UNIVERSITY TEACHING FELLOWSHIP PROGRAM 2017-2018

The table below lists the tentative maximum number of Teaching Fellowship opportunities for graduate students in the 2017-2018 academic year for each department/discipline.

<table>
<thead>
<tr>
<th>Department and/or Discipline (specific courses are indicated with an asterisk*)</th>
<th>College where TF positions may be located</th>
<th>Tentative Maximum Teaching Fellowships</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anthropology</td>
<td>Lang</td>
<td>3</td>
</tr>
<tr>
<td>Arts and Social Engagement</td>
<td>SPE</td>
<td>2</td>
</tr>
<tr>
<td>Critical Thinking (Philosophy)</td>
<td>SPE</td>
<td>2</td>
</tr>
<tr>
<td>Economics</td>
<td>Lang</td>
<td>2</td>
</tr>
<tr>
<td>Environmental Studies</td>
<td>SPE</td>
<td>3</td>
</tr>
<tr>
<td>English as a Second Language</td>
<td>SPE</td>
<td>2</td>
</tr>
<tr>
<td>First-Year Writing (a required course)</td>
<td>Lang</td>
<td>8</td>
</tr>
<tr>
<td>Gender, Race, &amp; Ethnic Studies</td>
<td>SPE</td>
<td>2</td>
</tr>
<tr>
<td>Global Studies</td>
<td>SPE</td>
<td>4</td>
</tr>
<tr>
<td>Integrated Seminar 1 and 2* (required courses in First Year Program)</td>
<td>Parsons</td>
<td>8</td>
</tr>
<tr>
<td>Math (includes Quantitative Methods* and Statistics* courses)</td>
<td>Lang</td>
<td>6-8</td>
</tr>
<tr>
<td>Philosophy</td>
<td>Lang</td>
<td>5</td>
</tr>
<tr>
<td>Piano 1*</td>
<td>COPA/Mannes</td>
<td>4</td>
</tr>
<tr>
<td>Politics</td>
<td>Lang</td>
<td>4</td>
</tr>
<tr>
<td>Psychology</td>
<td>Lang and SPE</td>
<td>8-10</td>
</tr>
<tr>
<td>Sociology</td>
<td>Lang</td>
<td>3-4</td>
</tr>
<tr>
<td>Strategic Design &amp; Management</td>
<td>Parsons</td>
<td>6</td>
</tr>
<tr>
<td>Urban Studies</td>
<td>SPE</td>
<td>1</td>
</tr>
</tbody>
</table>

*In addition, positions in other areas sometimes arise due to unanticipated staffing needs.*

The remainder of this document provides additional information regarding many of the Teaching Fellowship opportunities.
EUGENE LANG COLLEGE

Eugene Lang College hires Teaching Fellows to teach both foundational courses in the majors as well as electives that graduate students propose. We look for students who are eager to engage undergraduates in a seminar format and have thought about the importance of good pedagogy and discussion as a way of teaching. For 2017-2018, Lang plans to hire TFs to teach in Anthropology, Economics, First Year Writing, Math, Philosophy, Politics, Psychology, and Sociology.

**Anthropology:** Candidates should submit paragraph-long course proposals. Course proposals are particularly welcomed for the “Writing Anthropology” and “Doing Anthropology” courses, described below:

Writing Anthropology courses emphasize the different modes of writing and other forms of representation (photography, film, sound recordings) that construct anthropological texts. Writing Anthropology courses may focus on practices of writing (or other forms of representation such as ethnographic film) and, in addition, may also be writing intensive/form based. Advanced electives in Writing Anthropology could also explore the multiple genres available to us as anthropologists and/or relationships to other disciplines and their practices.

Doing Anthropology emphasizes the process of doing fieldwork and engaging with the other methods that anthropologists deploy in their research. Courses will critically explore anthropological practices such as fieldwork and ethnography and will also allow students to pursue projects outlined within the themes of the course. In these courses, students will be required to complete a project that uses anthropological methods such as documentary observation and interviews as part of their assessment. At the advanced and elective level Anthropological Practice courses will either be dedicated to pursuing projects such as the “Workshop in Anthropology” course, or to exploring projects through specific themes.

**Economics:** Candidates should submit paragraph-long course proposals.

**First Year Writing:** Candidates should submit paragraph-long course proposals. This class is an intensive seminar for first-year students to help them develop their ideas through reading and writing. Instructors choose literary topics based on their interests and expertise. The topics, which range in scope and approach, are geared toward the work of crafting and revising essays. Students experiment with a variety of expository and creative styles and proceed throughout the semester from familiar writing (the personal essay) to more analytical writing (the critical essay). Students emerge from this course with more confidence in the process of formulating, developing, and expressing ideas with the written word.

**Math:** Teaching Fellows may be hired for Quantitative Reasoning I and II, and also for Statistics with SPSS. Course proposals are not required. Students should note their interest in teaching in this area in their applications.

**Philosophy:** Candidates should submit paragraph-long course proposals.

**Politics:** Applicants should note their NSSR GPA on the CV. Applicants should list which fields they want to teach in (e.g. comparative, U.S., etc.), and include a course description for one course they might want to teach, along with a draft abridged syllabus of no more than two pages.

**Psychology:** Applicants should familiarize themselves with the course offerings and indicate which
course(s) they would be prepared to teach. By and large, the curriculum will already be established and TFs will be matched with courses that correspond to their expertise. Should an occasion arise where an undergraduate chair wishes to review new course proposals, (s)he will solicit these from students who have applied.

**Sociology:** Applicants should include a paragraph-long course description for at least two courses they feel qualified to teach. One Teaching Fellow is usually hired for the Sociological Imagination course (an introductory sociology course); candidates interested in that course should describe their ability to teach this.

**MANNES SCHOOL OF MUSIC**

The College of Performing Arts (COPA) at The New School anticipates hiring up to four Teaching Fellows in the Mannes School of Music.

**Piano Class 1:** Piano Class 1 is an entry-level piano class. It is designed for students with minimal keyboard/theory knowledge. The learning sequence is covered in one academic year, or two semesters. The class meets weekly during the fall and spring semester for one hour per session. The syllabus emphasizes piano technique, rhythm, theory, improvisation, repertoire (including duets), and sight-reading. This Teaching Fellowship is open to second year MM Piano students. Interested candidates (first-year MM Piano students) should enroll in CPBD 5120, *Piano in the Classroom* (CRN 7468) during the spring 2017 semester. Teaching Fellows will be selected from course enrollment by the instructor.

**NEW SCHOOLS FOR PUBLIC ENGAGEMENT/SCHOOL OF UNDERGRADUATE STUDIES**

The School of Undergraduate Studies (SUS) of NSPE anticipates hiring Teaching Fellows as instructors in a variety of areas, including the interdisciplinary curricular areas of Arts and Social Engagement, and Gender, Race, and Ethnic Studies. The programs in Critical Thinking, Global Studies, English as a Second Language, and Environmental Studies will also consider course proposals. Teaching Fellows are also hired for courses offered in the Psychology major.

Courses at SUS are offered in a seminar format, with discussion and writing as the primary modes of learning. We are particularly interested in courses that include engagement outside the classroom and/or that might be taught online.

**Arts and Social Engagement:** Please submit one-paragraph course proposals for consideration. Applications are particularly encouraged in the area of Museum and Curatorial Studies.

**Critical Thinking: Informal Logic:** Cover letter should discuss ability to teach the course. Course description: In this course, we study and apply the principles and methods that distinguish good reasoning from poor reasoning. Working with this toolkit of techniques for evaluating arguments, we examine the logic that shapes contemporary debates about politics, media, art, and science. As a complement to the practical nature of this exercise, we also reflect on the psychological structures that make critical thinking an essential aspect of constructive civic engagement and human well-being in general.

**Environmental Studies:** Applicants should familiarize themselves with the course offerings and indicate which course(s) they would be prepared to teach.

**Gender, Race, and Ethnic Studies:** The Bachelor's Program for Adults and Transfer Students welcomes proposals for courses in Gender and Sexuality Studies and Race and Ethnicity Studies.
While all proposed courses in these fields will be considered, we are particularly interested in fellows whose research and teaching interests in Gender/Sexuality and/or Race/Ethnicity evidence a transnational perspective. We are also interested in course proposals in performance studies.

**Global Studies:** Global Studies is an interdisciplinary major that focuses on contemporary challenges that by definition cannot be solved at the nation-state or market level alone, be these climate change or nuclear proliferation, human trafficking or rules for international trade, poverty or hunger, the implications of new technologies or unprecedented migration. Globalization has changed how states, societies, communities and individuals respond to existing challenges and creates new ones. The consequences of these challenges are fundamentally changing our world. How can we understand them? Applicants for Teaching Fellowships should include one-paragraph course proposals for consideration.

**Psychology:** Applicants should familiarize themselves with the course offerings and indicate which course(s) they would be prepared to teach. By and large, the curriculum will already be established and TF’s will be matched with courses that correspond to their expertise. Should an occasion arise where an undergraduate chair wishes to review new course proposals, (s)he will solicit these from students who have applied.

**Urban Studies:** Please submit one-paragraph course proposals for consideration. Candidates should also familiarize themselves with the course offerings in Urban Studies, and indicate which courses they would be prepared to teach.

**PARSONS SCHOOL OF DESIGN**

**First Year**

**Integrative Seminar Courses**
Applicants interested in these courses should include a one-page statement describing your approaches to teaching writing and research methods to first-year undergraduate students. The two courses are described below:

**Integrative Seminar 1**
Integrative Seminar 1 has two important goals. First, it prepares students to read and write at the university level. Throughout the semester, students engage a variety of writing styles and review/refine the basics of good writing. Students also learn how to craft an argument and insert themselves into existing intellectual conversations via a strong thesis and responsible citation skills. Second, Integrative Seminar 1 is a course that is paired with Integrative Studio 1 and seeks to create critical dialogues between seminar and studio practice, or writing, thinking, and making. Thus, each instructor in seminar 1 works with an instructor in studio 1 to create coordinated syllabi that allow writing and making to flow back and forth between seminar and studio.

Each section is assigned one of the following four themes and shares this theme with its studio pairing, allowing seminar and studio to share ideas, concepts and assignments through "bridge" topics at different points in the semester. In this way, it will bring together reading, writing and making in a manner that is essential to the creative work of artists and designers in every discipline. Instructors for this class should be able to teach writing to first-year undergrads, engage with the course theme, keep a meaningful dialogue between seminar and studio practice, and reliably take care of administrative requirements such as turning in a syllabus, mid-semester student evaluations, and assessment material.
Avatar
Avatar has two distinct meanings. In Hinduism and Buddhism, it means the physical appearance of a god. Online, it means a picture of a person or an animal that represents a particular user. How do both definitions describe an identity that is distinct from the original and yet intensely connected to it at the same time?

Fake
Fake describes something that is not what it appears to be. Counterfeit bags, forged money, stage names, mockumentaries, pranking, the list goes on. But how do we define what is real and what is fake? Could something fake actually be more powerful, more authentic, than truth?

Memory
Memory is an action or process of commemorating, recollecting, or remembering a person, object, or event. How do these actions and processes shape identity and our understanding of the world?

Shift
To shift means to move from one place, or one thing, to another. Many of you have firsthand experience with this kind of movement - from one place to another, from one set of ideas to another, from one story to another. What are your stories of shifting? How do these shifts come to pass? How do we talk about them through our work?

Integrative Seminar 2
Integrative Seminar 2 builds on the skills that students acquired in Integrative Seminar 1 and focuses on information literacy and research through a range of practices and approaches in seminar and studio. As with Integratives 1, studio and seminar are paired to encourage students to develop cross-disciplinary approaches to thinking and making. Bridging moments between seminar and studio continue to provide the main structure of the course.

In seminar, students will continue the reading, writing, and self-/peer-assessment strategies that they developed in Integrative seminar 1, yet emphasis is given to the research process and how it supports/informs academic writing and argumentation. Readings in this class will address the course theme, while simultaneously addressing and/or modeling strong research and writing skills, providing examples of how authors situate their ideas within pre-existing conversations/discourses. Ultimately, students will learn how to translate subjective interest in art/design into a sustained path of inquiry that results in well-researched, logically-argued, and thesis-driven analysis; thus this course not only aims to prepare students for future academic and professional writing, it seeks to support and enhance their process as makers in integrative studio and beyond.

Integrative Seminar 2, housed with the School of Art and Design History and Theory, has four inflections that align with others schools within Parsons:

1. **Systems and Strategies** (School of Design Strategies)
   What does it mean to engage communities through art and design practices? How do participants’ experiences and ideas shape this work (from designers and artists to users, co-design partners, and other stakeholders)? How does engagement take place? In this theme, students will work through studio and seminar to examine the complex systems and relationships central to working in community-based contexts at a range of scales - organizations, neighborhoods, cities, and services.

2. **Constructed Environments** (School of Constructed Environments)
   How does the built environment shape our contexts and, by extension, our understanding?
What potential lies in an interior's design? How does a product instruct a user? When does a building determine action? Students will explore the interconnectedness of large-scale thinking with on-the-ground user experience to explore the complexity of a designer’s engagement.

3. **Fashion (School of Fashion)**
   How does fashion speak? What information do we derive from a seemingly simple, yet utterly complex system of material, image, body, history and site within the social and global sphere? Students will engage with such complexities while interrogating new ways to approach topics such as form, beauty and sustainability.

4. **Visual Culture (School of Art, Media, and Technology)**
   How is meaning embedded in the images, spaces, and artifacts that make up visual culture? How, in turn, are photographs, videos, illustrations, performances, graphic novels, sculptures, technological innovations—and more—used to communicate an idea or position? And what might it mean to make something that doesn't fit into any one category as we know it? Students will explore interdisciplinarity, collaborative making, the productivity of creative failures, and more.

**Strategic Design & Management**
Courses listed below. Applicants for courses in Strategic Design & Management should include a paragraph describing relevant professional experience as related to the course description, but do not need to provide course proposals. Applicants may want to look at the [interactive curriculum map](#) to better understand the program.

This course addresses American jurisprudence as it applies to business. It draws on students' concurrent studies in economics, finance and marketing, while also introducing new business concepts. Topics include intellectual property, business torts and crimes, contracts, secured transactions, creditors' rights, bankruptcy, employment law, licensing and business organizations (sole proprietorships, partnerships, and corporations).

**Ethical Decisions and Leadership [PUDM 4041]**
Through readings in classic and contemporary ethical literature, and through case studies of real ethical dilemmas, this course examines the moral considerations that students may encounter in management situations, business and creative pursuits. Special emphasis is placed on the historical emergence of modern corporate capitalism and on leadership as an important topic within the general domain of ethical business practice.

**Global Professional Practices [PUDM 3420]** (formerly known as International Business).
This course introduces guidelines for professional practice in international contexts. Topics addressed include understanding regulations to maximizing the functioning of teams in various locations, intercultural management with its challenges, and the potentials of cross-cultural fertilization. Case scenarios will investigate global corporate responsibility in supply chain management as well as the auditing of work conditions and productivity. Students will not only explore methods to understand local demands helping companies to make product and service specific decisions; cultural context will be researched to support efficient local structures and new local economies that contribute to new global perspectives.

**Information Visualization [PUDM 2700]**
This project-based course introduces information theory and the various means of visually representing the world with the intention of uncovering hidden realities and effects. Throughout the course, students explore, analyse and reconfigure quantitative and qualitative data and use fundamental graphical
principles to present their findings. Students hence engage with mapping as a creative activity that sets the stage for the planning of design interventions.

**Innovation [PSDS 3000]**
This course explores classic texts on entrepreneurship and innovation, while also considering the role of the artist and design as an agent of change, and the nature and promise of technology in the creation of our possible future(s). Using a design thinking approach that stresses participation, iteration, and integration, the course lectures, readings, discussions, exercises, and projects will address topics like users, process, place, diffusion, and intellectual property along with tools like brainstorming, prototyping, scenario planning, and positioning. By the end of the course, students will be familiar with the fundamental tools needed to innovate in any context.

**Portfolio Strategies [PSDS 4110/11]**
Teaching Fellows lead workshop sessions of the course: Like all college students, those who attend programs within Parsons' School of Design Strategies (SDS) are confronted with the challenge of integrating diverse and sometimes fragmented learning experiences into coherent bodies of knowledge. Unlike most students in traditional degree programs, however, SDS students face an additional challenge as a result of the processes and media with which they work: that of articulating the value of competencies that are embedded in-and often obscured by-the production of complex artifacts. In this lecture/workshop course, students will learn about "knowledge assets" and become skilled at identifying, highlighting and articulating the value of their competencies. The lecture portion of this course will introduce fundamental concepts including knowledge assets, human capital, and intellectual development. Workshop sessions are dedicated to the articulation of individual expertise and interests through the production of a personal portfolio, a portfolio management system, and essays.

**Research and Development Methods [PSDS 2100]**
This course is an introduction to the nature of design research, where students gain practical experience in the various research and design methodologies. Students work in teams to apply the different techniques, through a series of mini-projects and applications, conducting research outside the classroom and engaging users and experts to share their perspectives on research and design. Students also learn how to map out their research findings and to envision and articulate design driven interventions.