligible for assistance under the programs listed above, students must be matriculated in a degree program and be enrolled at least half-time. To be eligible for federal assistance, students must not be in default or owe a refund on any federal aid program. Students applying for government and institutional financial assistance must complete the Free Application for Federal Student Aid (FAFSA) annually. The New School FAFSA code is 002780. Students are encouraged to file electronically at www.fafsa.ed.gov. Submission of the FAFSA enables Student Financial Services to receive a need analysis report, or Student Aid Report (SAR), electronically.

International students who have been admitted to a program of study may be eligible to receive institutional scholarships and can apply by completing the International Student Scholarship Application available online at www.newschool.edu/studentservices/financialaid.

Estimated Cost of Attendance and Determining Eligibility: The Student Aid Report (SAR) allows the university to determine a student's eligibility for institutional scholarships as well as for federal aid programs. The expected student contribution and aid from other sources are subtracted from the student expense budget to determine individual financial need. A simple expression of the financial aid equation is represented by the following formulation:

\[
\text{Student Expense Budget – Available Resources} = \text{Need.}
\]

The student expense budget, or Cost of Attendance, is the foundation on which eligibility for student financial assistance is determined. Federal laws regulating the disbursement of funds to students receiving Title IV aid, including Federal Pell Grants, Federal Supplemental Opportunity Grants, Federal Stafford Loans (subsidized and unsubsidized), Federal Perkins Loans, and Federal Work-Study awards, dictate the expense items that can be included when calculating COA budgets. Allowable expenses for the period of enrollment are tuition and fees, books and supplies, room and board, other personal expenses, transportation costs, and federal loan fees. More information about expenses can be found online at www.newschool.edu/admin/finaid.

Additional Information: Forms, instructions, and program details are available from The New School, Student Financial Services, 72 Fifth Ave., New York, NY 10011; 212.229.8930; sfs@newschool.edu, or online at www.newschool.edu/studentfinancialaid. Students are entitled to receive information on all programs and application procedures in paper format and can do so by contacting Student Financial Services.
The administrative policies of The New School are designed to expedite enrollment in our courses and make our facilities and services accessible to all. Registrar’s, Student Financial Services, and other student offices at 72 Fifth Avenue are open to assist students throughout the year. For registration procedures and deadlines, see pages 71–72.

Policies as stated in the following pages apply to matriculated and nonmatriculated (noncredit/nondegree) students at The New School for General Studies.


Institutional Information

The New School provides the following institutional information on the university website at www.newschool.edu: FERPA (Family Education Rights and Privacy Act); financial assistance information (federal, state, local, private, and institutional need-based and non-need based assistance programs, Title IV, FFEL, and Direct Loan deferments); institutional information (fees, refund policies, withdrawing from school, academic information, disability services for students); completion/graduation and transfer-out rates (graduation rate of degree-seeking students, transfer-out rate of degree-seeking students). To request copies of any of these reports, contact the appropriate office as listed on the website.

Student accounts and records: All registered students (noncredit and general credit as well as matriculated) can access their personal current student information on the Internet through a secure connection. Go to my.newschool.edu and follow the links to look up your Net ID and set or reset your password. Once you log in with your New School ID number (N plus 8 digits), click the Student tab for access to up-to-date records of your student activities, including your enrollment in courses, the status of your tuition and fees (paid, owed, refundable), and, if you were enrolled for credit or certificate, your grades. You can also authorize parents, guardians, or employers to view your student accounts and make payments on charges due, and you can sign up for electronic refunds (to have funds deposited directly into your bank account; note that if a parent PLUS loan is being used to finance educational expenses, the parent borrower will still be mailed a paper refund check).

Students are responsible for keeping their own mailing addresses and telephone numbers current in university records. They can update this information online at my.newschool.edu. As necessary. Note: all university correspondence will be mailed to the address designated “official” in the student’s record and/or emailed to the student’s New School email address.

For more information about admission, fees, and financial aid for degree programs, contact the Office of Admission, 72 Fifth Ave., 3rd floor; New York, NY 10011; 212.229.5630; nsadmissions@newschool.edu.

Tuition and fees are payable in full at the time of registration, unless your registration materials indicate otherwise. Payment may be made by bank debit card or cash (in person only for both), personal check, credit card (MasterCard, Visa, American Express), or wire transfer. Students matriculated in degree programs can pay online by electronic debit of a checking or savings account. Please make checks payable to The New School and include the student’s name and (if assigned) New School ID number in the memo section. Second and third-party checks and credit cards other than the student’s own are not accepted, except that checks from a student’s parent will be accepted and a parent may give written authorization to charge the parent’s credit card.

Registration is not complete until payment or payment arrangements, such as verification of employer reimbursement (see the next page), have been made. For nondegree students, confirmation is the Statement/Schedule received at the cashier (mailed to students who register online or by fax, mail, or telephone).

Verify the accuracy of your class schedule: You are not registered for and will not earn credit for any course that does not appear on your class schedule. You are responsible for all courses and charges that appear on the schedule and invoice. Failure to complete payment will not void your registration nor the charges due.

### Tuition and Fees: Nondegree

<table>
<thead>
<tr>
<th>Student Status</th>
<th>Tuition</th>
<th>Materials Fees, etc.</th>
<th>University Services Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noncredit</td>
<td>Stated in each course description in this catalog</td>
<td>Stated in course description if applicable</td>
<td>Registration fee: $7 per term</td>
</tr>
<tr>
<td>Undergraduate</td>
<td>$968 per credit</td>
<td>Same as above</td>
<td>$60 per term</td>
</tr>
<tr>
<td>General Credit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Noncredit</td>
<td>The noncredit tuition</td>
<td>Same as above</td>
<td>$60 per term</td>
</tr>
<tr>
<td>Certificate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graduate</td>
<td>See the appropriate catalog</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Tuition and Fees: Degree

<table>
<thead>
<tr>
<th>Degree</th>
<th>Tuition</th>
<th>Materials Fees, etc.</th>
<th>University Services Fee (per term)</th>
<th>Student Activities Fee (per term)</th>
</tr>
</thead>
<tbody>
<tr>
<td>BA, BS, BFA (AMDA)</td>
<td>$890 per credit</td>
<td>Stated in course description if applicable</td>
<td>$100</td>
<td>$15</td>
</tr>
<tr>
<td>MA in Media Studies</td>
<td>$1,076 per credit</td>
<td>Same as above</td>
<td>$100</td>
<td>$15</td>
</tr>
<tr>
<td>MA in Writing</td>
<td>$11,000 per semester</td>
<td>Same as above</td>
<td>$100</td>
<td>$15</td>
</tr>
<tr>
<td>MA/MS in Intl. Affairs</td>
<td>$1,124 per credit</td>
<td>Same as above</td>
<td>$100</td>
<td>$15</td>
</tr>
<tr>
<td>MATESOL</td>
<td>$1,076 per credit</td>
<td>Same as above</td>
<td>$100</td>
<td>$15</td>
</tr>
</tbody>
</table>

For more information about admission, fees, and financial aid for degree programs, contact the Office of Admission, 72 Fifth Ave., 3rd floor; New York, NY 10011; 212.229.5630; nsadmissions@newschool.edu.
Payment to the university is the responsibility of the student. Liability for tuition and fees is not contingent on completing courses, receiving grades, receiving passing grades, or realization of financial aid awards or loans.

Contact Student Financial Services at 212.229.8930, option 1 with inquiries about payment of tuition and fees (or email sf@newschool.edu using your New School email account if you have one). Access your personal account information online at http://my.newschool.edu.

Deferral of Payment for Employer Reimbursement

Students expecting reimbursement from an employer or sponsor may defer payment of tuition and fees by submitting a signed authorization letter on official employer/sponsor letterhead along with the appropriate deferral form(s) as described below. This may be done by mail or fax or in person, but not by email.

The authorization letter must show a current date and must include the student’s full name (and, if available, the student’s New School ID number), the amount to be reimbursed, the academic term for which the charges will be covered, the signer’s address and telephone number, and the specific terms for reimbursement (either contingent on receipt of grades or else billable upon registration; see below). Any portion of charges that the employer has not agreed to pay may not be deferred. Registered degree students may fax the forms (instructions below). Nonmatriculated students must submit the forms with their registration.

A registered degree student must submit the authorization and the deferral form(s) to Student Financial Services by the appropriate payment due date in order to avoid the late payment fee. A nonmatriculated (general credit, noncredit, or certificate) student must submit the authorization and deferral form(s) with his or her registration.

Authorization letters and forms should be faxed to 212.229.8582; mailed to The New School, attention Third Party Billing, 79 Fifth Avenue, 5th floor, New York, NY 10003; or brought in person to the cashiering office at 72 Fifth Avenue. Payment may be made online at my.newschool.edu by ACH or credit card, or by faxing a credit card authorization along with the deferral form to 212.229.8582. Payment of all charges is the responsibility of the student. The student is liable for any and all deferred charges that the employer does not pay for any reason. The student’s liability is not contingent on receiving grades, receiving passing grades, or completing courses.

For answers to questions regarding employer reimbursement, email sf@newschool.edu or call 212.229.8930, option 2.

Terms of Reimbursement

If the reimbursement will be made upon receipt of grades: There is a participation fee of $150, and the student must complete both the Employer Reimbursement Deferral Form and the Deferral Credit Card Payment Authorization. (These forms can be downloaded from the website: go to www.newschool.edu/student-services and select Billing and Payment.) Payment of the $150 participation fee and any balance of tuition and university fees not covered by the authorization letter must be made prior to or submitted with the deferral forms. Deferred charges must be paid in full by February 1 for the fall semester, June 15 for the spring semester, and August 15 for summer term.

If payment is not contingent on receipt of grades and The New School can bill the employer directly: There is no participation fee. The student submits only the Employer Reimbursement Deferral Form (found on the website; see above) with the employer authorization letter. The New School will send an invoice for payment to the employer according to the authorization. Payment for any balance due not covered by the authorization letter must be made prior to or submitted with the deferral form.

Tax Deduction for Education

Under certain circumstances, educational expenses undertaken to maintain or improve job skills may be deductible for income tax purposes. Students are advised to bring this to the attention of their tax advisors.

Returned Check Policy

If, for any reason, a check does not clear for payment, a penalty of $30 is charged to the student’s account. The university cannot presume that a student has withdrawn from classes because a check has not cleared or has been stopped; payment and penalty remain due. Payment for the amount of the returned check and the $30 penalty must be made with cash, certified bank check, or money order; another personal check will not be accepted. An additional 10 percent penalty is charged if payment for a returned check is not received within four weeks. After a second returned check, all future charges must be paid with cash, certified bank check, or money order, and no further personal checks or ACH online payments will be accepted. If it becomes necessary to forward an account to a collection agency, an additional 10 percent penalty will be charged on the remaining balance.

CANCELLATIONS, REFUNDS, ADD/DROP, STATUS CHANGES

Students are responsible for knowing university policies regarding adding or dropping courses and refund of tuition and fees.

Refunds for Cancelled Courses

The New School reserves the right to cancel courses or to adjust curriculum. Courses may be cancelled due to insufficient enrollment, the withdrawal of the instructor, or inability to schedule appropriate instructional space.

If you are registered in a course that is cancelled, you will be notified by telephone or email. You will be asked if you wish to transfer to another course or if you wish a full refund of tuition and fees (including registration fees).

If you are a degree or certificate student, you are required to consult with your advisor in the event one of your courses is cancelled.

Withdrawals and Refunds: Nondegree

Student withdrawal and refund requests must be made in writing.

Note: Students matriculated in the New School Bachelor's Program or any degree program must obtain advisor approval for all changes, including withdrawals.

In order to obtain a refund of tuition and fees paid or to remove charges still due, a general credit or noncredit student must officially withdraw by written notice to the The New School, Registrar's Office, 72 Fifth Ave., New York, NY 10003. The following policies apply:

- Full refund of course tuition requires advance withdrawal. Otherwise the refund will be pro-rated—see the Add/Drop tables following.
- Refunds are computed from the date and time the written notice is received in the Registrar's Office, or the date of the postmark if the notice is mailed.
- The registration/university services fee is not refundable unless a student’s withdrawal is due to a change of course schedule or instructor.
- Withdrawals or refund requests may not be made by telephone or email.
• Students may withdraw in person or by fax or mail. If the course being dropped begins in less than two weeks, withdrawal by fax or in person is strongly recommended. The fax number is 212.229.5648 and is available 24 hours a day. Students who withdraw by fax must also return the original Statement/Schedule by mail; a copy of the Statement/Schedule sent by fax is not sufficient to finalize withdrawal.

• Refunds of fees paid by credit card will be processed as a credit to that same account.

• Failure to attend classes or notification to the instructor does not constitute official withdrawal. Failure to make or complete payment does not constitute official withdrawal.

• Students dropping some but not all of their courses must still return their original Statement/Schedule. An updated Statement/Schedule will be issued.

Refund processing takes approximately four weeks.

Schedule and Status Changes

The policies and deadlines published in this catalog are applicable to all noncredit and nonmatriculated (nondegree) credit students and all students matriculated in the New School Bachelor’s Program.

Withdrawals, transfers from one course to another, registration for additional courses, and changes of status (e.g., from noncredit to credit) must be completed within the deadlines shown in the table opposite. Transfers from one course to another and changes of status can be made in person or in writing by fax. (They may not be made by telephone or email.) Any additional tuition or fees resulting from a course transfer or status change are payable at the time the change is made.

Degree candidates and certificate students must obtain advisor approval for all program changes, including withdrawals, grade of “W,” add/drop, and status changes.


Grade of “W”

A student taking any course for academic credit may withdraw from the course without academic penalty by filing a request for a grade of “W” with the Registrar’s Office within the appropriate deadline. Deadlines are described in the Add/Drop Schedules (see opposite). A grade of “W” will be recorded for the course, which will appear on the student’s transcript. If the student is matriculated in a degree program, the request for a grade of “W” must be approved by an appropriate advisor. Deadlines for refunds of tuition and fees, described in the same Add/Drop Schedules, will apply.

Add/Drop and Refund Deadlines

<table>
<thead>
<tr>
<th>Classroom Courses</th>
<th>Deadline to add or change status</th>
<th>Deadline for tuition refunds (tuition charged)</th>
<th>Credit student withdrawal for grade of “W”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schedule</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 or more sessions</td>
<td>Before 3rd session</td>
<td>Before 1st session (full refund) Before 4th session (10% per session)</td>
<td>Between 4th &amp; 7th sessions</td>
</tr>
<tr>
<td>6–10 sessions</td>
<td>Before 2nd session</td>
<td>Before 1st session (full refund) Before 3rd session (15% per session)</td>
<td>Between 3rd &amp; 4th sessions</td>
</tr>
<tr>
<td>3–5 sessions</td>
<td>Before 2nd session</td>
<td>Before 1st session (full refund) Before 2nd session (30% charged)</td>
<td>Not applicable</td>
</tr>
<tr>
<td>1–2 sessions</td>
<td>Before 1st session</td>
<td>Before 1st session (full refund)</td>
<td>Not applicable</td>
</tr>
<tr>
<td>Summer Writers Colony</td>
<td>Before 3rd session</td>
<td>May 19 No refund after May 19</td>
<td>Before 7th session</td>
</tr>
</tbody>
</table>

Online Courses

<table>
<thead>
<tr>
<th>Schedule</th>
<th>Deadline to add or change status</th>
<th>Deadline for tuition refunds (tuition charged)</th>
<th>Credit student withdrawal for grade of “W”</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 weeks</td>
<td>Before end of week 2 (week 1 of the course is orientation)</td>
<td>End of week 1, 100% refund End of week 2, 90% End of week 3, 80% End of week 4, 70%</td>
<td>End of 5th week</td>
</tr>
</tbody>
</table>

ADMISSION TO CLASS

All persons wishing to attend any course at The New School must be properly registered. Students should be prepared to show a valid Statement/Schedule to the instructor or designated faculty services assistant for admission to any class. Possession of a current New School student ID card does not entitle the bearer to attend any particular course or session of a course.

For classroom assignments visit my.newschool.edu and select the Class Finder link (do not log in). Classrooms are also posted daily in the lobby at 66 West 12th Street. See the last page of this catalog for more information.

Continuing education students please note: The Statement/Schedule is issued by the Office of Student Financial Services upon receipt of payment. If you register by mail, telephone, or fax, or on the Web, your Statement/Schedule will be mailed to you. Please retain this form. It is required for all schedule changes and refunds.

If you have not yet received your Statement/Schedule or have forgotten or lost it, you will be admitted to the class if your name appears on the class roster. You can access your course schedule online at my.newschool.edu (you will need your New School student ID number).
About the New School

License in Works to the University

Under The New School’s Intellectual Property Policy, the university shall have a non-exclusive, royalty-free, worldwide license to use the works created by its students and faculty for archival, reference, research, classroom, and other educational purposes. With regard to tangible works of fine art or applied art, this license will attach only to stored images of such work (e.g., slides, videos, or digitized images) and does not give the university a right to the tangible works themselves. With regard to literary, artistic, and musical works, this license will only attach to brief excerpts of such works for purposes of education. When using works pursuant to this license, the university will make reasonable efforts to display indicia of the authorship of a work. This license shall be presumed to arise automatically and no additional formality shall be required. If the university wishes to acquire rights to use a work or a reproduction or image of a work for advertising, promotional or fund-raising purposes, the university will negotiate directly with the creator in order to obtain permission.

Campus Security

The New School employs a security staff to monitor and maintain the rights, privileges, and safety of members of the university community and the security of university property. It is assumed that members of the community will comply with security measures such as the checking of ID cards at building entrances and will report incidents to the security staff, if and when they occur.

Campus Crime Reporting and Statistics:
The Security and Advisory Committee on Campus Safety will provide upon request all campus crime statistics as reported to the United States Department of Education. Anyone wishing to review the university’s current crime statistics should go to the U.S. Department of Education website at ope.ed.gov/security or to www.newschool.edu/security. A copy of the statistics may also be obtained by contacting the director of Security for The New School at 212.229.5101.
Student ID Card

Upon receipt of payment, noncredit students are mailed a New School ID card (without photo) valid only for the academic term in which they are enrolled. Please carry this ID whenever you come to The New School and be prepared to show it to security staff on request.

All students taking courses for credit or certificate and members of the IRP are entitled to a student photo ID card. New students should obtain the photo ID as soon as they complete payment or payment arrangements. See the last page of this catalog for Photo ID office location and hours.

A student whose photo ID has been lost or stolen should call the Campus Card Services Office, 212.229.5660 x4472, to check if the card has been returned. There is a fee to replace a lost or stolen ID card.

Standards of Conduct

The New School reserves the right to deny a person admission to or continuance in its courses of study.

Academic Honesty

The university community, in order to fulfill its purposes, must maintain high standards of academic behavior. All members of the community are expected to exhibit honesty in their academic work. Students have a responsibility to acquaint themselves with and make use of proper procedures for writing papers, taking examinations, and doing research. The principle of academic honesty is understood to apply to all student work, including papers, reports, computer work, quizzes, and examinations. The New School reserves the right to suspend or dismiss a student whose conduct is found to be in conflict with the principle of academic honesty. Full information about New School policies and procedures in case of suspected violations is available in the office of Academic Student Services, 66 West 12th Street, room 301.

Other University Policies

Policies on Free Exchange of Ideas and Freedom of Artistic Expression, Discriminatory Harassment, Sexual Harassment, Alcohol and Illegal Drugs, Smoking, and University-Wide Disciplinary Procedures have been adopted by the board of trustees. Copies of these policies are available from the Office of Student Services.

RECORDS, GRADES, AND TRANSCRIPTS

Noncredit Record of Attendance

Noncredit students can request a noncredit record of attendance during the academic term in which they are enrolled. This record identifies the course and verifies the student’s completion of the course. It is not an academic evaluation and does not provide a course grade. A noncredit record of attendance must be requested from the Registrar’s Office in writing no later than four (4) weeks before the final session of the course. The written request may be faxed to 212.229.5648 (credit card payment only), mailed, or presented in person at the Registrar’s Office. A separate record is issued for each noncredit course; the nonrefundable fee is $20 per course, which must be paid by the student’s own personal check or MasterCard, Visa, or American Express card; cash is not accepted. The noncredit record of attendance is not available for any event listed in the New School Course Catalog without a course number, nor for any course meeting for fewer than four sessions.

The New School does not maintain a permanent or official record of noncredit enrollment.

Grade Reporting

Grades are recorded for all students registered in a course for credit or noncredit certificate.

Students must be properly registered in order to attend any course or session of a course. Attendance in class and/or completion of course requirements is not the equivalent of registration and will not make a student eligible to receive academic credit or certificate approval for any course.

Grades are normally posted within two weeks after a course ends. Students can view their grades on the Internet at my.newschool.edu. Student ID number (printed on your Statement/Schedule and photo ID card) is required for access. A printed copy of the grade report is available from the Registrar’s Office upon request by the student.

Grade Descriptions

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
</tr>
<tr>
<td>A–</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>B–</td>
<td>2.7</td>
</tr>
<tr>
<td>C</td>
<td>2.0</td>
</tr>
<tr>
<td>C+</td>
<td>1.7</td>
</tr>
<tr>
<td>C–</td>
<td>1.0</td>
</tr>
<tr>
<td>D</td>
<td>0.0</td>
</tr>
</tbody>
</table>
| W     | Official Withdrawal Without Academic Penalty: Written request must be presented in person at the Registrar’s Office by the published deadline (see Add/Drop Schedules on pages 109). If a student is matriculated in any degree program, the request must be approved by the student’s advisor.
| WF    | Unofficial Withdrawal and Failure (GPA value 0): Issued by an instructor to an undergraduate student who has not attended or not completed all required work in a course but did not officially withdraw before the grade of “W” deadline. It differs from “F,” which would indicate that the student technically completed requirements but that the level of work did not qualify for a passing grade.
| AP    | Approved (noncredit certificate student) |
| NA    | Not Approved (noncredit certificate student) |
| GM    | Grade Not Reported for Student |
Academic Transcripts

An official transcript carries the Registrar’s signature and The New School seal. It documents a student’s permanent record at the university. Any student who took a course for credit or certificate may have a transcript mailed to any address, including other colleges and institutions, by submitting an official request to the Registrar’s Office. This can be done online at my.newschool.edu or by completing the transcript request form available on the website at www.newschool.edu/student-services/registrar. Standard transcript services are free of charge. Transcripts are not issued for students who have outstanding debts to The New School.

Grade Review Policy

A student may petition for review of any grade within 60 days after the grade was issued. Before deciding to appeal a grade, the student should first request from the course instructor an informal explanation of the reasons for assigning the grade. If the student is not satisfied with the explanation or none is offered, the student may pursue the matter as follows:

1. The student submits a formal letter briefly stating objections to the assigned grade directly to the faculty member with a copy to the department chair or director (or if the faculty member is the department chair, with a copy to the dean).

2. The instructor is required to respond in writing to the student’s letter within one month of receipt, also with a copy to the department chair or director or the dean, as appropriate.

3. If the student is unsatisfied by the faculty member’s written explanation, further appeal can be made by a written request to the dean’s office for a review of the previous communications. An appropriate administrator designated by the dean will then convene an appeals committee to review the student’s letter and the instructor’s response, clarify any outstanding questions or issues, and make a recommendation to the dean. The dean’s decision is final.

Change of Grade

Final grades are subject to revision by the instructor with the approval of the dean’s office for one semester following the term in which the course was offered. After one semester has elapsed, all grades recorded in the Registrar’s Office become a permanent part of the academic record, and no changes are allowed.

Family Educational Rights and Privacy Act

The Family Educational Rights and Privacy Act of 1974, with which The New School complies, was enacted to protect the privacy of education records, to establish the right of students to inspect and review their education records, and to provide guidelines for correction of inaccurate or misleading statements.

The New School has established the following student information as public or directory information, which may be disclosed by the institution at its discretion: student name; major field of study; dates of attendance; full- or part-time enrollment status; year level; degrees and awards received, including dean’s list; the most recent previous educational institution attended, addresses, phone numbers, photographs, email addresses; and date and place of birth.

Students may request that The New School withhold release of their directory information by notifying the Registrar’s Office in writing. This notification must be renewed annually at the start of each fall term.

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights include:

The right to inspect and review the student’s education records within 45 days of the day the university receives a request for access.

A student should submit to the registrar, dean, head of the academic department, or other appropriate official, a written request that identifies the record(s) the student wishes to inspect. The university official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the university official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

The right to request the amendment of the student’s education records that the student believes are inaccurate, misleading, or otherwise in violation of the student’s privacy rights under FERPA.

A student who wishes to ask the university to amend a record should write to the university official responsible for the record, clearly identify the part of the record the student wants changed, and specify why, in the student’s opinion, it should be changed.

If the university decides not to amend the record as requested, the university will notify the student in writing of the decision and the student’s right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

The right to provide written consent before the university discloses personally identifiable information from the student’s education records, except to the extent that FERPA authorizes disclosure without consent.

The university discloses education records without a student’s prior written consent under the FERPA exception for disclosure to school officials with legitimate educational interests. A school official is a person employed by the university in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health services staff); a person or company with whom the university has contracted as its agent to provide a service instead of university employees or officials (such as an attorney, auditor, or collection agent); a person serving on the New School Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibilities for the university.

The right to file a complaint with the U.S. Department of Education concerning alleged failures by the university to comply with the requirements of FERPA.

The name and address of the office that administers FERPA is:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Ave. SW
Washington, DC 20202–4605
ABOUT THE NEW SCHOOL

THE UNIVERSITY

www.newschool.edu

The New School for General Studies is one of eight divisions of The New School, a unique urban university offering undergraduate, graduate, and continuing education programs in the liberal arts and social sciences, design, and the performing arts. The other divisions are described briefly below.

The university is developing a number of innovative university-wide interdisciplinary undergraduate degrees. A program in Environmental Studies offering bachelor of arts and bachelor of science options and a bachelor of arts program in International Studies are accepting students now. Programs in Urban Studies and Design and Society are expected to be submitted for approval shortly.

The New School for Social Research

In 1933, The New School gave a home to the University in Exile, a refuge for German scholars fleeing persecution by the Nazis. In 1934, The New School became a degree-granting institution by incorporating this community as a graduate faculty of social and political science. Ever since, it has been a seat of world-class scholarship in an academic setting where disciplinary boundaries are easily extended. This division justly retains the proud name of The New School for Social Research. It awards master's and doctoral degrees in anthropology, economics, philosophy, political science, psychology (research and clinical), and sociology, and interdisciplinary master's degrees in global finance, historical studies, and liberal studies.

Parsons The New School for Design

Founded in 1896 by the New York artist William Merritt Chase and his circle, the school was named Parsons School of Design in 1936 for its president, Frank Alva Parsons, who was dedicated to integrating visual art and industrial design. Today, Parsons is one of the pre-eminent design schools in the world, its graduates contributing to the quality of life through beautiful products, built environments, and visual communications. Parsons awards the bachelor of fine arts degree in architectural design, communication design, design and management, design and technology, fashion design, fine arts, illustration, interior design, photography, product design, and integrated design, and the bachelor of business administration in design and management. Qualified students may enter a five-year dual-degree program with Eugene Lang College. Master's degrees are awarded in architecture, design and technology, fine arts, history of decorative arts, interior design,* lighting design, and photography. There are AAS degrees in fashion marketing (online and on campus), fashion studies, interior design, and graphic design, and continuing education certificate programs.

Eugene Lang College

The New School for Liberal Arts

This is a four-year college for traditional-age undergraduates. The school began in 1973 as an experimental program and became a full division of the university in 1985 thanks to the generous support of Eugene M. Lang, the well-known educational philanthropist. Emphasis is on small, seminar-style classes; the student-faculty ratio is 15:1. Eugene Lang College awards the bachelor of arts degree in liberal arts (with four interdisciplinary areas of study), arts (dance, fine arts, theater), culture and media, economics, history, interdisciplinary science, literary studies, philosophy, and psychology. Qualified students can enter a five-year dual BA/BFA program in association with Parsons or The New School for Jazz and Contemporary Music, and there are accelerated bachelor's/master's degree options in association with several graduate programs of The New School.

Milano The New School for Management and Urban Policy

Founded in 1975 as an alternative to traditional graduate business schools, the school was named in 1995 for late university trustee Robert J. Milano, who generously supported its mission. The school is highly innovative in combining the disciplines of business management and public administration. Its curriculum aspires to teach analytical, managerial, and leadership skills with the mission of facilitating positive changes in communities, governments, and corporations, locally, nationally, and globally. Milano awards a master of science degree and a PhD degree. Master's degree students can specialize in urban policy analysis and management, nonprofit management, or organizational change management.

Mannes College The New School for Music

Founded in 1916 by David Mannes, this distinguished conservatory became a division of The New School in 1989. Mannes offers aspiring musicians a comprehensive curriculum in a supportive setting, training students in instrumental and vocal performance, composition, conducting, and music theory. The college awards both undergraduate and graduate degrees and credentials: bachelor of music, bachelor of science, artist's diploma, master of music, and professional studies diploma. Mannes remains true to its origins as a community music school by offering noncredit and diploma courses to adults in its Extension program and to children in its Preparatory Division.

The New School for Drama

The New School's history in the dramatic arts began in the 1940s when Erwin Piscator founded the Dramatic Workshop. Today, The New School for Drama is forging the next generation of theater artists through its three-year MFA program in acting, directing, or playwriting. A faculty of working professionals brings to the fore each student's unique and original voice and helps them establish a rooted sense of who they are as individuals and as artists. Students gain invaluable, hands-on experience through workshops, full-length productions, and the annual Random Acts! one-act play festival. The full-time program leads to a master of fine arts degree in acting, directing, or playwriting.

The New School for Jazz and Contemporary Music

This unique undergraduate curriculum offers young musicians mentor-based study with a faculty of professional artists with close links to the jazz world of New York City. Traditionally, jazz was not learned in schools but handed down from one musician to another. The New School keeps that heritage alive. This is a program for students who expect to make a living from their music. The bachelor of fine arts degree is offered in jazz performance and jazz composition and arranging. Qualified students may pursue a five-year dual BA/BFA degree in collaboration with Eugene Lang College The New School for Liberal Arts.

*Mannes College The New School for Music

organizational change management.

Mannes College The New School for Music

Founded in 1916 by David Mannes, this distinguished conservatory became a division of The New School in 1989. Mannes offers aspiring musicians a comprehensive curriculum in a supportive setting, training students in instrumental and vocal performance, composition, conducting, and music theory. The college awards both undergraduate and graduate degrees and credentials: bachelor of music, bachelor of science, artist's diploma, master of music, and professional studies diploma. Mannes remains true to its origins as a community music school by offering noncredit and diploma courses to adults in its Extension program and to children in its Preparatory Division.

The New School for Drama

The New School's history in the dramatic arts began in the 1940s when Erwin Piscator founded the Dramatic Workshop. Today, The New School for Drama is forging the next generation of theater artists through its three-year MFA program in acting, directing, or playwriting. A faculty of working professionals brings to the fore each student's unique and original voice and helps them establish a rooted sense of who they are as individuals and as artists. Students gain invaluable, hands-on experience through workshops, full-length productions, and the annual Random Acts! one-act play festival. The full-time program leads to a master of fine arts degree in acting, directing, or playwriting.

The New School for Jazz and Contemporary Music

This unique undergraduate curriculum offers young musicians mentor-based study with a faculty of professional artists with close links to the jazz world of New York City. Traditionally, jazz was not learned in schools but handed down from one musician to another. The New School keeps that heritage alive. This is a program for students who expect to make a living from their music. The bachelor of fine arts degree is offered in jazz performance and jazz composition and arranging. Qualified students may pursue a five-year dual BA/BFA degree in collaboration with Eugene Lang College The New School for Liberal Arts.

*New York State approval pending.
Board of Trustees

Julien J. Studley, Chair
Henry H. Arnhold
Arnold H. Aronson, Vice Chair
Diane P. Baker
Peggy Brim Bewkes
Franci J. Blassberg, Vice Chair
Steven H. Bloom
Richard J. Bressler
Kent A. Clark
Elizabeth Comstock
Robert E. Denham
Beth Rudin DeWoody
Douglas D. Durst
Walter A. Eberstadt
Cheryl Cohen Effron
Susan L. Foote
David B. Ford
Michael B. G. Froman
Michael J. Fuchs
Nancy A. Garvey
Michael E. Gellert, Vice Chair
Paul A. Gould
Susan U. Halpern
Jane D. Hartley
William E. Havemeyer, Vice Chair
William H. Hayden
George W. Haywood
Leo Hindery, Jr.
Robert F. Hoerle
Sheila C. Johnson
Michael J. Johnston
Richard L. Kauffman
Bob Kerrey
Eugene M. Lang
Bevis Longstreth
Susan M. Lyne
Robert B. Millard, Vice Chair
Robert H. Mundheim
Eileen Naughton
Jonathan Newcomb
Nancy B. Peretsman
Marylin L. Prince
Richard Reiss, Jr.
Joshua Sapan
Philip Scaturro, Vice Chair
Bernard L. Schwartz, Vice Chair
Mrs. James C. Slaughter
Malcolm B. Smith
William J. Snipes
Elliot Stein
Sally Susman
Stephen C. Swid
John L. Tishman, Vice Chair
George Walker, Vice Chair
Lilian Shiao-Yen Wu
William D. Zabel

Life Trustees

Adrian W. DeWind
Malcolm Klein
Tomio Taki

Officers of Administration

Bob Kerrey, President
James Murtha, Executive Vice President and Chief Operating Officer
Frank J. Barletta, Senior Vice President for Finance and Business
Carol Cantrell, Senior Vice President for Human Resources and Labor Relations
Nancy Donner, Vice President for Communications and External Affairs
Lia Gartner, Vice President for Design, Construction, and Facilities Management
Ben Lee, Senior Vice President for International Affairs
Robert Gay, Vice President for Enrollment Management
Timothy Marshall, Provost
Roy Moskowitz, Vice President and General Counsel for Legal Affairs
Shelley Reed, Senior Vice President for Information Technology
Linda A. Reimer, Senior Vice President for Student Services
Kristin Sorenson, Senior Vice President for Development and Alumni Relations
Doris Suarez, Vice President and Secretary of the Corporation

Deans and Directors

Linda Dunne, Dean, The New School for General Studies
Neil Gordon, Dean, Eugene Lang College The New School for Liberal Arts
Joel Lester, Dean, Mannes College The New School for Music
Robert LuPone, Director, The New School for Drama
Martin Mueller, Executive Director, The New School for Jazz and Contemporary Music
Michael Schober, Dean, The New School for Social Research
Lisa Servon, Dean, Milano The New School for Management and Urban Policy
BIOGRAPHICAL NOTES AND INDEXES

Academic Administration
Faculty

Calendar of Courses
Faculty Index
Subject Index
Course Master Index
ACADEMIC ADMINISTRATION

Linda Dunne, PhD, CUNY Graduate School; dean; previously associate dean for Academic Affairs; former director, New School Bachelor’s Program; former administrator at CUNY and Antioch U.; scholarly work has focused on American literature of the late-19th and early-20th centuries, with special attention to ideas of normalcy and deviance.

Isabelle Frank, PhD, Harvard U.; associate dean for Academic Affairs; previously associate dean of undergraduate programs; formerly associate director of academic programs in the Northwestern U. School of Continuing Education; formerly a program officer at the American Council of Learned Societies and assistant professor of art history at Bard College Graduate Center for Studies in the Decorative Arts.

Celesti Colds Fechter, PhD, The New School for Social Research; associate dean for Academic Student Services; psychologist; background in social cognition with an emphasis on implicit or unconscious associations and subtle forms of biased behavior; current research focuses on the link between implicit attitudes and differential judgments of similarly qualified employment candidates.

Department Chairpersons and Directors

Anthony Anemone, PhD, UC Berkeley; associate professor of Russian and chair and associate provost for Foreign Languages; articles and reviews in SEEJ, Slavic Review, Russian Review, Tolstoy Studies Journal, Revue des études slaves, Wiener Slavistischer Almanach, and many anthologies; recipient of grants from IREX, Fulbright, and the Kennan Inst. for Advanced Russian Studies; previously chair of Modern Foreign Languages, College of William and Mary.

Bea Banu, PhD, CUNY Graduate Center; chair, Dept. of Visual and Performing Arts; specializes in philosophy of art, aesthetics, and ethics; co-editor of The Fieldston Reader, an anthology of readings on moral thinking for teenagers; formerly dean of Eugene Lang College The New School for Liberal Arts and of University Liberal Studies and chair of Parsons Liberal Studies at The New School.

Carolyn Vellenga Berman, PhD, Brown U.; chair, Dept. of Humanities; author of Creole Crossings: Domestic Fiction and the Reform of Colonial Slavery and articles in Novel, Genre, Marvels and Tales, and Just Below South: Intercultural Performances in the Caribbean and the U.S. South; has taught comparative literature at Yale.


Sean Conley, MAT, School for International Training (SIT), chair, Dept. of English Language Studies, has been a language educator for more than 20 years as a teacher, administrator, and educator of teachers; he has taught ESL in the USA, UK, Central America, and Japan; in his compositions of educational materials and leads workshops in many countries on language teaching, experiential learning, educational technology, the teacher inquiry process, peace education, and improving access of less-advantaged students to educational resources.

Julia Foulkes, PhD, UMass-Amherst; chair, Dept. of Social Sciences; author of Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey; was an advisor on the 2001 PBS documentary Free to Dance; recently scholar-in-residence at the Rockefeller Archive Center and Fulbright Senior Scholar at Potsdam University (Germany), conducting research on the international dynamics of urbanization and the arts after World War II.

Peter Haratonik, MA, NYU; chair, Dept. of Media Studies and Film; former director of Film, Video, and Broadcasting, NYU; former chair of Communication Arts and director of the Television Inst., Hofstra U.; former director of Media Studies at The New School; former president of the Assn. of Communication Administration; author and consultant.


Michael I. Markowitz, MA, Columbia U. Teachers College; director, Inst. for Retired Professionals; formerly a human resources executive at The New School for Social Research, Teachers College, Pratt Inst., CitiBank, and NY Stock Exchange; active in programs supporting the elderly and positive aging; member, Executive Committee, NYC Council of Senior Centers and Services; frequent speaker, panelist, and workshop participant on retirement, shared inquiry, the active elderly, and positive aging.

Robert Polito, PhD, Harvard U.; director, New School Writing Program; author, Doubles (poems), Savage Art: A Life of Jim Thompson (winner of Natl. Book Critics Circle Award and an Edgarp), A Reader’s Guide to James Merrill’s The Changing Light at Sandover, and At the Titan’s Breakfast: Three Essays on Byron’s Poetry; co-editor, Fireworks: The Lost Writings of Jim Thompson; editor, Crime Novels: American Noir of the 1930s, 1940s, and 1950s; recipient of Guggenheim and Ingram Merrill fellowships; poems and essays in Best American Poetry of 1991, Walk on the Wild Side: American Urban Poetry Since 1975, the New Yorker, and other publications; contributing editor, BOMB, Pequod, and The Boston Review.


Program Coordinators

Luis Jaramillo, MFA, The New School; associate chair, Writing Program; author of short stories and nonfiction published in Open City and Gamers.

Florence Leclerc-Dickler, MBA; diplômée, Ecole de Traduction et Interpretation de Geneva; baccalauréate in applied foreign languages, U. of Nice; assistant chair, Dept. of Foreign Languages; has taught French at Marymount School of NY and Language Immersion Inst. of SUNY-New Paltz.

Louise Montello, PhD, NYU; coordinator, Creative Arts Therapies certificate program; Certif., American Music Therapy Assn.; clinical research scientist, NYU Dept. of Psychiatry; associate editor, Intl. Journal of Arts Medicine; guest lecturer, Manhattan School of Music; in private practice.

Caitlin Morgan, MA, School for Intl. Training; RSA, Cambridge U.; assistant director of English Language Studies; has taught ESL and trained teachers in the United States and abroad; freelance ESL materials writer.

Vladian Nikolic, MA, The New School; assistant chair, Dept. of Media Studies and Film; award-winning film and TV director of feature films, documentaries, commercials, and music videos; films include Love, The End of the Millennium, Cat, Serendipity, Burn, Going Under, and a feature documentary, The City; has taught at UArts in Philadelphia and NYU.
BIORGRAPHICAL NOTES

FACULTY


Robert Allen, author of *The Travelling Woman and Certain People* (short short stories), *The Daughter, Amazon Dream* (memoir), *Fast Fiction* and *The Playful Way to Serious Writing* (writing guides), and *The Dreaming Girl* (novel).

Yehgia Aslanian, EdD, Columbia U. Teachers College; associate professor, CUNY.

Claudia Bader, MA, Pratt Inst.; board-certified art therapist; director of education, Inst. for Expressive Analysis; adjunct professor, Pratt Inst.; Graduate Art Therapy program; private practice in psychotherapy; creative arts therapist, Manhattan Psychiatric Center.

Teresa A. Bell, MA, Columbia U.; MA, NYU; has taught Spanish at all levels at Columbia and Pace U.; teaches adult literacy in NYC; translation work (written and simultaneous) in Spanish, Portuguese, and English; bio-medical translator for Clinical Directors Network.

Caterina Bertolotto, Laurea, U. of Turin (Italy); has taught at Sarah Lawrence College, Montclair State College, and Pratt Inst.

Emily Bills, PhD, Inst. of Fine Arts, NYU; modern architectural and urban historian whose research interests include telecommunications, historic preservation, and history of Los Angeles; ACLS and Graham Foundation Award recipient; has taught at NYU, USC, and Woodbury University.

Margaret Boe Birns, MA, Columbia U.; adjunct professor, NYU; recipient of SCE Award for teaching excellence; articles published in the *New York Times*, *The Canning Craft: Essays on Contemporary Theory and Detective Fiction*, *Literary Review, Massachusetts Review, Women’s Studies*, and other publications.


Abigail Burnham Bloom, PhD, NYU; managing editor, *Victorian Literature and Culture*; editor of *Personal Moments in the Lives of Victorian Women: Selections from Their Autobiographies*; and *Nineteenth-Century British Women Writers*; has published articles on *The Pirates of Penzance*, Thomas and Jane Carlyle, and other Victorians.

Theresa M. Breland, MA, Columbia U. Teachers College; develops materials for business communication courses; delivers customized on-site corporate training; edits corporate documents; teaches ESL and business writing at Pace U.; has taught ESL at Columbia U. and U. of Miami.

Deborah Brodie, BA, Columbia U.; executive editor of Roaring Brook Press; formerly at Viking Children’s Books; edits fiction and nonfiction for toddlers through teens, author of *Writing Changes Everything* and *Untying the Knot*; moderator of the Writing for Children Forum at The New School.

Kurt Brokaw, MS, U. of Wisconsin; former creative supervisor and group creative director, Grey Advertising, Cunningham & Walsh, and Benton & Bowles; creative director, RCA Records; cultural editor, MadAveJournal.com; leads film noir series at 92nd Street Y and Society for Ethical Culture.

Rainer L. Brueckheimer, MA in music teaching, Brooklyn College; a native of Brazil, has taught German and Portuguese at The New School since 1994; currently a faculty member at Fairleigh Dickinson U. and Westchester Community College.


Loren-Paul Caplin, director and writer; feature films *The Lucky Ones* and *History of the World in 8 Minutes*; co-wrote and co-produced *Battle in the Erogenous Zone*; plays include *The Presidents* (co-author), *Sunday’s Child*, and *Men in the Kitchen*; poetry published in *Paris Review* and *Rolling Stone*; teaches at Columbia U. and NYU.

Noëlle Carruggi, PhD, NYU; NEMLA director of French Studies; Women’s Caucus past president; organizer of multicultural poetry readings; publications include *Marguerite Duras, Une expérience intérieure*, scholarly articles in *Francophilies*, and poetry in *Les Cahiers de l’Alba*.

Meg Chang, EdD, Columbia U.; LCAT, NCC, ADTR; certif. Psychosynthesis therapist; certif. Kinetic Awareness teacher; trained in Mindfulness-based Stress Reduction at Center for Mindfulness in Medicine (U. Mass.); MBSR consultant at Center for Comprehensive Care, St. Luke’s-Roosevelt Hospital (NYC); author of articles about dance therapy interventions and intercultural issues in creative arts therapies.

Susan Cottle, MFA, NY Acad. of Art; painter; has exhibited in the U.S. and abroad; has taught at NY Acad. of Art and Montserrat College of Art (Viterbo, Italy); adjunct assistant professor of art at St. John’s U.; Annenberg Resident Artist in NYC public schools; recent mural commission for P.S. 167, Brooklyn.

Leslie Daily, MS, Pratt Inst.; Integral Yoga Inst.-certified hatha yoga teacher; Yoga Alliance nationally registered yoga teacher; registered dance/movement therapist; licensed creative arts therapist at NY Presbyterian Hospital.

Jonathan R. Danziger, MFA, USC; has written for producers at Miramax, HBO, NBC, Paramount, and Universal; contributed to *Time, Washington Monthly*, and the *Los Angeles Times*; worked as a script analyst for the Sundance Institute; teaches at Gotham Writers’ Workshop.

Nuno de Campos, MFA, Tufts U.; fine artist; recently exhibited at PLMJ Foundation, Kinz, Tillou + Feigen, Smithsonian National Portrait Gallery, Prague Biennale II, Greenberg Van Doren Gallery, Projecto AC; grants from NYFA, Calouste Gulbenkian Foundation, Pollock-Krasner Foundation; participant, Marie Walsh Sharpe Space Program; work reviewed in *ArtForum, Art in America, and Tema Celeste*.

Carol Dix, BA, Manchester U. (UK); head of Communications & Alumni Relations, South Bank U. (London); journalist for newspapers, magazines, TV, radio, and the Web; author of ten books, including *Say I’m Sorry to Mother, The New Mother’s Syndrome, and Her Royal Destiny*.

Rena Down, screenwriter and Emmy Award-winning director; created dramatic series *Aaron’s Way* for NBC; producer and writer of *Falcon Crest*; story editor for *Nurse and Dallas*; author of commercial TV movies and *The People vs. Inez Garcia* for PBS.

Suzanne Ely, MA, NYU; has written about arts, entertainment, and celebrities for *USA Today, USA Weekend, Entertainment Weekly, Redbook, Blender*, and *Flaunt* as well as numerous UK-based celebrity and entertainment publications; has written for celebrity weeklies including *In Touch, Star*, and *Life & Style*; former reporter for the National Enquirer; former editor of *Star*; teaches journalism at Santa Monica College, California.

Linda Farhood-Karasavva, MA, NYU; ESL and composition specialist; teaches English as a second language and literature at Hunter and Queens Colleges; has taught ESL in Morocco.

Miranda Field, MFA, Vermont College; Bread Loaf Teaching Fellow; author of *Swallow*, Katharine Nason Bakeless Literary Publication Prize in Poetry; winner of a “Discovery/The Nation Award and a Pushcart Prize; poems and essays appear in magazines, journals, and anthologies.
Margaret Stanek Flore, MA, Columbia U.; MEd, Boston U.; has taught writing classes at American U. in Paris and CUNY/Hunter College; has worked in NYC high schools as a teacher consultant for the NYC Writing Project and as a literacy coach.

Thomas Forster, MLA, U. of Oregon; former policy director, Community Food Security Coalition; organic farmer; public policy campaign architect supporting development of local and regional food systems, school meals, and community-based market development; advocate for sustainable agriculture in U.S. Congress and UN Commission on Sustainable Development.


John Freitas, MA, The New School; former development analyst for Warner Bros. and Sony Pictures; has sold screenplays to Dustin Hoffman, Hakalax & Mandrake Productions, Finland, Canal+, producer Vincent Maraval (City of God), and legendary independent producer Edward R. Pressman (Badlands, Reversal of Fortune, The Cooler); also teaches at Hofstra U.

Terry Frishman, MBA, Columbia U.; president, Creative Marketing Workshops; award-winning food industry consultant specializing in strategic planning, public relations, and product launches; former product manager, Kraft General Foods; member, board of directors, New York Women's Culinary Alliance; served on boards of Roundtable for Women in Foodservice and Intl. Wine & Food Society.

Thom Garvey, MFA, UNC-Chapel Hill; actor; has performed on the New York stage, on TV, and in films; dialect coach for theater productions; teaches speech at NYU and Baruch College.

Joshua A. Gaylord, PhD, NYU; currently teaches at Ramaz School; co-editor of A Tour of the Darkling Plain: The Letters of Thornton Wilder and Adaline Glasheen; has written on William Faulkner, postmodernism, and narrative theory.

Joseph Gibaldi, PhD, NYU; director of Acquisitions and Development, Publications Div., MLA; author of Anatomy of the Novella, Approaches to Teaching Chaucer's Canterbury Tales, Teaching Literature and Other Arts, and MLA Handbook for Writers of Research Papers.

Aaron Girard, PhD, Harvard U.; dissertation on music theory and higher education in the United States.


Sonia Granillo-Ogikubo, MA, Colegio Normal (Mexico); has taught Spanish in Japan and Mexico.

Herbert M. Greenhut, lectures throughout the metropolitan area on modern history and music; taught middle school before coming to The New School and was honored upon retirement by a proclamation from the City Council of NY and an NYS legislative resolution.

Michael Grimaldi, BFA, Pratt Inst.; commercial photography in New York; work has appeared in European Travel and Life, Vogue, Forbes, and other publications; book projects for Stewart, Tabori and Chang, Thorsens U.K., and Workman Publishing; corporate clients include Clairol, Hilton Intl., and McGraw-Hill.

Luis Guzmán, PhD, The New School for Social Research; has taught philosophy at Hofstra U., NYU, LIU, and U. Nacional de Colombia (Bogotá); author and translator from Spanish and German of philosophical articles on Aristotle, Plato, Hegel, Schelling, and skepticism.

Hope Hall, MA, Stanford U.; documentary director, cinematographer in film and video, photographer, projection designer for theater, dance, and exhibition installation; awards at Sundance, Black Maria, Lunafest, and Humboldt Festivals; Whitney Independent Study Studio Fellow.

Orlando Hernández-Ying, doctoral candidate, Art History, CUNY Graduate Center; recipient of a Fulbright Foreign Student Award; thesis subject, Angels in the Americas: Paintings ... in Spain and its American Viceroyalties; adjunct professor of liberal arts, NYU SCPS.

Amy Holman, BA, College of Wooster; poet and prose writer; author of a guide to writing programs, colonies, residencies, grants, and fellowships; winner of the 2004 Dream Horse Press National Chapbook Competition for her collection, Wait for Me, I'm Gone.

Samuel Howell, MA, U. of Florida, doctoral candidate, Middlebury College; Chair, Dept. of Modern Languages, Nightingale-Bamford School, where he teaches French, Spanish, and Latin; has also taught at U. of Florida and U. of Miami; fields of interest include French-Canadian literature and Polish and Yiddish language and culture.

Heidi Johnson, BFA, Tufts U.; exhibitions at Ace Gallery, Henry Street Settlement House, Bristol Art Museum, and other venues; grants from Museum of Fine Arts (Boston) and the Elizabeth Foundation; participant, Marie Walsh Sharpe Foundation Studio Program.


Anthony Kaufman, MA, NYU; has written for the New York Times, Chicago Tribune, and Village Voice; regular contributor to IndieWIRE, Filmmaker Magazine, Variety, and Ume magazine; editor of Steven Soderbergh: Interviews; teaches film studies at Brooklyn College.


Ida Kummer, PhD, U. of Paris IV-Sorbonne; teaches French language and French and Francophone literature and culture at the UN Intl School and in Paris for several Study Abroad programs; author of scholarly articles about the treatment of immigration and gender in contemporary French literature and film.

Sabine Landreau-Farber, baccalauréat français; trained in Rassias and New School language teaching methods; has taught French at all levels for more than 25 years.

Philip Lerman, PhD, CUNY; professor of Dramatic Arts, LaGuardia Community College; director and designer for off-Broadway and regional theater; writes and stages adaptations of drama classics; member, Dramatists Guild of America.

Rodolfo Long, MA, Virginia Tech; specializes in language education and instructional technology; teaches Spanish with an emphasis on the use of technology in the classroom.


Francesca Magnani, Laurea, U. of Bologna; MA, NYU; Fulbright Scholar; teaches Italian and literature at NYU; has taught at Baruch College and CUNY Graduate Center.

Iman Maiki, MA; specializes in teaching Arabic in multicultural societies; has taught at Columbia U., Queens College, The New School, NYU, and other institutions in NYC and England.

Tanya Mairs, PhD, Columbia U.; teaches at NYU; has also taught at Barnard College, Columbia Prep, and American U. of Paris; translator of The Red Monarch by Yuri Krotkov; articles in Ulbandus Review.

Giuseppe Manca, studied at U. of Cagliari; trained in foreign language teaching methods at The New School; co-author of Piacere!

Elizabeth Marner-Brooks, has hosted a live television show, performed in television news broadcasting, and given presentations for major corporations throughout the U.S., including on a major TV network.

Alfredo Marques, Baccalauréat littérature et art, license de musicologie, U. of Paris VIII; has taught French language at The New School since 2002; also teaches French at Mannes College The New School for Music.

Douglas Martin, MPhil, CUNY Graduate Center; author of novels Branwell and Outline of My Lover and story collection They Change the Subject; co-author, the haiku year; work anthologized in Biting the Error: Writers Explore Narrative, New Writing 11.

Barbara Mates, PhD, Columbia U.; licensed and certified speech-language pathologist; licensed psychologist; certified teacher of people with speech and hearing impairments; director, American Diagnostic Learning and Reading Center; adjunct professor, CCNY-CUNY.

Leslie McCleave, MFA, NYU; films have received top awards at Sundance, SXSW, Kudzu, Locarno, and San Francisco film festivals and been screened in New Directors/New Films at MoMA, Berlin International Film Festival, and others and broadcast on the Sundance Channel and FilmFour UK; grants from NEA, Creative Capital Foundation, NYSCA, and Radziwill Documentary Fund.

Madge McKeithen, MFA, Queens University of Charlotte; author of Blue Peninsula: Essential Words for a Life of Loss and Change.

Karen McKinnon, author of a novel, Narcissus Ascending, and a short story that was included in On the Rocks: The KGB Bar Fiction Anthology; recipient, New Voice Fiction Award.

Asunción Mejorado, PhD, Complutense U. of Madrid; teaches at NYU; has also taught at New Jersey City University.

Constanza Melo, MA, Ohio State U.; has taught Spanish and literature at OSU, Hofstra U., and Queens College.

Polly Merdinger, MA, EdM; co-author of Even If You Can’t Carry a Tune; has taught ESL and EFL teaching at the American Language Program and Columbia U. Teachers College.

Sharon M. Mesmer, MFA, Brooklyn College; author of Half Angel, Half Lunch; The Empty Quarter; In Ordinary Time; Lonely Tylenol (with David Humphrey); Ma Vie à Yonago (in French); fellowships include NYFA Poetry, MacDowell Colony, Fundación Valparaíso, and Hawthornden Castle.

George A. Millie, BA, U. of Penn; professional writer and editor who specializes in helping businesses communicate more effectively; clients include the New York Stock Exchange and Marsh & McLennan.

Steven Milowitz, PhD, NYU; teaches English and American literature at Ramaz School; has taught at Choate Rosemary Hall; author of Philip Roth Considered: The Concentrationary Universe of the American Writer.


Louise Montello, PhD, NYU; Certif., American Music Therapy Assoc.; coordinator, New School Creative Arts Therapy Certificate Program; clinical research scientist, NYU Dept. of Psychiatry; associate editor, Int'l. Journal of Arts Medicine; guest lecturer, Manhattan School of Music; in private practice.

Robert S. Montgomery, MFA, Yale School of Drama; author of plays including Subject to Fit, Electra, and Genesis; work has been produced by the Public Theater, La MaMa, Royal Shakespeare Co., and others here and abroad.

Douglas Morse, MFA, NYU; independent filmmaker; feature films include The Adulterer (Best of Fest, Sarasota); 2000 Miles to Maine, directed by L.L. Bean and the Appalachian Trail Conservancy; The Summoning of Everyman, funded by a grant from the Faculty and the Medieval Forum; and The Merchant of Venice: Uncut, a video adaptation of a play staged at Cambridge U., where he was a visiting scholar.

Fred Murhammer, BFA, NYU; computer graphics trainer and consultant.


William Pace, MFA, NYU; screenwriter and film producer; produced four independent feature films, including Charming Billy, which he also directed; wrote episodes for syndicated TV series Adventurer: Masters of Time and School for Little Vampires and several Hollywood-optioned films; produced and directed the award-winning short film A Relaxing Day, based on a one-act play by Pulitzer Prize nominee Theresa Rebeck.

Chris Pastore, MFA, The New School; has contributed to Offshore, Cruising World, Boat International, Newport Life, Real Simple, and Sailing World, where he is contributing editor; served as associate editor at Sailing World, North America’s leading sailboat racing publication, and editor of American Sailor and Junior Sailor.

Cristina Patterson, MA, NYU; adjunct professor and freshman counselor, John Jay College-CUNY; also teaches at Hunter College and LaGuardia Community College; former assistant supervisor of CCNY ESL Learning Center; has also taught at Katharine Gibbs School, NY Technical School, and Polytechnic U.

Linda Pelc, PhD, CUNY; has taught EFL/ESL since 1977 in NYC and abroad; has presented conference papers on second-language acquisition and instruction, pidgins and creoles, and language attrition.

Gilda Pervin, MLitt, U. of Pittsburgh; Certif., Pennsylvania Acad. of Fine Arts; visual artist; work exhibited in the U.S., Brazil, and Sweden; awards include Pollock-Krasner Foundation Grant, NYFA Fellowship Grant, and NYSCA Project Grant.

Lauren Petty, MA, NYU; video and film artist; working with a collaborator creating single-channel videos and multiple-channel installations; exhibiting in New York and internationally; awards include a NYFA Fellowship in video and grants from the Jerome Foundation, Greenwall Foundation, NYSCA, and NEA.

Dells Pitt, MA, Auckland U. (New Zealand); RSA, Cambridge U.; teaches and develops instructional materials at Columbia U. American Language Program; has conducted observations and feedback for students at Columbia U. Teachers College.
Marie Ponsot, poet and translator; her books include Sprinnging, The Green Dark, Admit Impediment, True Minds, and The Bird Catcher (Natl. Book Critics Circle Award and finalist for Lenore Marshall Poetry Prize); awards include the PSA Frost Medal, an NEA grant, the Delmore Schwartz Memorial Prize, and the MLA’s Schaugnnessy Medal.

Wendy S. Raver, PhD, NYU; lectures on ancient history, religion, and 19th-century travel and exploration; contributor to Oxford Encyclopedia of Ancient Egypt and Encyclopedia of Travel and Literature; has written for KMT and the Bulletin of the Egyptological Seminar.


Rebecca Reilly, MFA, The New School; editor-at-large, LIT magazine, the literary journal of the New School Writing Program.


Ira Robbins, BFA, Pratt Inst.; partner, Start Studios; designer of print materials for New York City Ballet, Cunningham Dance Co., Intnl. YMCA, Osborne Assn., Con Ed, The Kitchen, Lincoln Center, New Victory Theater, and Pressman Toys; has taught graphic design at the graduate and undergraduate levels for more than 15 years.

Christopher Roberts, MA, PhD candidate, The New School for Social Research; philosophy graduate teaching fellow; editor, Graduate Faculty Philosophy Journal; specializes in the history of philosophy and logic.

Cristina Ross, MA in Spanish, U. of Rhode Island; has taught Spanish and German at Berlitz Language School in Mexico City and NYC.

Randi Ross, BA, NYU; public relations writer whose work has been on radio and in print media; designer of a college-level writing curriculum; teaches at the Inst. of Design and Construction and CUNY.

Andrew Rubenfeld, PhD, NYU; has written on Walt Whitman for NJ Audubon Magazine; prepared text for Mark Twain & Huck Finn, a Natl. Geographic Society exhibit; does special projects editorial work for the Library of America.

Christina Rufin, Baccalaureate in languages, Ecole Européenne; BFA, Virginia Commonwealth U.; teaches at The New School and SUNY New Paltz; has taught at Alliance Française and Marymount College, NYC; translates from French and Dutch into English.

Joel Schlemowitz, BS, Ithaca College; filmmaker; experimental shorts screened at MoMA, Whitney Museum, Anthology Film Archives, and Chicago, Ann Arbor, London, and Sydney film festivals; Moving Images won a silver plaque at Chicago festival and honorable mentions at Thaw 02 and NY Short Film Expo; Reverie was shown on the Sundance Channel.


Chiz Schultz, created two-hour PBS biography, Paul Revere: Here I Stand; executive producer of A Soldier’s Story (nominated for three Academy Awards) and A Raisin in the Sun with Danny Glover; executive at CBS-TV, Children’s Television Workshop, Belafonte Enterprises, and Aaron Spelling Productions.

Samuel B. Seigle, AM, Harvard; studied at the American Acad. in Rome; teaches classics as a member of the Literature, Language & Writing faculty, Sarah Lawrence College; formerly president, currently censor of the New York Classical Club.

MM Serra, MA, NYU; executive director of Film-Makers’ Cooperative, world’s largest archive of independent media; filmmaker, curator, and media program organizer; her latest film, Darling International, was screened at Sundance 2000 and the Berlin Film Festival.


Alexandra Shelley, MFA, Columbia U. School of the Arts; associate editorial director, Bridge Works Publishing; fiction published in Nimrod and Confrontation; winner of the Katherine Anne Porter Prize and a Fullbright grant; teaches at Yale U.

Jessie Sholl, MFA, The New School; her stories have appeared in several journals, including Other Voices, CutBank, Lit, and Fiction; co-edited the literary nonfiction anthology Travelers’ Tales: Prague and the Czech Republic.

Marina Shron, MFA, NYU; award-winning playwright and screenwriter; her short film The Silent Love of the Fish received Best Short Film Award at the Hamptons in 2000; she has a current project, Canticles commissioned by the Princess Grace Foundation and Go East Productions; recipient of Jerome and NYFA fellowships in playwriting and a 2005 Fullbright Senior Scholar award for research in Russian and Germany.

Andrew F. Smith, MA, U. of California, Riverside; author of many books, including Eating History: 30 Turning Points in the Making of American Cuisine, The Tomato in America, The Turkey, Encyclopedia of Junk Food and Fast Food, Real American Food (with Burt Wolf), and Hamburger: A Global History; series editor of Reaktion Books’ Edible series; editor in chief of The Oxford Encyclopedia of Food and Drink in America and The Oxford Companion to American Food and Drink.

Jacqueline B. Smith, MA, Columbia U. Teachers College; co-author of Wordflu: Your Personal English Organizer; freelance materials writer for Scholastic and Scotts-Foresman; adjunct professor, SVA.

Michele Spinn, MFA, The New School; award-winning author of more than 40 children’s books, including the Know-Nothing series, The Bridges in London, a retelling of The Nutcracker, All Washed Up, Racing Against the Light, and a biography of Olympic gold medalist Jackie Joyner-Kersee.

Geri Stengel, BS, Queens College; president of Ventureneer and Stengel Solutions, serving nonprofits, social enterprises, and values-based businesses; VC, Governance Matters; VP, Physicians Online; former board member, National Assn of Women Business Owners-NYC; cofounder, Women’s Leadership Exchange.

Mark Stolzenberg, BA, Brooklyn College; actor; star of Luggage of the Gods; principal in Tom Selleck’s Her Alibi; stand-in for Robin Williams in The Fisher King; regular cast member of The Robert Klein Television Show; principal in MTV videos and commercials; currently producing a feature film.

Richard Tayson, MA, NYU; author of The World Underneath, The Apprentice of Fever, and essays and reviews in Virginia Quarterly Review, Gay and Lesbian Review, and Pleiades; recipient of a New York Foundation for the Arts fellowship, Pushcart Prize, and Edward Stanley Award from Prairie Schooner; Chancellor’s Fellow in English at CUNY Graduate Center.

Rebecca Taffey, BA Sarah Lawrence College, AmSAT certified Alexander Technique teacher; encountered the Alexander Technique as an actress, singer and dancer; runs the public demonstration series at the American Center for the Alexander Technique; private teaching practice in New York City.

Gina Turner, PhD, The New School for Social Research; postdoctoral fellow, Mount Sinai Medical Center in NYC; research interests include language, cognition, and social support and physical health.
This index lists courses by beginning date and hour. Most courses meet twice a week at the same hour, but please consult course descriptions for complete details before you register.

Monday, June 1

12:00 Short Story Workshop, 25
10:00 Arabic Intro. Immersion: Part 1, 28
Spanish Intro. Immersion, 31
ESL: English Grammar, 33
ESL: Grammar of Written English, 33–34
Rhythm & Role, 38

2:00 ESL: Conversation & Listening, 34
ESL: Listening/Speaking, 34
Listening in the Real World 6, Part 1, 34

4:00 Understanding Economics, 11
Theories of Personality, 12
Shakespeare & Italy, 14
Pushkin & Russian Romanticism, 14

6:00 Sociology of Fashion, 12
Philosophy of Education, 16
Art of Film, 17
Digital Video Production, 19
Fundamentals of Web Design, 19
Benjamin Taylor Literary Salon, 23
Elizabeth Winthrop Literary Salon, 23
Sarah Manguso Literary Salon, 23
Mechanics of Writing, 24
Adv. Short Story Workshop, 25
Finding Your Voice in Nonfiction, 26
Journalism Basics, 26
Writing for NYC Newspapers, 26
Arabic Level 1, 28
Intro. to Chinese, 28
French for Travelers, 29
French Level 2, 29
German Graduate Reading 1, 30
Italian for Travelers, 30
Italian Level 1, 30
Portuguese for Spanish Speakers, 30
Spanish for Healthcare Workers, 30
Spanish for Business, 31
Spanish Level 1, 31
Methods & Techniques of Teaching ESL/EFL, 32
Pilates: The Mat, 37
Music, Mind & Healing, 38
All About Advertising, 38
Food Policy, 39

8:00 Terrorism & U.S. Politics, 11
Greek Tragedy: Modern Meanings, 13
Queer Cinema, 17
Independent Filmmaking, 18
Script Analysis, 20
Poetry Lab, 24
Beginning the Novel, 25
Latin: Multilevel, 29
Hatha Yoga, 37

Courses going online June 1

Global History of Race, 10
The American West, 10
1920s in America, 10
Religion & Politics in the 21st C., 11
Living in a Low-Carbon World, 11
Corruption & Transparency, 11
Developmental Psychology, 12
Intro. to Abnormal Psychology, 12
Topics in Contemporary Architecture & Urbanism, 13
Postmodernism in American Music, 13
Myth in Poetry from Antiquity to Today, 14
19th-C. Novels & Movies, 15
20th-C. French Literature, 15
Monday, June 8
6:00 Joan Acocella Literary Salon, 23
Don Brown Literary Salon, 23
Linda Gregg Literary Salon, 23

Saturday, June 13
10:00 Getting a Cookbook Published, 39
Launching & Marketing Your Food Product, 39

Monday, June 15
6:00 Mark Doty Literary Salon, 23
Joseph O'Neill Literary Salon, 23
French Intermediate. Brushup, 29
Italian Intermediate. Brushup, 30
Spanish Intermediate. Brushup, 30

Wednesday, June 17
4:00 Arts Therapy Internship Seminar, 38

Saturday, June 20
10:00 Publishing Success, 27
Before Starting a Food Business, 39

Monday, June 29
10:00 Arabic Intro. Immersion: Part 2, 28
French Intermediate. Immersion, 29
Spanish Intermediate. Immersion, 31

Monday, July 6
10:00 ESL: English Grammar, 33
ESL: Grammar of Written English, 33–34
2:00 ESL: Conversation and Listening, 34
ESL: Listening/Speaking, 34
ESL: Listening in the Real World, 34

Tuesday, July 7
10:00 ESL: Writing in English, 34
ESL: Academic Writing, 34
2:00 ESL: Reading and Vocabulary, 35
ESL: Exploring Literature, 35
ESL: Reading/Discussion, 35
ESL: Topics in Culture & Society, 35

Thursday, July 16
4:00 Institutional TOEFL Exam, 35

Wednesday, July 29
ESL Teaching Practicum, 32

Wednesday, June 3
4:00 Alexander Technique, 37
8:00 Mind-Body Healing Through the Arts, 37

Tuesday, June 2
10:00 ESL: Writing in English, 34
ESL: Academic Writing, 34
Drawing at the Met, 36
12:00 Modern Art in NYC, 13
1:30 Symbolism in Art Therapy, 37
2:00 ESL: Reading and Vocabulary, 35
ESL: Exploring Literature, 35
ESL: Reading/Discussion, 35
ESL: Topics in Culture and Society, 35
4:00 Art of the Americas, 13
Andersen, Carroll, Wilde, Rossetti, 14
Intro. to Fiction, 25
Entrepreneurship, 38
6:00 Jesus the Jew, 10
History of Manhattan Island, 10
Urban Africa, 11
Fundamentals of Psychology, 12
On Relativism, 16
Technology, Society & Science Fiction Film, 17
16mm Filmmaking Studio, 18
Documentary Production Workshop, 18
Screenwriting 1, 20
Academic Writing, 24
Writing for Style, 24
Poetry Master Class with Marie Ponsot, 24
Writing the Picture Book, 27
French Graduate Reading, 29
French Level 1, 29
French Level 3, 29
German Level 1, 30
Italian Level 2, 30
Spanish Level 2, 31
Thinking on Your Feet, 33
ESL: Accent Reduction, 34
English Grammar for ESL Teachers, 32
Teaching Sound System of English, 32
Fundamentals of Composition & Design, 35
Beginning Drawing: Short Course, 35
Intro. to Photography, 36
Intro. to Acting, 37
Drama Therapy & Group Process, 37
Professional Food Writing, 39
8:00 Evolutionary Psychology, 12
Young & Old in Literature & Culture, 15
Science Fiction Screening Series, 17
Adv. Fiction Writing Workshop, 25
Intro. to Creative Nonfiction, 26
Classical Greek: Multilevel, 29

Wednesday, June 3
4:00 Alexander Technique, 37
8:00 Mind-Body Healing Through the Arts, 37

Thursday, June 4
6:00 Henry David Thoreau, 15
ESL/EFL Needs Assessment & Course Design, 32
8:00 Using Authentic Materials to Teach ESL, 32

Friday, June 5
10:00 Digital Cinematography: Documentary, 19
2:00 Multicultural Creative Arts Therapy, 38

Saturday, June 6
10:00 Speak for Yourself, 33
Begin. Painting: Short Course, 36
2:00 Life Drawing: Short Course, 36

Monday, June 8
6:00 Joan Acocella Literary Salon, 23
Don Brown Literary Salon, 23
Linda Gregg Literary Salon, 23

Saturday, June 13
10:00 Getting a Cookbook Published, 39
Launching & Marketing Your Food Product, 39

Monday, June 15
6:00 Mark Doty Literary Salon, 23
Joseph O'Neill Literary Salon, 23
French Intermediate. Brushup, 29
Italian Intermediate. Brushup, 30
Spanish Intermediate. Brushup, 30

Wednesday, June 17
4:00 Arts Therapy Internship Seminar, 38

Saturday, June 20
10:00 Publishing Success, 27
Before Starting a Food Business, 39

Monday, June 29
10:00 Arabic Intro. Immersion: Part 2, 28
French Intermediate. Immersion, 29
Spanish Intermediate. Immersion, 31

Monday, July 6
10:00 ESL: English Grammar, 33
ESL: Grammar of Written English, 33–34
2:00 ESL: Conversation and Listening, 34
ESL: Listening/Speaking, 34
ESL: Listening in the Real World, 34

Tuesday, July 7
10:00 ESL: Writing in English, 34
ESL: Academic Writing, 34
2:00 ESL: Reading and Vocabulary, 35
ESL: Exploring Literature, 35
ESL: Reading/Discussion, 35
ESL: Topics in Culture & Society, 35

Thursday, July 16
4:00 Institutional TOEFL Exam, 35

Wednesday, July 29
ESL Teaching Practicum, 32
**FACULTY INDEX**

<table>
<thead>
<tr>
<th>Name</th>
<th>Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adachi, Jiro</td>
<td>32</td>
</tr>
<tr>
<td>Akbari, Anna</td>
<td>12</td>
</tr>
<tr>
<td>Allen, Roberta</td>
<td>26</td>
</tr>
<tr>
<td>Aslanian, Yeghia</td>
<td>33</td>
</tr>
<tr>
<td>Bader, Claudia</td>
<td>37</td>
</tr>
<tr>
<td>Bell, Teresa</td>
<td>30</td>
</tr>
<tr>
<td>Bertolotto, Caterina</td>
<td>30</td>
</tr>
<tr>
<td>Bills, Emily</td>
<td>13</td>
</tr>
<tr>
<td>Birns, Margaret Boe</td>
<td>14, 15</td>
</tr>
<tr>
<td>Birns, Nicholas</td>
<td>15</td>
</tr>
<tr>
<td>Bloom, Abigail Burnham</td>
<td>15</td>
</tr>
<tr>
<td>Boyd, Lydia</td>
<td>11</td>
</tr>
<tr>
<td>Breland, Theresa</td>
<td>32, 33</td>
</tr>
<tr>
<td>Brodie, Deborah</td>
<td>23</td>
</tr>
<tr>
<td>Brokaw, Kurt</td>
<td>38</td>
</tr>
<tr>
<td>Brueckheimer, Rainer</td>
<td>30</td>
</tr>
<tr>
<td>Brunin, Rémi</td>
<td>11</td>
</tr>
<tr>
<td>Burt, Channing</td>
<td>33</td>
</tr>
<tr>
<td>Calypso, Anthony</td>
<td>26</td>
</tr>
<tr>
<td>Caplin, Loren-Paul</td>
<td>20</td>
</tr>
<tr>
<td>Carruggi, Noëlle</td>
<td>15, 29</td>
</tr>
<tr>
<td>Chang, Meg</td>
<td>38</td>
</tr>
<tr>
<td>Cottle, Susan</td>
<td>36</td>
</tr>
<tr>
<td>Daly, Leslie</td>
<td>37</td>
</tr>
<tr>
<td>Danziger, Jonathan</td>
<td>20</td>
</tr>
<tr>
<td>Day, Jesse</td>
<td>33</td>
</tr>
<tr>
<td>de Campos, Nuno</td>
<td>35</td>
</tr>
<tr>
<td>Deng, Yan</td>
<td>28</td>
</tr>
<tr>
<td>Dix, Carol</td>
<td>17</td>
</tr>
<tr>
<td>Down, Rena</td>
<td>20</td>
</tr>
<tr>
<td>Ely, Suzanne</td>
<td>17</td>
</tr>
<tr>
<td>Farhood-Karasavva</td>
<td>33</td>
</tr>
<tr>
<td>Field, Miranda</td>
<td>24</td>
</tr>
<tr>
<td>Fiore, Margaret Stank</td>
<td>24</td>
</tr>
<tr>
<td>Forster, Thomas</td>
<td>39</td>
</tr>
<tr>
<td>Fowler, Nick</td>
<td>25</td>
</tr>
<tr>
<td>Freedman, Lisa</td>
<td>26</td>
</tr>
<tr>
<td>Freitas, John</td>
<td>17</td>
</tr>
<tr>
<td>Frishman, Terry</td>
<td>39</td>
</tr>
<tr>
<td>Garvey, Thom</td>
<td>33</td>
</tr>
<tr>
<td>Gaylord, Joshua</td>
<td>15</td>
</tr>
<tr>
<td>Gibaldi, Joseph</td>
<td>14</td>
</tr>
<tr>
<td>Girard, Aaron</td>
<td>13</td>
</tr>
<tr>
<td>Gold, Joyce</td>
<td>10</td>
</tr>
<tr>
<td>Granillo-Ogilubo</td>
<td>31</td>
</tr>
<tr>
<td>Greenhut, Herbert</td>
<td>10</td>
</tr>
<tr>
<td>Grimaldi, Michael</td>
<td>36</td>
</tr>
<tr>
<td>Guzmán, Luis</td>
<td>16, 31</td>
</tr>
<tr>
<td>Hall, Hope</td>
<td>19</td>
</tr>
<tr>
<td>Hernandez-Ying, Orlando</td>
<td>13</td>
</tr>
<tr>
<td>Holman, Amy</td>
<td>27</td>
</tr>
<tr>
<td>Horstmann, Jessica</td>
<td>33</td>
</tr>
<tr>
<td>Howell, Samuel</td>
<td>29</td>
</tr>
<tr>
<td>Humphreys, Richard</td>
<td>33</td>
</tr>
<tr>
<td>Kaufman, Anthony</td>
<td>17</td>
</tr>
<tr>
<td>Kocot-Tomblin, Noelle</td>
<td>24</td>
</tr>
<tr>
<td>Kummer, Ida</td>
<td>29</td>
</tr>
<tr>
<td>Landreau-Farber, Sabine</td>
<td>29</td>
</tr>
<tr>
<td>Lerman, Philip</td>
<td>13</td>
</tr>
<tr>
<td>Lewis, Sheila</td>
<td>23</td>
</tr>
<tr>
<td>Liu, Betty</td>
<td>26</td>
</tr>
<tr>
<td>Long, Rodolfo</td>
<td>31</td>
</tr>
<tr>
<td>Lopez, Robert</td>
<td>25</td>
</tr>
<tr>
<td>MacCulloough, Carolyn</td>
<td>22</td>
</tr>
<tr>
<td>Magnani, Francesca</td>
<td>30</td>
</tr>
<tr>
<td>Malik, Iman</td>
<td>28</td>
</tr>
<tr>
<td>Mairs, Tanya</td>
<td>14</td>
</tr>
<tr>
<td>Manca, Giuseppe</td>
<td>30</td>
</tr>
<tr>
<td>Marner-Brooks, Elizabeth</td>
<td>33</td>
</tr>
<tr>
<td>Marques, Alfredo</td>
<td>29</td>
</tr>
<tr>
<td>Martin, Douglas</td>
<td>22</td>
</tr>
<tr>
<td>Marvin, Cate</td>
<td>22</td>
</tr>
<tr>
<td>Mascho, Alicia</td>
<td>12</td>
</tr>
<tr>
<td>Mates, Barbara</td>
<td>33</td>
</tr>
<tr>
<td>McCleave, Leslie</td>
<td>18</td>
</tr>
<tr>
<td>McKeithen, Madge</td>
<td>22, 23</td>
</tr>
<tr>
<td>McKinnon, Karen</td>
<td>23</td>
</tr>
<tr>
<td>McMasters, Kelly</td>
<td>23</td>
</tr>
<tr>
<td>Mejorado, Ascensión</td>
<td>11</td>
</tr>
<tr>
<td>Melo, Constanza</td>
<td>31</td>
</tr>
<tr>
<td>Merdinger, Polly</td>
<td>32</td>
</tr>
<tr>
<td>Mesmer, Sharon</td>
<td>14</td>
</tr>
<tr>
<td>Milite, George</td>
<td>33</td>
</tr>
<tr>
<td>Milowitz, Steven</td>
<td>15</td>
</tr>
<tr>
<td>Mindolovich, Catherine</td>
<td>12</td>
</tr>
<tr>
<td>Montelio, Louise</td>
<td>37, 38</td>
</tr>
<tr>
<td>Montgomery, Robert</td>
<td>27</td>
</tr>
<tr>
<td>Morse, Douglas</td>
<td>20</td>
</tr>
<tr>
<td>Mull, Patrick</td>
<td>33</td>
</tr>
<tr>
<td>Murhammer, Fred</td>
<td>19</td>
</tr>
<tr>
<td>Musaraj, Smoki</td>
<td>11</td>
</tr>
<tr>
<td>Ossip, Kathleen</td>
<td>23</td>
</tr>
<tr>
<td>Pace, William</td>
<td>20</td>
</tr>
<tr>
<td>Pastore, Chris</td>
<td>24</td>
</tr>
<tr>
<td>Patterson, Cristina</td>
<td>33</td>
</tr>
<tr>
<td>Pelc, Linda</td>
<td>32</td>
</tr>
<tr>
<td>Pervin, Gilda</td>
<td>35</td>
</tr>
<tr>
<td>Petty, Lauren</td>
<td>19</td>
</tr>
<tr>
<td>Pitt, Delis</td>
<td>32, 33</td>
</tr>
<tr>
<td>Ponsot, Marie</td>
<td>24</td>
</tr>
<tr>
<td>Raver, Wendy</td>
<td>10</td>
</tr>
<tr>
<td>Reed, John</td>
<td>22, 25</td>
</tr>
<tr>
<td>Reilly, Rebecca</td>
<td>24</td>
</tr>
<tr>
<td>Reynolds, Glenn</td>
<td>10</td>
</tr>
<tr>
<td>Risher, Elise Ann</td>
<td>12</td>
</tr>
<tr>
<td>Robbins, Ira</td>
<td>19</td>
</tr>
<tr>
<td>Roberts, Christopher</td>
<td>16</td>
</tr>
<tr>
<td>Ross, Cristina</td>
<td>30</td>
</tr>
<tr>
<td>Ross, Randi</td>
<td>24</td>
</tr>
<tr>
<td>Rubenfeld, Andrew</td>
<td>15</td>
</tr>
<tr>
<td>Rufin, Christina</td>
<td>29</td>
</tr>
<tr>
<td>Schlemowitz, Joel</td>
<td>18</td>
</tr>
<tr>
<td>Schulman, Candy</td>
<td>26</td>
</tr>
<tr>
<td>Schultz, Chiz</td>
<td>18</td>
</tr>
<tr>
<td>Seigle, Samuel</td>
<td>29</td>
</tr>
<tr>
<td>Serra, MM</td>
<td>17</td>
</tr>
<tr>
<td>Shapiro, Susan</td>
<td>26</td>
</tr>
<tr>
<td>Shelley, Alexandra</td>
<td>25</td>
</tr>
<tr>
<td>Sholl, Jessie</td>
<td>25</td>
</tr>
<tr>
<td>Shron, Marina</td>
<td>17</td>
</tr>
<tr>
<td>Smith, Andrew</td>
<td>39</td>
</tr>
<tr>
<td>Smith, Jacqueline</td>
<td>33</td>
</tr>
<tr>
<td>Spirn, Michele</td>
<td>27</td>
</tr>
<tr>
<td>Stengel, Geri</td>
<td>38</td>
</tr>
<tr>
<td>Stolzenberg, Mark</td>
<td>37</td>
</tr>
<tr>
<td>Tannous, Karam</td>
<td>28</td>
</tr>
<tr>
<td>Tayson, Richard</td>
<td>24</td>
</tr>
<tr>
<td>Teisher, Craig Morgan</td>
<td>23</td>
</tr>
<tr>
<td>Tuffey, Rebecca</td>
<td>37</td>
</tr>
<tr>
<td>Turner, Gina</td>
<td>12</td>
</tr>
<tr>
<td>Vallye, Anna</td>
<td>13</td>
</tr>
<tr>
<td>van den Breemer, Rosemarie</td>
<td>11</td>
</tr>
<tr>
<td>Van Zandt, Liria</td>
<td>30</td>
</tr>
<tr>
<td>Walsh, Mary</td>
<td>11</td>
</tr>
<tr>
<td>Walton, Richard</td>
<td>38</td>
</tr>
<tr>
<td>Wells, Nicole</td>
<td>33</td>
</tr>
<tr>
<td>Wilson, Jennifer</td>
<td>37</td>
</tr>
<tr>
<td>Zaborowski, Stéphane</td>
<td>29</td>
</tr>
<tr>
<td>Ziegler, Adelheid</td>
<td>30</td>
</tr>
<tr>
<td>Zinberg, Meli</td>
<td>37</td>
</tr>
</tbody>
</table>
SUBJECT INDEX

A
Academic Writing, 24
for ESL speakers, 34
Accent Reduction (ESL), 34
Acting, 37
Advertising, 38
promotional writing, 17
Africa, 11
Aging, 4, 15
Alexander Technique, 37
America: see United States
Anthropology, 11
Arabic Language, 28
Art History & Appreciation, 13
film, art of, 17
Art Therapy, 37
Art Workshops, 35–36
picture book writing, 27

B
Bachelor's Degree Program, 6, 46–49
Business, 38
business writing, 17
food and restaurant, 39
indie filmmaking, 18

C
Children's Literature, 14, 23
writing workshops, 22, 27
Chinese Language, 28
Christie, Agatha, 15
Cinema History & Criticism, 15, 17
Cinematography, 19
Claiborne, Craig, 4
Classical Languages & Literature, 13, 14, 29
Colonialism, 11
cookbooks, Publishing, 39
Copy Editing, 24, 33
Corruption, Economic, 11
Creative Arts Therapy, 37–38
cultural Studies, 10, 12, 13, 14, 17

D
Design Workshops, 19, 27, 35
developmental Psychology, 12
digital media production, 19
documentary filmmaking, 18–19
certificate program, 4, 8
drama, 13, 14, 15
acting, 37
writing, 20, 27
drama therapy, 37
drawing & painting (basic), 35–36

E
Economics, 11
Education, Philosophy of, 16
see also Teaching
Elder Abuse, 4
English Language Skills, 33
ESOL, 33–35
writing fundamentals, 24
English Language Teacher Training: certificate program, 32
tESOL graduate degree program, 8
entrepreneurship, 38, 39
environmentalism, 11
local food, 39
essay Writing, 26
Evolution, Human, 12
Exercise, Physical, 37

F
Fashion, Sociology of, 12
Fiction Writing, 22, 25
Filmmaking Arts, 17–20
documentary film festival, 4
Food Studies, 4, 39
French Language, 29
French Literature, 15

G
Gay/Lesbian Life, 17
German Language, 30
Girls Write Now Reading, 4
global action project, 4
global warming, 11
grammar, English (ESOL), 33–34
for English teachers, 32
greek language (classical), 29
greek tragedy, 13

H
History, 10
art history, 13
human rights, 16

I
Ideology, 10, 17
identity, Social Theory of, 10
independent filmmaking, 18
International Affairs, 11
graduate degree program, 7
Italian Language, 30
Italy, 14

J
Jesus Christ, 10
Jews & Judaism, 10
journalism, 17, 23, 26
documentary filmmaking, 18
history, 4, 17

L
Languages, 27–35
Latin Language, 29
Latin American Art History, 13
literature, 13–15
summer literary salon, 23

M
Management, Business, 38
food & restaurant, 39
manhattan History, 10
marketing, 38, 39
Media Studies, 12, 17, 38
graduate degree program, 8
memoir writing, 26
mental illness, 12, 37–38
modern art & music, 13
museums & galleries, 13
drawing at the Met, 36
music History & Appreciation, 13
music therapy, 38
mystery fiction, 15
mythology, 14

N
New York City:
history, 10
museums & galleries, 13
newspapers & magazines, 26
nonfiction writing, 22, 26
promotional writing, 17

P
Painting, 36
performing arts, 37
in psychotherapy, 37, 38
personality theory, 12
picture books, 27
pilates, 37
philosophy, 16
photography, 36
playwriting, 27
poetry, 14, 23
writing workshops, 22, 24
politics, 11
human rights issues, 16
& cinema, 17
portuguese language, 30
postmodern music, 13
psychology, 12
creative arts therapies, 37–38
publishing success, 27, 39
Pushkin, Alexander, 14

Q
queer cinema, 17

R
Race & Racism, 10
Relativism, Philosophical, 16
religion, 10, 11
Russian literature, 14
S
Science:
evolutionary psychology, 12
global warming, 11
Screenwriting, 20
Shakespeare, William, 14
Social Work, 4
creative arts therapies, 37
Sociology, 11, 12, 17
Spanish Language, 30–31
Speaking Skills, 33
for ESL students, 34

T
Tabloid Journalism, 17
Teaching:
ESOL, 31–32
mentoring young people, 4
Technoculture Cinema, 17
Terrorism & Politics, 11
Theater: see Drama, Playwriting
Thoreau, Henry D., 15
TOEFL Examination, 35
Transparency, Market, 11
Twenties, Nineteen, 10

U
United States:
history, 10
literature, 15
politics, 11
popular culture, 13, 17
Urban Studies, 10, 11, 13

V
Video, Digital, 19
Visual Arts, 35–36

W
Web Design, 19
West, American, 10
Women Writers, 4
Writing Workshops, 22–27
ESOL, 33–34
food writing, 39
graduate degree program, 7
media writing, 17
screenwriting, 20
summer writers colony, 22–23

X
Xenophobia, 10, 11

Y
Yoga, 37
Youth:
Girls Write Now, 4
in literature, 15

COURSE MASTER INDEX
Courses are identified by the registration course master ID. This index lists all courses in this bulletin by course master.

NACT2300 Intro. to Acting, 37
NANT3555 Urban Africa, 11
NANT3620 Corruption & Transparency, 11
NARB1001 Arabic Level 1, 28
NARB1003 Arabic Intro. Immersion: Part 1, 28
NARB1004 Arabic Intro. Immersion: Part 2, 28
NARH3664 Art of the Americas, 13
NARH3726 Modern Art in NYC, 13
NARH3880 Topics in Contemporary Architecture & Urbanism, 13

NART1201 Fundamentals of Composition & Design, 35
NART1205 Beg. Drawing: Short Course, 35
NART1208 Life Drawing: Short Course, 36
NART1210 Drawing at the Met, 36
NART1302 Beg. Painting: Short Course, 36
NACAT0701 Mind-Body Healing Through Arts, 37
NACAT3114 Symbolism in Art Therapy, 37
NACAT3308 Music, Mind & Healing, 38
NACAT3400 Rhythm & Tone, 38
NACAT3501 Drama Therapy & Group Process, 37
NACAT3551 Multicultural Creative Arts Therapy, 38
NACAT3900 Arts Therapy Internship Seminar, 38

NCHM1000 Intro. to Chinese, 28

NCOM3207 Tabloid Journalism, 17
NCOM3241 Writing Across Media, 17
NDIG3900 Intro. to Digital Design, 19
NDIG3903 Fundamentals of Web Design, 19

NDRF1301 Alexander Technique, 37
NDRF1302 Hatha Yoga, 37
NDRF1303 Pilates: The Mat, 37

NECO2001 Understanding Economics, 11

NELS0845 Thinking on Your Feet, 33
NELS1849 Speak for Yourself, 33
NELS1851 Fundamentals of Copy Editing, 33

NELT3411 Methods & Techniques of Teaching ESL/EFL, 32
NELT3412 English Grammar for ESL Teachers, 32
NELT3414 Teaching the Sound System of English, 32
NELT3416 ESL Teaching Practicum, 32
NELT3432 Using Authentic Materials to Teach ESL, 32
NELT3435 ESL/EFL Needs Assessment & Course Design, 32

NELS0303 ESL: English Grammar, 33
NELS0304 ESL: English Grammar, 33
NELS0313 ESL: Writing in English, 34
NELS0314 ESL: Writing in English, 34
NELS0323 ESL: Conversation & Listening, 34
NELS0324 ESL: Conversation & Listening, 34
NELS0333 ESL: Reading & Vocabulary, 35
NELS0334 ESL: Reading and Vocabulary, 35
NELS0403 ESL: Grammar of Written English, 33
NELS0404 ESL: Grammar of Written English, 33
NELS0413 ESL: Reading in English, 34
NELS0414 ESL: Writing in English, 34
NELS0423 ESL: Listening/Speaking, 34
NELS0424 ESL: Listening/Speaking, 34
NELS0433 ESL: Exploring Literature, 35
NELS0434 ESL: Exploring Literature, 35
NELS0441 ESL: Accent Reduction, 34
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>NESL0503</td>
<td>ESL: Grammar of Written English</td>
<td>34</td>
</tr>
<tr>
<td>NESL0504</td>
<td>ESL: Grammar of Written English</td>
<td>34</td>
</tr>
<tr>
<td>NESL0513</td>
<td>ESL: Writing in English</td>
<td>34</td>
</tr>
<tr>
<td>NESL0514</td>
<td>ESL: Writing in English</td>
<td>34</td>
</tr>
<tr>
<td>NESL0523</td>
<td>ESL: Listening/Speaking</td>
<td>34</td>
</tr>
<tr>
<td>NESL0524</td>
<td>ESL: Listening/Speaking</td>
<td>34</td>
</tr>
<tr>
<td>NESL0533</td>
<td>ESL: Reading/Discussion</td>
<td>35</td>
</tr>
<tr>
<td>NESL0534</td>
<td>ESL: Reading/Discussion</td>
<td>35</td>
</tr>
<tr>
<td>NESL0574</td>
<td>ESL: Institutional TOEFL Exam</td>
<td>35</td>
</tr>
<tr>
<td>NESL0603</td>
<td>ESL: Grammar of Written English</td>
<td>34</td>
</tr>
<tr>
<td>NESL0604</td>
<td>ESL: Grammar of Written English</td>
<td>34</td>
</tr>
<tr>
<td>NESL0613</td>
<td>ESL: Academic Writing</td>
<td>34</td>
</tr>
<tr>
<td>NESL0614</td>
<td>ESL: Academic Writing</td>
<td>34</td>
</tr>
<tr>
<td>NESL0623</td>
<td>ESL: Listening in the Real World</td>
<td>34</td>
</tr>
<tr>
<td>NESL0624</td>
<td>ESL: Listening in the Real World</td>
<td>34</td>
</tr>
<tr>
<td>NESL0633</td>
<td>ESL: Topics in Culture &amp; Society</td>
<td>35</td>
</tr>
<tr>
<td>NESL0634</td>
<td>ESL: Topics in Culture &amp; Society</td>
<td>35</td>
</tr>
<tr>
<td>NFDS0350</td>
<td>Launching &amp; Marketing Your Food Product</td>
<td>39</td>
</tr>
<tr>
<td>NFDS0351</td>
<td>Before Starting a Food Business</td>
<td>39</td>
</tr>
<tr>
<td>NFDS0651</td>
<td>Getting a Cookbook Published</td>
<td>39</td>
</tr>
<tr>
<td>NFDS3201</td>
<td>Food Policy</td>
<td>35</td>
</tr>
<tr>
<td>NFDS3601</td>
<td>Professional Food Writing</td>
<td>39</td>
</tr>
<tr>
<td>NFLM0155</td>
<td>Science Fiction Screening Series</td>
<td>17</td>
</tr>
<tr>
<td>NFLM3155</td>
<td>Technology, Society &amp; Science Fiction Film</td>
<td>17</td>
</tr>
<tr>
<td>NFM3411</td>
<td>Art of Film</td>
<td>17</td>
</tr>
<tr>
<td>NFM3433</td>
<td>Cinema &amp; Ideology</td>
<td>17</td>
</tr>
<tr>
<td>NFM3449</td>
<td>Queer Cinema</td>
<td>17</td>
</tr>
<tr>
<td>NFM3458</td>
<td>Independent Filmmaking</td>
<td>18</td>
</tr>
<tr>
<td>NFM3513</td>
<td>Digital Cinematography: Documentary</td>
<td>19</td>
</tr>
<tr>
<td>NFM3660</td>
<td>16mm Filmmaking Studio</td>
<td>18</td>
</tr>
<tr>
<td>NFM3700</td>
<td>Digital Video Production</td>
<td>19</td>
</tr>
<tr>
<td>NFM3715</td>
<td>Documentary Production Workshop</td>
<td>18</td>
</tr>
<tr>
<td>NFRN0501</td>
<td>French Graduate Reading</td>
<td>29</td>
</tr>
<tr>
<td>NFRN0803</td>
<td>French for Travelers</td>
<td>29</td>
</tr>
<tr>
<td>NFRN0901</td>
<td>French Interm. Brushup</td>
<td>29</td>
</tr>
<tr>
<td>NFRN1001</td>
<td>French Level 1</td>
<td>29</td>
</tr>
<tr>
<td>NFRN1002</td>
<td>French Level 2</td>
<td>29</td>
</tr>
<tr>
<td>NFRN1003</td>
<td>French Intro. Immersion</td>
<td>29</td>
</tr>
<tr>
<td>NFRN2001</td>
<td>French Level 3</td>
<td>29</td>
</tr>
<tr>
<td>NFRN2003</td>
<td>French Interm. Immersion</td>
<td>29</td>
</tr>
<tr>
<td>NGRC1005</td>
<td>Classical Greek: Multilevel</td>
<td>29</td>
</tr>
<tr>
<td>NGRM0501</td>
<td>German Graduate Reading</td>
<td>30</td>
</tr>
<tr>
<td>NGRM1001</td>
<td>German Level 1</td>
<td>30</td>
</tr>
<tr>
<td>NHIIS0270</td>
<td>History of Manhattan Island</td>
<td>10</td>
</tr>
<tr>
<td>NHIIS3128</td>
<td>Jesus the Jew</td>
<td>10</td>
</tr>
<tr>
<td>NHIIS3220</td>
<td>American West</td>
<td>10</td>
</tr>
<tr>
<td>NHIIS3245</td>
<td>1920s in America</td>
<td>10</td>
</tr>
<tr>
<td>NHIIS3491</td>
<td>Global History of Race</td>
<td>10</td>
</tr>
<tr>
<td>NHUM3018</td>
<td>Shakespeare &amp; Italy</td>
<td>14</td>
</tr>
<tr>
<td>NHUM3112</td>
<td>Young &amp; Old in Literature &amp; Culture</td>
<td>15</td>
</tr>
<tr>
<td>NITL0803</td>
<td>Italian for Travelers</td>
<td>30</td>
</tr>
<tr>
<td>NITL0901</td>
<td>Italian Interm. Brushup</td>
<td>30</td>
</tr>
<tr>
<td>NITL1001</td>
<td>Italian Level 1</td>
<td>30</td>
</tr>
<tr>
<td>NITL1002</td>
<td>Italian Level 2</td>
<td>30</td>
</tr>
<tr>
<td>NLTJ2115</td>
<td>Greek Tragedy; Modern Meanings</td>
<td>13</td>
</tr>
<tr>
<td>NLTJ3106</td>
<td>Myth in Poetry from Antiquity to Today</td>
<td>14</td>
</tr>
<tr>
<td>NLTJ3290</td>
<td>Agatha Christie</td>
<td>15</td>
</tr>
<tr>
<td>NLTJ3336</td>
<td>Henry David Thoreau</td>
<td>15</td>
</tr>
<tr>
<td>NLTJ3421</td>
<td>20th-C. French Literature</td>
<td>15</td>
</tr>
<tr>
<td>NLTJ3442</td>
<td>Pushkin &amp; Russian Romanticism</td>
<td>14</td>
</tr>
<tr>
<td>NLTJ3509</td>
<td>O’Neill, Stoppard, Kushner</td>
<td>15</td>
</tr>
<tr>
<td>NLTJ3542</td>
<td>Andersen, Carroll, Wilde, Rossetti</td>
<td>14</td>
</tr>
<tr>
<td>NLTJ3880</td>
<td>19th-C. Novels &amp; Movies</td>
<td>15</td>
</tr>
<tr>
<td>NLTN1005</td>
<td>Latin: Multilevel</td>
<td>29</td>
</tr>
<tr>
<td>NMGT2100</td>
<td>Intro. to Business Management</td>
<td>38</td>
</tr>
<tr>
<td>NMGT2119</td>
<td>All About Advertising</td>
<td>38</td>
</tr>
<tr>
<td>NMGT2140</td>
<td>Entrepreneurship</td>
<td>38</td>
</tr>
<tr>
<td>NMS3564</td>
<td>Postmodernism in American Music</td>
<td>13</td>
</tr>
<tr>
<td>NPHG0001</td>
<td>Intro. to Photography: Technical Foundation</td>
<td>36</td>
</tr>
<tr>
<td>NPHG1000</td>
<td>Intro. to Photography: Technical Foundation</td>
<td>36</td>
</tr>
<tr>
<td>NPHI3288</td>
<td>On Relativism</td>
<td>16</td>
</tr>
<tr>
<td>NPHI3840</td>
<td>Philosophy of Education</td>
<td>16</td>
</tr>
<tr>
<td>NPOL3211</td>
<td>Terrorism &amp; U.S. Politics</td>
<td>11</td>
</tr>
<tr>
<td>NPOL3225</td>
<td>Religion &amp; Politics in the 21st C.</td>
<td>11</td>
</tr>
<tr>
<td>NPOL3525</td>
<td>Living in a Low-Carbon World</td>
<td>11</td>
</tr>
<tr>
<td>NPT1700</td>
<td>Portuguese for Spanish Speakers</td>
<td>30</td>
</tr>
<tr>
<td>NPSY2001</td>
<td>Fundamentals of Psychology</td>
<td>12</td>
</tr>
<tr>
<td>NPSY3256</td>
<td>Developmental Psychology</td>
<td>12</td>
</tr>
<tr>
<td>NPSY3401</td>
<td>Theories of Personality</td>
<td>12</td>
</tr>
<tr>
<td>NPSY3501</td>
<td>Intro. to Abnormal Psychology</td>
<td>12</td>
</tr>
<tr>
<td>NPSY3870</td>
<td>Evolutionary Psychology</td>
<td>12</td>
</tr>
<tr>
<td>NSOC3679</td>
<td>Sociology of Fashion</td>
<td>12</td>
</tr>
<tr>
<td>NSPN0901</td>
<td>Spanish Interm. Brushup</td>
<td>30</td>
</tr>
<tr>
<td>NSPN1001</td>
<td>Spanish Level 1</td>
<td>31</td>
</tr>
<tr>
<td>NSPN1002</td>
<td>Spanish Level 2</td>
<td>31</td>
</tr>
<tr>
<td>NSPN1003</td>
<td>Spanish Intro. Immersion</td>
<td>31</td>
</tr>
<tr>
<td>NSPN1701</td>
<td>Spanish for Healthcare Workers</td>
<td>30</td>
</tr>
<tr>
<td>NSPN1704</td>
<td>Spanish for Business</td>
<td>31</td>
</tr>
<tr>
<td>NSPN2003</td>
<td>Spanish Interm. Immersion</td>
<td>31</td>
</tr>
<tr>
<td>NSRW2800</td>
<td>Script Analysis</td>
<td>20</td>
</tr>
<tr>
<td>NSRW3810</td>
<td>Screenwriting 1</td>
<td>20</td>
</tr>
<tr>
<td>NSRW3820</td>
<td>Screenwriting 2</td>
<td>20</td>
</tr>
<tr>
<td>NWWR0201</td>
<td>Publishing Success</td>
<td>27</td>
</tr>
<tr>
<td>NWWR0551</td>
<td>Benjamin Taylor Literary Salon</td>
<td>23</td>
</tr>
<tr>
<td>NWWR0552</td>
<td>Joan Acocella Literary Salon</td>
<td>23</td>
</tr>
<tr>
<td>NWWR0553</td>
<td>Sarah Manguso Literary Salon</td>
<td>23</td>
</tr>
<tr>
<td>NWWR0554</td>
<td>Don Brown Literary Salon</td>
<td>23</td>
</tr>
<tr>
<td>NWWR0555</td>
<td>Linda Gregg Literary Salon</td>
<td>23</td>
</tr>
<tr>
<td>NWWR0556</td>
<td>Mark Doty Literary Salon</td>
<td>23</td>
</tr>
<tr>
<td>NWWR0557</td>
<td>Joseph O’Neill Literary Salon</td>
<td>23</td>
</tr>
<tr>
<td>NWWR0558</td>
<td>Elizabeth Winthrop Literary Salon</td>
<td>23</td>
</tr>
<tr>
<td>NWWR1011</td>
<td>The Mechanics of Writing</td>
<td>24</td>
</tr>
<tr>
<td>NWWR1104</td>
<td>Academic Writing</td>
<td>24</td>
</tr>
<tr>
<td>NWWR1108</td>
<td>Writing for Style</td>
<td>24</td>
</tr>
<tr>
<td>NWWR2301</td>
<td>Intro. to Fiction</td>
<td>25</td>
</tr>
<tr>
<td>NWWR2304</td>
<td>Beginning the Novel</td>
<td>25</td>
</tr>
<tr>
<td>NWWR2401</td>
<td>Intro. to Creative Nonfiction</td>
<td>26</td>
</tr>
<tr>
<td>NWWR2601</td>
<td>Journalism Basics</td>
<td>26</td>
</tr>
<tr>
<td>NWWR3204</td>
<td>From Silence to Poem</td>
<td>24</td>
</tr>
<tr>
<td>NWWR3205</td>
<td>Poetry: The Language of Music</td>
<td>24</td>
</tr>
<tr>
<td>NWWR3229</td>
<td>Poetry Lab</td>
<td>24</td>
</tr>
<tr>
<td>NWWR3314</td>
<td>Short Story Workshop</td>
<td>25</td>
</tr>
<tr>
<td>NWWR3328</td>
<td>Progressive Fiction</td>
<td>25</td>
</tr>
<tr>
<td>NWWR3403</td>
<td>Finding Your Voice in Nonfiction</td>
<td>26</td>
</tr>
<tr>
<td>NWWR3418</td>
<td>Micro Memoirs</td>
<td>26</td>
</tr>
<tr>
<td>NWWR3590</td>
<td>Summer Writer Colony</td>
<td>22</td>
</tr>
<tr>
<td>NWWR3601</td>
<td>Writing for NYC Newspapers</td>
<td>26</td>
</tr>
<tr>
<td>NWWR3702</td>
<td>Playwriting</td>
<td>27</td>
</tr>
<tr>
<td>NWWR3806</td>
<td>Writing the Picture Book</td>
<td>27</td>
</tr>
<tr>
<td>NWWR4223</td>
<td>Poetry Master Class with Marie Ponsot</td>
<td>24</td>
</tr>
<tr>
<td>NWWR4310</td>
<td>Adv. Fiction Writing Workshop</td>
<td>25</td>
</tr>
<tr>
<td>NWWR4321</td>
<td>Adv. Short Story Workshop</td>
<td>25</td>
</tr>
</tbody>
</table>
Drawing at the Metropolitan Museum  NART1210
Nuno de Campos

Limited to 12. Beginners learn how to draw using the collection of the Metropolitan Museum of Art as subject matter. A different artwork or artifact is selected each week. The course covers the fundamental principles and techniques of line drawing and shading, including basic gestural studies, learning to see forms, and experimenting with different kinds of mark-making and materials. Given the setting and the small size of the class, instruction is mostly one-on-one, geared to the specific needs of the individual student. Bring an all-purpose sketch pad and a pencil to the first session. First session meets at the Group Registration desk in the lobby of the Metropolitan Museum, Fifth Avenue & 82nd Street. (3 credits)
REGISTRATION INFORMATION FOR CONTINUING EDUCATION STUDENTS

Before Registering

- Select a course.
- Note the course number and section (for example, NLIT 1000 section A).
- Decide whether to register as noncredit, noncredit certificate, or general credit student. Most students take courses for noncredit (the cheapest option; no grade or permanent record is kept). See page 43 to learn more about registration options.
- Prepare payment. Full payment is due at the time of registration.

Tuition and Fees: Continuing Education

<table>
<thead>
<tr>
<th>Student Status</th>
<th>Tuition</th>
<th>University Services Fees</th>
<th>Lab, Materials, etc. Fees</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noncredit</td>
<td>Printed in each course description in this bulletin.</td>
<td>Registration fee: $7 per term.</td>
<td>Printed in course description if applicable.</td>
</tr>
<tr>
<td>General Credit (Non-Degree)</td>
<td>$968 per credit.</td>
<td>$60 per term.</td>
<td>Same as above.</td>
</tr>
<tr>
<td>Noncredit Certificate</td>
<td>The noncredit tuition.</td>
<td>$60 per term.</td>
<td>Same as above.</td>
</tr>
</tbody>
</table>

Register early. The class you want might fill or, on the other hand, be cancelled because of insufficient registration.

Deadlines: Online, telephone, and fax registrations must be submitted three business days before the class starts; one week before for online courses. Mail registrations for all courses must be posted two weeks before the class starts. If you miss these deadlines, you can still register in person (see opposite).

Note: Students enrolled in certificate programs must have their courses approved by an academic advisor before they register and must register in person. General credit registration for 9 or more credits requires permission from the dean’s office.

Register and Pay

- **Online** at www.generalstudies.newschool.edu/register.* Pay by MasterCard, Visa, or American Express.
- **By phone** at 212.229.5690 (Noncredit only) Hours: 9:15 a.m.–4:45 p.m., Monday–Friday (closed May 25 and Fridays from June 12–Aug. 14) Pay by MasterCard, Visa, or American Express.
- **By fax** to 212.229.5648 Use the detachable registration forms in the back of this catalog. Pay by MasterCard, Visa, or American Express.
- **By mail** to The New School, Registrar’s Office, 72 Fifth Avenue, New York, NY 10011 Use the detachable registration forms in the back of this catalog. Pay by MasterCard, Visa, or American Express, or by personal check/ money order payable to The New School.
- **In person** at 72 Fifth Avenue, lower level.

Regular Hours: Monday–Thursday, 10:00 a.m.–5:45 p.m. Friday, 10:00 a.m.–4:45 p.m. (closed May 25 and Fridays from June 12–Aug. 7)

Extended Hours:
- May 26–29: Tuesday–Thursday, 9:00 a.m.–5:45 p.m.
  Friday, 9:00 a.m.–4:45 p.m.
- June 1–5: Monday–Thursday, 9:00 a.m.–6:00 p.m.
  Friday, 9:00 a.m.–4:45 p.m.

Pay by MasterCard, Visa, or American Express, or by personal check or money order payable to The New School or cash.

*Please note that online registration is not live. The registrar will contact you if there are any problems processing your registration request.

Confirmation of Registration

- **There is no need to confirm your registration.** If there is a problem registering you for a class, the Registrar’s Office will contact you.
- **An official Statement/Schedule** will be issued when your payment has cleared (mailed if you registered online or by phone or fax). Bring this to your class. (If you have not yet received it, you will still be admitted to class if your name appears on the course roster.) Also, bring a photo ID for admission to university buildings.
- **Online confirmation** is available at my.newschool.edu. Follow the links to look up your Net ID and set or reset your password. You will need your Student ID number (N plus 8 digits). Once you log in, select the Student tab to view your schedule.
- **If you are a noncredit student and will need a Record of Attendance** (for employer reimbursement or any other purpose), you must request that now. See pg. 54.
Student ID Number and ID Cards

- **ID Number** (the letter N plus 8 digits): Appears on your Statement/Schedule. Use this number for future registrations and correspondence with The New School.

- **ID Cards**: Upon receipt of payment, noncredit students are mailed an ID card (without photo) valid only for the term in which they are enrolled.

All certificate, general credit, and IRP students can obtain a photo ID at Campus Card Services, 66 West 12th Street, room 404. The hours are Monday, Tuesday, and Thursday, 9:00 a.m.–5:30 p.m.; Wednesday, 9:00 a.m.–6:00 p.m.; and Friday, 9:00 a.m.–4:30 p.m. (closed on Fridays June 12–Aug. 7). There is a fee to replace a lost or stolen card.

Find Your Class Location

- **Online** at my.newschool.edu. Do not log in. Just select the Class Finder link. Room assignments can change, so check as close to your class start time as possible.

- **In person** on the day the class starts: room assignments are posted in the lobby at 66 West 12th St. (between Fifth & Sixth Avenues).

Most classes meet at 66 West 12th St. or 8 East 16th St. See the neighborhood map on the inside back cover of this catalog. Some courses meet at off-site locations as indicated in the course description.

Withdrawal/Refund Policy

- **To cancel your registration in a course**, you must formally withdraw in writing to the Registrar’s Office (by fax, mail, or in person; never by telephone). For full details see pages 51–52. Nonattendance does not constitute withdrawal.

- **The registration/university services fee is not refundable** unless you are withdrawing due to The New School changing the course schedule or instructor.

- **Refund processing** takes approximately four weeks.

Tuition refund amounts/deadlines are listed below:

<table>
<thead>
<tr>
<th>Add/Drop and Refund Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Classroom Courses</strong></td>
</tr>
<tr>
<td>Schedule</td>
</tr>
<tr>
<td>11 or more sessions</td>
</tr>
<tr>
<td>6–10 sessions</td>
</tr>
<tr>
<td>3–5 sessions</td>
</tr>
<tr>
<td>1–2 sessions</td>
</tr>
<tr>
<td>Summer Writers Colony</td>
</tr>
<tr>
<td><strong>Online Courses</strong></td>
</tr>
<tr>
<td>9 weeks</td>
</tr>
</tbody>
</table>
appropriate registration form in the back of this bulletin. Fax to By Fax the instructions. Register at least three days before your course by credit card. Go to Online the next working day.
or by fax when the office is closed; registrations will be processed through August 7, and all Saturdays and Sundays. Register online Note: Registration will be closed May 26, Fridays from June 12 for more information about procedures and deadlines, or call be cancelled due to insufficient enrollment. See pages 71–72 open throughout the term. Early registration online or by fax, Registration for summer courses opens April 13 and remains This catalog lists course offerings for the Summer 2009 term. HOW TO REGISTER

You can register in person at 72 Fifth Avenue (corner of 13th

In Person Mail registration must be postmarked at least two weeks before

Cashier’s Office

Student Disability Services

Computing Center

Human Resources

Vera List Center for Art & Politics

Writing Program office

Tishman Auditorium

Classrooms

Fanton Hall 72 Fifth Avenue

Admission office

St. Vincent’s Dormitory

Eugene Lang College The New School for Liberal Arts..... B, C

Johnson Center Annex 68 Fifth Avenue .......... M

English Language Studies office ... mezzanine

Visual and Performing Arts office ... mezzanine

79 Fifth Avenue/8 East 16th Street

Human Resources ......... 18th floor

International Student Services ....... 5th floor

Student Disability Services ....... 5th floor

Student Services ....... 5th floor

Classrooms (enter on 16th Street)

Arnold Hall 55 West 13th Street ..... I

Computing Center ....... 3rd floor

Fogelman Library ....... lower level

Knowledge Union Media Labs ....... 4th, 8th, 9th floors

Theresa Lang Center ....... 2nd floor

Classrooms

65 Fifth Avenue (limited access) ......... F

Swayback Auditorium

Other Offices and Facilities of The New School

Accounting .......... G

Cafeterias .......... B, I, N

Career Development ......... H

Center for New York City Affairs ......... H

Community Development Research Center ......... H

Eugene Lang College The New School for Liberal Arts ....... B, C

Foreign Languages office ....... C

India-China Institute ....... N

International Center for Migration, Ethnicity & Citizenship ....... F

Mannes The New School for Music ....... J, W

Milano The New School for Management and Urban Policy .... H

The New School for Drama ......... Z

The New School for Jazz and Contemporary Music ......... I

The New School for Social Research ......... D

Parsons The New School for Design ......... D, E, K, L, N

Residence Halls ......... D, G, S, V, Y

Schwartz Center for Economic Policy Analysis ......... D

Student Development ......... I

Student Health Services ......... S

Transregional Center for Democratic Studies ......... G

University Administration ......... A, D, G, I

Affiliates

Beth Israel Hospital ......... 317 E. 17 St.

Cardozo Law Library ......... 55 Fifth Ave.

Cooper Hewitt Museum ......... 2 E. 91 St.

Cooper Union Library ......... Cooper Sq.

Elmer Holmes Bobst Library ......... Wash. Sq. S.

Not shown: Anderson Residence; Anderson Hall, Manhattan School of Music, Claremont Ave. & W. 122nd St.; Stuyvesant Apartments: 1st Ave. & E. 14th St.; Stuyvesant Park Residence: 318 E. 15th St.; 23rd Street Apartments: 225 W. 23rd St.

The New School is undergoing expansion and renovation. Watch for updated maps. Published 3/31/09.