THE NEW SCHOOL FOR PUBLIC ENGAGEMENT
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THE NEW SCHOOL
The New School was founded in 1919 as a center for “discussion, instruction, and counseling for mature men and women.” Today, it is an innovative urban university offering undergraduate, graduate, and continuing education programs in liberal arts and social sciences, art and design, management and policy, and performing arts.

In 2010, the The New School for General Studies and Milano The New School for Management and Urban Policy merged to form The New School for Public Engagement. This division should be considered in many respects as the successor to the founding division of the university. It adheres to The New School’s original mission of serving the intellectual, cultural, artistic, and professional needs and interests of adult students. 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.”

Although every New School Bulletin has reflected these values, an examination of catalogs over the years would reveal dramatic differences among them. The first six courses offered in 1919 dealt exclusively with the then-emerging social sciences—which reflected the primary interests of the founders. Early in the institution’s history, however, necessity and interest combined to produce a gradual broadening of the program. Courses in drama and literature soon appeared, followed by architecture, 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 teach what they know best and what most interests them. 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.
ADMINISTRATION

David Scobey, Executive Dean of The New School for Public Engagement
Kathleen Breidenbach, Vice Dean
Celesti Colds Fechter, Associate Dean for Academic Services
John Green, Associate Dean for Administration
Emily E Martin, Assistant Dean of Academic Operations
Thelma Armstrong, Executive Assistant to the Dean
Francisco Tezén, Senior Director of Development
Merida Escandon, Director of Admission
Suk Mei Man, Director of Academic Systems
Chrissy Roden, Director of Academic Student Services
Pamela Tillis, Director of Public Programs
Allen Austill, Dean Emeritus

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Victor Navasky
Steve Nislick
Lawrence H. Parks, Jr.
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Paul A. Travis
Emily Youssouf
Judith Zarin

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David N. Dinkins
Malcolm Klein
Lewis H. Lapham

A MESSAGE FROM THE EXECUTIVE DEAN

This catalog is the beginning of an educational journey, one that I hope you will find challenging and exhilarating. As you learn about the School of Undergraduate Studies in The New School, I trust that you will find what you need. In fact, I am confident that you will find more than you need—that you will have the chance to explore, to be adventurous, to be surprised.

This is the beginning of a journey for us at The New School as well. The division that houses your program is being transformed as part of an exciting educational venture. In 2010 The New School for General Studies (home to the School of Undergraduate Studies and graduate programs in International Affairs, Creative Writing, Media Studies, and Teaching English to Speakers of Other Languages) and Milano The New School for Management and Urban Policy became one division, The New School for Public Engagement. This division also serves as a hub for interdisciplinary undergraduate programs in environmental, urban, and global studies. Such a broad array of innovative degrees and programs, demonstrates the value that we place on interdisciplinary education; the interconnections of liberal, professional, and practical learning; and civic engagement local and global.

In one sense, this initiative represents a return to The New School’s founding values of academic innovation and social responsibility. In another, it represents a rethinking of what a university should look like in the 21st century. It is the result of a planning process that brought together students, staff, faculty, and administrators from across The New School.

What does this mean for you as a student? In coming semesters, we will enrich opportunities for linkages, collaboration, and learning that engages with real-world issues and problems. I am proud of what we offer now. I am excited by the opportunities for learning in action that we are developing.
I hope this catalog sends you on a fabulous journey. You will not travel alone. You will find inspiring teachers, engaging collaborators among your fellow students, and you will cross many boundaries together. As you pursue your studies, all of you will find ways to contribute to this new educational community we are building.

Sincerely,

David Scobey, Executive Dean

ACCREDITATION

All degree programs at The New School are registered by the New York State Department of Education. The New School has been regionally accredited by the Middle States Commission on Higher Education since 1960. Read the report and documentation from the university’s most recent Middle States review. Additionally, professional curricula are accredited by the appropriate professional educational agency or board. Accrediting agencies of individual programs are listed below.

- Parsons The New School for Design has been accredited by the National Association of Schools of Art and Design since 1966.
- The graduate clinical psychology program has been accredited by the American Psychological Association since 1981.
- The master’s program in urban policy analysis and management has been accredited by the National Association of Schools of Public Affairs and Administration since 1988.
- The master’s program in architecture has been accredited by the National Architectural Accrediting Board since 1994.

ACADEMIC PROGRAMS

Undergraduate Degrees

The New School for Public Engagement offers bachelor’s degrees in Liberal Arts (BA or BS), Environmental Studies (BA or BS), and Global Studies (BA). The division also offers a BFA degree in musical theater for graduates of the American Musical and Dramatic Academy (AMDA) Integrated Program.

Higher Education General Information Survey (HEGIS) codes: BA and BS in Liberal Arts, 4901.00; BA in Global Studies, 2210.00; BFA in Musical Theater (AMDA program), 1007.00, BA and BS in Environmental Studies, 1999.10.

Graduate Degrees

The division offers master’s degrees in Creative Writing (MFA), International Affairs (MA or MS), Media Studies (MA), Nonprofit Management (MS), Organizational Change Management (MS), Environmental Policy and Sustainability Management (MS), Teaching English to Speakers of Other Languages (MA TESOL), and Urban Policy Analysis and Management (MS); and a doctoral degree in Public and Urban Policy (PhD).

HEGIS codes: MA and MS in International Affairs, 2210.00; MA in Media Studies, 0601.00; MFA in Creative Writing, 1507.00; MS in Nonprofit Management, Organizational Change Management, and Environmental Policy and Sustainability Management, 0506.00; MA TESOL, 1508.00; MS in Urban Policy Analysis and Management and PhD in Public and Urban Policy, 2214.00.

Certificates

The New School 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. The following certificates are currently offered:

- Creative Arts Therapy (HEGIS code 5299.00)*
- Documentary Media Studies (graduate level; HEGIS code 0605.00)*
- English as a Second Language (noncredit only)
- Film Production (HEGIS code 5610.00)*
- Media Management (graduate level; HEGIS code 0599.00)*
- Organizational Development (graduate level; HEGIS code 2199.00)*
- Screenwriting (HEGIS code 5610.00)*
- Sustainability Strategies (graduate only; HEGIS code 5610.00)*
- Teaching English to Speakers of Other Languages (HEGIS code 5608.00)*

Noncredit certificate students receive grades of Approved (AP) or Not Approved (NA). Credit students receive letter grades (the minimum letter grade required for certificate approval may vary from program to program). Permanent records are maintained for all certificate students, and transcripts are available.

*These certificate programs may be taken for academic credit. Each certificate program has specific requirements. All certificate students are responsible for knowing and completing attendance and academic performance requirements for their courses.

†Students can complete these certificates onsite, online, or in combination.
ABOUT THE SCHOOL OF UNDERGRADUATE STUDIES AT THE NEW SCHOOL

Bea Banu, Director, banub@newschool.edu
Michelle Materre, Associate Director, materrem@newschool.edu
Juana Kennedy, Assistant Director kennedyj@newschool.edu
Tracyann Williams, Director of Academic Advising williamt@newschool.edu

The School of Undergraduate Studies, formerly the Bachelor’s Program, at The New School (BA or BS in Liberal Arts) is an individualized degree program for adults and transfer students. It is designed specifically for people who are committed to completing their undergraduate education with a solid foundation in the liberal arts. Within a set of broad guidelines and working closely with a faculty advisor, each student chooses courses that make sense for his or her personal goals. Students can attend part- or full-time, on campus, online, or by combining onsite and online courses.

Students develop their degree programs from the hundreds of courses described in this catalog. They may also choose courses from the university undergraduate Liberal Studies curriculum; most courses from Eugene Lang College; and a selection of offerings from Parsons The New School for Design, Mannes College The New School for Music Extension, and The New School for Jazz and Contemporary Music. Upperclass students may take select graduate courses; see page 28 for more information and consult your advisor.

Every student in the School of Undergraduate Studies at The New School is responsible for organizing the course offerings of The New School into a coherent academic program. To do so requires thoughtful planning and consideration of a variety of options. Students are expected to form strong relationships with their faculty advisors, with whom they can talk through options, gain access to the full range of curricular resources available in the university, and shape a group of courses into a coherent program suited to individual needs and interests.

MESSAGE FROM THE DIRECTOR

As you look through this catalog, you will find that you have picked the right place to continue and complete your undergraduate education. Your curricular options are extensive—and while it’s not quite accurate to say we offer everything from “soup to nuts” (although we do have an intriguing and growing Food Studies curriculum), it is fair to say that you can choose from subjects that span everything from anthropology to writing. The School of Undergraduate Studies’ watchword is: “flexibility.” To make it easy for you to combine your studies and your life outside of school, classes are scheduled in the evenings, on weekends, and online. If you are ready to accelerate your education, you can enroll in combined bachelor’s and master’s programs offered with many graduate programs at the university, including media studies, international affairs, organizational change management, historical studies, psychology, and more.

The keys to unlocking this academic treasure chest are your own educational needs and passions and your academic advisor. When you arrive, you are matched with an advisor who shares your academic interests. Rules and regulations are kept to a minimum; you have a great deal of freedom to create your own educational path. Working together with your advisor, you can plot an academic course suited to your own requirements.

Take advantage of your advisors. With their help, you will have a more satisfying educational experience. Above all, explore, experiment, and enjoy.

Bea Banu
Director, School of Undergraduate Studies

NEW SCHOOL ALUMNI

Graduates of the School of Undergraduate Studies at The New School 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. For more information, visit www.newschool.edu/alumni or contact Francisco Tezén, director of development, 212.229.5662, nsalumni@newschool.edu.
# ACADEMIC CALENDAR

## Fall 2011

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registration for continuing students</td>
<td>April 4–29</td>
</tr>
<tr>
<td>Registration for new students (dates vary by program)</td>
<td>June–August</td>
</tr>
<tr>
<td>Classes begin</td>
<td>August 29</td>
</tr>
<tr>
<td>Last day to add a class</td>
<td>September 12</td>
</tr>
<tr>
<td>Last day to drop a class</td>
<td>September 19</td>
</tr>
<tr>
<td><strong>Last day to withdraw from a class with a grade of W</strong></td>
<td><strong>All undergraduate students</strong></td>
</tr>
</tbody>
</table>

### Online Sessions

<table>
<thead>
<tr>
<th>Session</th>
<th>Dates</th>
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</thead>
<tbody>
<tr>
<td>Session A</td>
<td>August 29–December 19</td>
</tr>
<tr>
<td>Session B</td>
<td>August 29–October 28</td>
</tr>
<tr>
<td>Session C</td>
<td>October 10–December 19</td>
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</tbody>
</table>

| Classes and exams end | Monday, December 19 |

### Holidays

<table>
<thead>
<tr>
<th>Holiday</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Labor Day Weekend</td>
<td>Saturday–Monday, September 3–5</td>
</tr>
<tr>
<td>Rosh Hashanah</td>
<td>Wednesday–September 28 (eve)*–29</td>
</tr>
<tr>
<td>Yom Kippur</td>
<td>Friday–Saturday, October 7 (eve)*–8</td>
</tr>
<tr>
<td>Thanksgiving holiday</td>
<td>Wednesday–Sunday, November 23–27</td>
</tr>
<tr>
<td>Winter break</td>
<td>Tuesday, December 20–Friday, January 20</td>
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</table>

### Rescheduled days

Week of November 21, Thursday classes will meet on Tuesday, November 22. The last class meeting for Wednesday evening classes will be on Monday, December 19. Monday daytime classes and all other classes will end the week of December 11–16.

*Classes scheduled for 4:00 p.m. and later do not meet September 28 and October 7; classes are cancelled all day on September 29 and October 8 (see rescheduled days above).*

## Spring 2012

<table>
<thead>
<tr>
<th>Event</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td>Registration for continuing students</td>
<td>October 31–November 28</td>
</tr>
<tr>
<td>Registration for new students</td>
<td>January 17–20</td>
</tr>
<tr>
<td>Classes begin</td>
<td>January 23</td>
</tr>
<tr>
<td>Last day to add a class</td>
<td>February 3</td>
</tr>
<tr>
<td>Last day to drop a class</td>
<td>February 10</td>
</tr>
<tr>
<td><strong>Last day to withdraw from a class with a grade of W</strong></td>
<td><strong>All undergraduate students</strong></td>
</tr>
</tbody>
</table>

### Online Sessions

<table>
<thead>
<tr>
<th>Session</th>
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</thead>
<tbody>
<tr>
<td>Session A</td>
<td>January 23–May 14</td>
</tr>
<tr>
<td>Session B</td>
<td>January 23–March 30</td>
</tr>
<tr>
<td>Session C</td>
<td>March 5–May 14</td>
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### Highs

<table>
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<tr>
<th>Holiday</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Martin Luther King Day</td>
<td>Monday, January 16</td>
</tr>
<tr>
<td>Presidents Day</td>
<td>Monday, February 20</td>
</tr>
<tr>
<td>Spring Break</td>
<td>Monday–Sunday, March 12–18</td>
</tr>
<tr>
<td>Commencement</td>
<td>Friday, May 18</td>
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<tr>
<td>Fall 2012 continuing student registration</td>
<td>April 2–27</td>
</tr>
</tbody>
</table>
FACULTY

The School of Undergraduate Studies faculty includes full-and part-time instructors with professional and scholarly backgrounds. Asterisks (*) denote School of Undergraduate Studies faculty advisors.

Lily Alexander, PhD, U. of Alberta, Canada; has been teaching film studies since 1990; articles published internationally on film, communication, and culture; has given numerous lectures and presentations at conferences and universities in the U.S. and abroad.

Jeffery Renard Allen, PhD, U. of Illinois-Chicago; has published two books of poetry, Harbors and Spirits and Stellar Places, and a novel, Rails Under My Back, which won the Heartland Prize for fiction; other honors include fellowships at the NY Public Library Center for Scholars and Writers, the Breadloaf Writers’ Conference, and the Sewanee Writers’ Conference.

Rebecca M. Alvin, MA in Media Studies, The New School; independent media artist, teacher, critic, and curator; her documentary films and videos have been shown internationally in a variety of venues; currently completing Women of Faith, about women in the Catholic Church; articles and reviews published in Cineaste, Journal of Film and Video, and other periodicals.

Sherry A. Amatenstein, former editor-in-chief, Woman’s Own; articles published in Ladies’ Home Journal, Mademoiselle, TV Guide, USA Weekend, Family Circle, and Cosmopolitan; recipient of essay-writing award from Writer’s Digest.

Julia Anderson, graduate from Condorcet (Paris); has taught French at all levels at Alliance Française of Chicago and New York; taught adult literacy in Paris; translated work (written) in French; has taught at Manhattan Marymount College; also teaches at Nightingale-Bamford School.

Anthony Anemone, PhD, UC Berkeley; associate dean for faculty affairs, associate professor of foreign languages and literary studies, The New School; has published Just Assassins: The Culture of Terrorism in Russia (Northwestern UP, 2010) and many essays and reviews on modern Russian literature and cinema.

Robert Ante, PhD, Columbia U.; honorary president, Form Development Comm., T’ai Chi Ch’uan Assn. (China); U.S. branch chairman, Intl. T’ai Chi Ch’uan Fed.; senior student of Grand Masters Cheng Man-ch’ing, Yu Hsien-wen, and Hsiao Chu-ming.

David Arcos, MA, Parsons The New School for Design; professional photographer whose clients include the NY state tourism industry; fashion and tabletop photographer; designer for multimedia with images and graphics.

Moshe Ariel, former soloist with the Israeli Inbal Dance Theatre; has worked on stage, screen, and TV.

Christine Augello, MA, ATR, NYU; currently art therapist at North Shore U. Hospital in Manhasset and in private practice; recently served on the Executive Board, NY Coalition for Creative Arts Therapies.

Laura Auricchio, PhD, Columbia U.; assistant professor of art history, Parsons The New School for Design; publications on 18th-century French and contemporary art in Art Journal, Eighteenth-Century Studies, Genders, and elsewhere; active art critic for Time Out New York.

Rachel M. Aydt contributes regularly to magazines including Time International, Prevention, NYMag.com, Inked, Redbook, and Photo District News; has worked in publishing for 15 years at publications including Cosmopolitan, YM, American Heritage, and, most recently, CosmoGIRL! as research director.

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.

Jonathan Bach is chair of the Global Studies undergraduate program and associate professor of International Affairs. His current work concerns post-socialist transitions in Germany and China and how these societies appropriate their past. He is the author of Between Sovereignty and Integration: German Foreign Policy and National Identity after 1989; his articles have appeared in Theory, Culture & Society, Cultural Politics, Studies in Comparative and International Development, Geopolitics, and Philosophy and Social Science.

*Bea Banu, PhD, CUNY Graduate Center, director of the School of Undergraduate Studies at The New School; has previously served as chair of liberal studies at Parsons, associate provost of the university, and dean of Eugene Lang College; She teaches courses in philosophy of art and aesthetics, ethics, and general philosophy; she has also taught at Hunter College, Brooklyn College, and New York U.

Catherine Barnett, recipient of Guggenheim Fellowship (2006), Whiting Award (2004), Glasgow Prize for Emerging Writers (2004), and Pushcart Prize; author, Into Perfect Spheres Such Holes Are Pierced (Alice James Books, 2004), winner of the 2003 Beatrice Hawley Award; poems have appeared in Gulf Coast, Pleiades, Washington Post, Barrow Street, Shenandoah, Massachusetts Review, and Iowa Review; teaches at NYU, where she was recently honored with an Outstanding Service Award.

Michele D. Beck, MFA, Parsons School of Design; video artist and performer; work shown at Fundacio Antoni Tapisies (Barcelona), the Queens and Bronx museums, and video and film festivals internationally; writes on cultural criticism, most recently for Fundacio La Caixa (Barcelona).

Karen Bell, MFA, RISD; widely exhibited and published photographer and book artist; has taught and lectured at FIT, RISD, ICP, and NY Studio Program;
work is in the permanent collections of the Brooklyn Museum, NY Public Library, and many other institutions.

**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; biomedical translator for Clinical Directors Network.

**Dianne Bellino**, MFA, U. of Iowa; artist and filmmaker; has had short films screened at festivals and venues such as SXSW, New York Underground, Ann Arbor, and MTV; her latest film, *Slitch*, was released on DVD by Drag City; has worked with directors Harmony Korine and the Farrelly Brothers.

**Irina Belodedova**, MA, NYU; diploma, Kiev State U. (USSR); has taught at Harvard U., Norwich U., and Kiev State U.; has taught at the Dept. of Russian & Slavic Studies, NYU, since 1979.


**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 Victorian Literature and Culture, Novel, Genre, Marvels and Tales, and Just Below South*; former lecturer in comparative literature, Yale U.

**Caterina Bertolotto**, Laurea, U. of Turin (Italy); has taught at Sarah Lawrence College, Montclair State College, Baruch College, and Pratt Inst., where she received a Mellon Grant in 2008; has trained teachers of foreign languages; received a Distinguished Teaching Award from The New School; has worked on theater, dance, and opera productions, including *The Magic Flute* and *The Lion King* on Broadway and *The Magic Flute* at the Metropolitan Opera of NYC.

**Mark Bibbins**, recipient of Lambda Literary Award for Sky Lounge (Graywolf Press, 2003), his first collection of poems; co-founder, LIT; NYFA fellow (poetry); has appeared in Poetry, Paris Review, Boston Review and The Best American Poetry; recent works include, The Dance of No Hard Feelings, a book of poetry.

**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 U.

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

**Nicholas Birns**, PhD, NYU; editor of *Antipodes*; author of *Understanding Anthony Powell, Theory After Theory, and The Wiley-Blackwell Encyclopedia of Critics and Criticism* (forthcoming 2011); has written for *Science Fiction Studies, European Romantic Review, and Hollins Critic*.

**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 onsite corporate training; edits corporate documents; teaches ESL and business writing at Pace U.; has taught ESL at Columbia U. and U. of Miami.

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


**Elizabeth V. Brown**, MFA, The New School; editor at large for *LIT* magazine; fiction and criticism has appeared in *Newsday, Publishers Weekly, Now Culture, Rain Taxi*, and other publications.

**Laurie Halsey Brown**, MFA, California Inst. of the Arts; interdisciplinary artist and curator; recent exhibitions include Rotterdam Intl. Film Festival and Exit Art NYC; has created architecturally focused projects in Hollywood, South Carolina, and the Netherlands.

**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.

**Todd Bryant**, MS, SUNY-Albany; MA, Goucher College; author of *The Working Photographer*; freelance photographer specializing in location work for advertising, brochures, and annual reports; clients include GE, Xerox, U.S. Olympic Committee, Steinway Music, Keep America Beautiful, and Berlitz.

**Kurt Brokaw**, MS, U. of Wisconsin; formerly creative director, RCA Records and creative supervisor, Grey Advertising; senior film critic, The Independent; leads film noir and lesbian fiction series at 92nd Street Y.

**John Budde**, BA, Brooks Inst.; cinematography and lighting designer whose work includes commercials,
documentaries, dramatic films, and music videos; PBS/NEA grant recipient; showings at MoMA, Whitney Museum, and international film festivals.

**Anthony S. Calypso**, MFA, Sarah Lawrence College; has published work in *Essence, Black Issues Book Review, Black Enterprise, Kestrel, The Caribbean Writer*, and the anthology *The Butterfly’s Way*; acted in the HBO series *Oz, Subway Stories*, and *Beloved*.

**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.

**Patricia L. Carlin**, PhD, Princeton U., is a recipient of the Distinguished Teaching Award; she is the author of two books of poems, *Quantum Jitters* and *Original Green*, and a study of Shakespeare’s plays, *Shakespeare’s Mortal Men*; her work appears in many journals and anthologies, including *Verse, Boulevard, BOMB, American Letters & Commentary, McSweeney’s Internet Tendency, POOL, Pleiade*; she co-edits the poetry journal *Barrow Street* and is a co-founder of Barrow Street Books. Recent awards include fellowships at MacDowell Colony and Virginia Center for the Creative Arts, and two Pushcart Prize nominations.

**Noëlle Carruggi**, PhD, NYU; former director of French Studies, Northeast Modern Language Assn.; author of *Marguerite Duras: Une expérience intérieure*, the forthcoming *Maryse Condé, and Zen poems in Cahiers de l’Alba*; received Zen training with Master Eido Shimano Roshi, Zen Studies Society; organizes multicultural poetry readings and performances.

**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 therapy.

**Frances Chiu**, PhD, Oxford U.; edited Ann Radcliffe’s *Gaston de Blondeville* and Sheridan Le Fanu’s *The Rose and the Key* (Valancourt Books); articles published in *18th-Century Life, Notes and Queries*, and *Romanticism on the Net*.

**Natasha Chuk**, MA, Media Studies; independent curator, media critic, and educator whose work explores experimental narratives, hybrid forms, and liminal space in works of art; co-founder of Unnamed Artists, a collaborative arts group that produces film, video, and audio projects; contributing editor to furtherfield.org, an online environment that shares and critiques networked, digital, interactive, and collaborative works of art.

**Alice Eve Cohen**, MFA, The New School; memoirist, playwright, and solo theater artist; author of the memoir *What I Thought I Knew*, awarded the Elle Literary Grand Prix and named one of *Salon’s* Best Books of 2009 and *Oprah Magazine’s* 25 Best Books of Summer; solo plays produced at New York Theatre Workshop, the New Georges, Edinburgh Fringe Festival, and Theatre Bama (Jerusalem); fellowships and grants from NYSCA, NEA, and Poets & Writers; Emmy Award commendation.

**Nevin Cohen**, PhD in urban planning and policy development, Rutgers U., is assistant professor of urban environmental policy and former chair of Environmental Studies; also a policy fellow of the Design Trust for Public Space; current research focuses on urban food policy, in particular strategies to support food production in the urban and peri-urban landscape, public policies to engage citizens in sustainable food production, planning and food access, and civic agriculture in cities and suburbs.

**Celesti Colds Fechter**, PhD, The New School for Social Research; associate dean for academic services; postgraduate certificate in Higher Education Management from the Institutes of Higher Education at Harvard Graduate School of Education; her work as a psychologist is in the field of social cognition; current research interests include implicit gender and race associations in the in the classroom, workplace, and media, and ethical issues in human- and animal-based studies; she teaches organizational psychology, media psychology and history psychology.

**Daniel Cooney**, MFA, of Illinois; owner and director of Daniel Cooney Fine Art in the Chelsea district of Manhattan, specializing in photographs and works on paper; former director of the Julie Saul Gallery.

**Trevor Corson**, BA, Princeton U.; bestselling author of *The Secret Life of Lobsters* (a Best Nature Book of the Year, *USA Today*) and *The Story of Sushi* (a Best Food Book of the Year, *Zagat*); studied Buddhism in China and Japan and worked as a commercial fisherman in Maine before becoming a writer for *The Atlantic*, the *New York Times*, and other publications.

**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.

**Alejandro Crawford**, MBA, Tuck School of Business at Dartmouth U.; co-founder of Acceleration Group, Inc. and Nolej Corporation; advisor to CEOs of new ventures and growing companies; architect of the RAPIDE methodology for managing in uncertain and dynamic environments.

**Leslie Daly**, 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.
Anne Margaret Daniel, PhD, Princeton U.; JD, U. of Virginia; has taught English, American, and Irish literature at Princeton U., U. of Richmond, and the Yeats Summer School (Ireland); specialties are Victorian and modern British and Irish literature and contemporary Irish poetry.

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.

Liz Davis, MA, RDT, LCAT; drama therapist at Elmhurst Hospital Center, working with inpatient psychiatric adolescents; professional playwright, latest work was produced in New York this spring.

Nuno de Campos, MFA, Tufts U.; fine artist; recent shows at the PLMJ Foundation (Lisbon), Kinz, Tillou + Feigen, La Montagne Gallery, Smithsonian National Portrait Gallery, Prague Biennale II, Greenberg Van Doren Gallery; grants from NYFA, Calouste Gulbenkian, Mass. Cultural Council, Pollock-Krasner; participant, Marie Walsh Sharpe Space Program; reviewed in ArtForum, Art in America, and Tema Celeste.

Juan De Castro, PhD in Comparative Literature, USC; author of Mestizo Nations and The Spaces of Latin America.

Alexandra Delano, DPhil, Oxford U.; assistant professor of Global Studies; specializes in politics and international relations, migration, US-Mexico relations, and Latin America; author of Mexico and Its Diaspora in the United States: Policies of Emigration since 1848.

Yan Deng, MA, Education, Qinghua U.; BA, English Language and Literature, Tianjin Foreign Languages Inst. (China); Chinese language instructor at the United Nations Headquarters and the China Inst.

Joseph Di Ponio, PhD, SUNY-Stony Brook; recent musical commissions include works for Yarn/Wire, TimeTable Percussion, and the 2009 Armory Show; research interests include time, musical ontology, and aesthetics.

Carol Dix, freelance journalist for newspapers, magazines, TV, radio, and the Web; author of many books, including, most recently, The Ultimate Guide to 21st-Century Dating; public relations and corporate writer who has edited and produced university house magazines and prospectuses; recently co-hosted a conference in London, “Where Higher Education Meets the New Digital Age.”

Josephine Dorado, MA in Media Studies, The New School; media artist, performer, and educator; initiated and codirects the Kids Connect international media art program in Second Life; UN consultant on youth issues; writes, choreographs, and performs plays, one-woman shows, and networked performances.

Shimon Dotan, fellow of the NY Inst. of the Humanities at NYU; award-winning filmmaker with ten feature films; recipient of the Silver Bear Award at the Berlin Film Festival (The Smile of the Lamb), Israeli Academy Awards, including Best Film and Best Director (Repeat Dive; The Smile of the Lamb), and Best Film at the Newport Beach Film Festival (You Can Thank Me Later); has taught filmmaking at Tel Aviv U. and Concordia U., Montreal.

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.

Robert G. Dunn, BA, UC-Berkeley; freelance writer and editor and copyreader for Sports Illustrated; O. Henry Prize Story winner whose short stories, poetry, and essays have been published in the New Yorker, Atlantic, The Nation, Sewanee Review, and NY Times Book Review; author of novels including Pink Cadillac (Book Sense choice) and Meet the Annas.

Deanne Torbert Dunning, BA, Fairleigh Dickinson U.; principal, Concepts/Copy, a creative consultancy in marketing communications; former creative director, N.W. Ayer; has worked for DeBeers Diamonds, AT&T, DuPont, Avon, Movado Watch, the Ad Council, U.S. Army, CBS/Fox Video, and Bantam Doubleday Dell.

Elaine Edelman, BA, Sarah Lawrence; author of Boom-de-Boom and Dreaming Out Loud (poems) and of short fiction and essays for the NY Times Book Review, Esquire, Vanity Fair, and other publications; former senior editor, Harper & Row; Fellow, American PEN; Distinguished University Teacher, The New School.

Erica M. Eisinger, PhD, Yale U.; JD, magna cum laude, U. of Wisconsin Law School; visiting professor, Seton Hall U. Law School; director of clinical education, Wayne State U. Law School (retired); author of articles on civil litigation, clinical legal education, and French literature.

Susan Erenrich, PhD, Antioch U.; 30 years of experience in nonprofit management and community service, including founder/Executive Director Cultural Center for Social Change, an interdisciplinary arts organization; editor of Freedom Is A Constant Struggle, Kent and Jackson State 1970-1990.

Jane Tainow Feder, PhD, Union Inst.; professor and former chair, English Dept., NYC Technical College-CUNY; author of “Can Johnny Write Yet?” in Perspectives; designer of writing curricula for junior high through postgraduate level; reviews English textbooks for publishers.

Ernesto Fedukovitch, born in Argentina, has taught and designed courses for all levels of Spanish since 1990; currently teaches at Instituto Cervantes; translator and simultaneous interpreter for several NGOs and companies.
Stanley Feldstein, PhD, NYU; historian; author of *The Land That I Show You, Once a Slave, The Ordeal of Assimilation*, and *The Poisoned Tongue*; professor, CUNY Center for Worker Education.

Adam Fernandez, BFA, Parsons The New School for Design; freelance photographer published by *New York Times, Daily News, AP, Scientific American,* and *Ticker Magazine*; clients include NYC Board of Elections and Natl. and Rural LISC.

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 Fiore, 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.

Deirdre L. Fishel, BA, Brown U.; graduate of American Film Inst. Director’s Program; wrote, directed, and edited a feature film, *Risk* (premiered at Sundance); writer and director of *Separate Skin, Witness, and The Best of Both*; three feature film projects currently in development; work exhibited at film festivals internationally.

Bernard C. Flynn, PhD, Duquesne U.; adjunct professor of philosophy, The New School for Social Research; author of *Political Philosophy at the Closure of Metaphysics* and *The Philosophy of Claude Lefort: Interpreting the Political*; co-editor of *Merleau-Ponty and the Possibility of Philosophy*.

Tomoyo Kamimura Fontein, MBA, Columbia U.; MA, Linguistics, U. of Oregon; has taught at Tokyo U. of Science, Baruch College and Rutgers U.; co-author of “Josei no shiriri” (Women’s Psychology); co-editor of *Obunsha's Shorter Japanese-English Dictionary*; translator of three books into Japanese; interviewer for The Japan Exchange & Teaching (JET) Program.

Flavia D. Fontes, documentary filmmaker; credits include *Chico Mendes: Voice of the Amazon* (Cine Golden Eagle and NEA Outstanding Achievement), *I Talk with Animals, Living with Chimpanzees: Portrait of a Family* (1996 Communicator Award for Excellence), and *Forbidden Wedding* (2004 Audience Award at Projections International Film Festival; broadcast on Sundance); currently in post-production with *Who’s Afraid of Lynne Stewart*?

Carlos Forment, PhD, Harvard U.; visiting fellow, Inst. for Advanced Studies, Princeton; visiting lecturer, College de France; former director, Centro de Investigacion de la Vida Publica (Buenos Aires); articles include “The Democratic Dribbler: Football Clubs and the 2003 Mayoral Elections in Buenos Aires” in *Democracy in Latin America*.

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.

*Julia L. Foulkes*, PhD, U. of Massachusetts, Amherst; associate professor of history, teaches courses in urban studies, the arts, and history; author of *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey* (2002); *To the City: Urban Photographs of the New Deal* (2011); and the editor of “The Arts in Place” (published as a number of the *Journal of Social History*, 2010); awards include scholar-in-residence at the Rockefeller Archive Center and Fulbright senior scholar at Potsdam U. in Germany; her current research examines the intersection of urbanization and the arts; she has served as coordinator of Prior Learning, chair of Social Sciences, and associate dean for faculty affairs, and delivered the Aims of Education address at the New School convocation in 2009.

David Fractenberg, PhD, U. of Kansas; professor emeritus, Communication and Human Relations, SUNY-New Paltz; specializes in rhetoric, semantics, political communication, theories of persuasion, and interpersonal communication; human relations trainer in the private and public sectors.

Michele Frank, LCSW; psychotherapist in private practice specializing in childhood trauma, chemical dependency, and career transition; formerly with the NYU Ehrenkranz School of Social Work Trauma Recovery Program and CAP Behavior Associates.

Lisa Freedman, MFA in Creative Writing, The New School, is the author of a memoir, and her poetry and reviews have appeared in the *New York Times, Art & Understanding*, and *POZ*; she has received fellowships and awards from Blue Mountain Center, Soul Mountain, and the Puffin Foundation; besides her New School courses, she has taught at CUNY colleges, the Writer's Voice, and the International Women's Writing Guild; she also consults with companies that want their employees to write better and individuals looking for a guide to help them with a book-length project.

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.

Andrew Friedman, JD, NYU School of Law; winner, Community Health Leadership Award, Robert Wood Johnson Foundation; co-founder, co-executive director, Make the Road NY; publications include *In Defense of Dignity*. 
Elizabeth Gaffney, author, *Metropolis* (Barnes & Noble Discover Great New Writers selection) and works published in a variety of literary magazines; translator of books from German; former staff editor, *Paris Review*; editor-at-large for literary magazine *A Public Space*; residencies at Yaddo, the MacDowell Colony, and the Blue Mountain Center.

Peter Garfield, BA, Dartmouth College, Ecole Nationale Supérieure des Beaux-Arts (Paris); artist working in photography, video, and sculpture; solo shows at Pierogi and Musée historique de Vevey (Switzerland); represented in recent shows at Mass MoCA, SF Museum of Art, Brooklyn Museum, Centre Pompidou; fellowships and awards from NEA, NYFA, Rotterdam Film Festival, Albee Foundation, MacDowell, and Yaddo.

Joshua A. Gaylord, PhD, NYU; currently teaches at Ramaz School; his first novel, *Hummingbirds*, was published in 2009; has written on William Faulkner, postmodernism, and narrative theory.

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

Sam Ishii Gonzales, doctoral candidate, NYU; teaches aesthetics and film history at NYU and Hunter College; co-editor of two volumes on Hitchcock; has published articles on Luis Buñuel, David Lynch, and the painter Francis Bacon.


**Terri Gordon-Zolov**, PhD, Columbia U., has been a faculty member at The New School since 2002 and received the Distinguished Teaching Award in 2003; she has also taught at Barnard College and Columbia; she was a guest editor (with Robin Rogers) of the *WSQ (Women’s Studies Quarterly)* Citizenship issue (Spring/Summer 2010) and has published articles on cabaret and performance art in the Nazi Germany and post-war film; her translation of Jean Genet’s *Elle* was adapted for a production off-Broadway production; she teaches courses in ethics and literature, gender studies, and the aesthetics of the body, and is writing a book about restorative justice.

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


**Michelle Greene**, BFA, Syracuse U.; College Instructor Credential in Welding, UC-Berkeley; commissions include MTA Rail Riders’ Throne at 116th St. subway station; work exhibited at Franklin Parrasch Gallery and Paine Webber in NYC and the San Francisco Museum; taught at Chabot College and the Sculpture Center.

**Seth Greenwald**, MA, The New School; BFA, Parsons The New School for Design; photographer; formerly director of photography, Photonica; represented in the permanent collection of the NY Historical Society.

**Christoph Grieder**, MA; RMT; is a working musician (cellist); freelance workshop leader; has been creative arts therapy supervisor at Shelter Our Sisters, a facility for abused children.


**Margaria Gutman** received her degree in architecture from the U. of Buenos Aires, and went on to teach architectural and urban history at Facultad de Arquitectura, Diseño y Urbanismo, Universidad de Buenos Aires between 1975 and 1993, where she holds a Chair and is Full Professor of Urban History since 2004. She has been a Scholar at The Getty Research Institute and at The Woodrow Wilson International Center for Scholars. In New York, she has been a Visiting Fellow at the NYU International Center for Advanced Studies, and a Senior Fellow at The Vera List Center of Art and Politics. Ms. Gutman has published numerous books and articles, including editing the prize-winning Buenos Aires 1910: Memoria del Porvenir (1999), and *Construir Bicentenarios: Argentina* (2005).

**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 Artistotle, Plato, Hegel, Schelling, and skepticism.

**John Halsey**, EdD, Columbia U.; jazz pianist/arranger; has performed at Birdland, Michael's Pub, Red Blazer II and Cajun; lectures on American popular song at Bergen, NJ YMHA.

**Susan Hamovitch**, MFA, Brooklyn College; independent video producer and educator, currently working on *Mama Sue's Garden*, a feature-length documentary about three Hurricane Katrina survivors; recently awarded a grant from NYS Council for the Humanities; has taught at many colleges in the NYC area.

**Jacquie Hann**, MFA, SVA; author and illustrator of internationally popular children’s books, including *That
Man Is Talking to His Toes, Up Day, Down Day (a Junior Literary Guild Selection), and, most recently, Kick Block Punch; her illustrations have appeared in Good Housekeeping, Humpty Dumpty, Children’s Digest, and Scholastic; has taught at Parsons The New School for Design and in private workshops.

*Joseph Heathcott, PhD in History and American Studies, Indiana U.; MA in History, Indiana U.; BA in History and Political Theory, Washington U. U.S. Fulbright Distinguished Chair, U. of the Arts, London (2010-2011), Senior Visiting Fellow, London School of Economics (2010 - 2011), Associate Professor of Urban Studies, The New School. Professor Heathcott studies American metropolis and its diverse cultures, institutions, and environments within a comparative and global perspective. His main interest is in the public role of scholarship and teaching, and the civic engagement of students and teachers in the world around them. He grew up in a declining industrial city, where his neighborhood was wedged in between gas stations, liquor stores, train tracks, machine shops, trucking terminals, and a housing project. From an early age he hopped empty freight trains to ride across town, and explored abandoned factories on his bicycle with friends. These experiences left a deep impression, and led to an abiding interest in how cities are put together, and how they come apart. Over the years he has worked with many city agencies and non-profits devoted to historic preservation, affordable housing development, labor and tenants rights. In addition to his work as an educator, researcher, and writer, he also maintains an active curatorial practice. Professor Heathcott teaches courses such as The Everyday City: Architecture, Technology, and Landscape, Urban Economies: Money, Power, and People, Historic Preservation: Time, Space, and Design, and The Dynamic Metropolis. He has been widely published in such places as National Civic Review, Art Documentation, the Journal of Urban History, Winterthur Portfolio, Metropolis magazine, Progressive Planning magazine, and the Journal of Planning History, to name a few.

*Rachel Heiman, Ph.D., The U. of Michigan, is a cultural anthropologist whose research focuses on the relationship between intimacies of everyday life and cultural, political, and economic conditions. Her first book, Driving after Class (U. of California Press, under contract) explores middle-class anxieties and suburban life in the United States during the economic boom of the late 1990s. Her second book, The Global Middle Classes (School for Advanced Research Press, in production), is a co-edited volume of ethnographic research on middle classes from a global perspective. Her current research project explores the changing nature of domestic space and family life in the United States amid efforts to retrofit suburbia. Topics examined in other publications include: the class politics of sport-utility vehicles; habit formation and objects of class display; zoning and the suburban landscape; the making of neoliberal youth; and the prospect of increasing geographic segregation amid diminishing fossil fuels and neoliberal policies. She has been a Visiting Scholar at the School for Advanced Research and the Russell Sage Foundation. Professor Heiman received a Distinguished University Teaching Award in 2008. The courses that she teaches focus on the anthropology of the middle classes, suburban history, ethnographies of the United States, urban life, linguistic anthropology, and youth culture.

Jeffrey Hogrefe, BA, UC-Berkeley; journalist and author; contributor to the New Yorker, Harper’s, Smithsonian, and the New York Observer; wrote a weekly arts column for the Washington Post; author of O’Keeffe: The Life of an American Legend; member of the Authors’ Guild and PEN.

*Daniel Hill, MFA, Hunter College, BA CUNY BA, Magna cum Laude, Brown U... Daniel is a NYC Project Space Recipient, P.S. 122, received a NEA fellowship in Painting, and an Artists’ Space Artist Grant. He is a member of American Abstract Artists, and College Art Association. Daniel has been exhibiting in the US and Europe for over 30 years. His current work is a meditation on the nature and meaning of the digital print in the context of the perplexing network of abstraction, illusion and representation. “A common aspect of all of my work is the tendency to give rise to the questions, ‘What am I looking at, how do I relate to it and how do I understand it?’ Such self-reflexive viewing is my goal, as an artists’ role is to remind us of our capacity to wonder.” He has been a part of many group exhibitions, as well as solo exhibitions at The Painting Center, Melville House Gallery, Koussevitzky Gallery, Wilmer Jennings Gallery, and Square One Gallery.

Taeko Horiko, MA in Foreign Language Education, NYU; has taught Japanese at The New School in both undergraduate and continuing education since 1999; has also taught at NYU, Cooper Union, and FIT.

Mary Howard, AB Harvard College; Entrepreneur In Residence New York State Energy Research and Development Authority; Entrepreneur In Residence New Jersey Institute of Technology; Board Member, MIT Entrepreneur Forum; President SunCirc; Principal, Design Technologies.

Samuel Howell, MA, U. of Florida; PhD 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 Polynesian history and culture.

Richard M. Huff, writer and photographer for NYC-area newspapers and magazines; currently writes for the New York Daily News identifying trends in network TV and developing contacts with executives and actors; also writes a weekly motor sports column.

Zia Jaffrey, author, The Invisibles: A Tale of the Eunuchs of India, has written on topics including the Palestinian/Israeli conflict, the global AIDS pandemic, South Africa’s Truth and Reconciliation Commission hearings, and Pakistan under General Musharraf; has written cover stories, features, and book reviews for

*Luis Jaramillo*, Luis Jaramillo's first book of short stories, *The Doctor’s Wife*, is the winner of the 2009 Dzanc Books Short Story Collection Competition, and will be published by Dzanc Books in 2012. His work has also been published in *Open City*, *Gamers* (Soft Skull Press), *Tin House Magazine*, *H.O.W. Journal*, and *Red Line Blues*. He is the Associate Chair of the Writing Program at The New School, where he oversees the undergraduate curriculum, the Riggio Honors Program: Writing & Democracy, teaches courses in fiction and nonfiction, and curates a reading series on food writing. In the spring he will teach *Food Narratives*, a new food writing workshop.

*Xiaochun Jin*, PhD, Adelphi U.; assistant professor of psychology, with a joint appointment at The New School for Social Research; clinical psychologist; recipient of several research grants, including one from the Natl. Inst. of Health; research interests include attachment behavior, domestic violence, and cross-cultural psychology.

*Dave Johnson*, poet and playwright; author of a book of poems, *Marble Shoot*, and the plays *Sister, Cousin, Aunt and Baptized to the Bone*; editor of *Movin’: Teen Poets Take Voice*; teaches at Yale U. and Cooper Union; visiting lecturer with The New School’s MFA in Creative Writing 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.

*Nancy Kelton*, BA, NYU; author of *Writing from Personal Experience, Dating Is About Finding Someone So You Never Have to Date Again, Rebel Slave, and The Sled the Brothers Made*; articles, essays, and humor in *New York Times*, *Newsday*, *Parents*, *New Woman*, *McCall’s*, *Redbook*, *Writer’s Digest*, and *Working Mother*.

*Ichiro Kishimoto*, MA in Linguistics, CUNY; BE, Waseda U. (Japan); theater director; actor in *Zeitgeist 99*; freelance writer; teaches Japanese at NYU’s School of Continuing & Professional Studies.

*Noelle Kokot-Tomblin*, MFA, U. of Florida; has received awards from the Acad. of American Poets, Fund for Poetry, *American Poetry Review*, and Natl. Endowment for the Arts; author of four books of poetry, including *Poem for the End of Time and Other Poems* and *Sunny Wednesday*.

*Farideh Koohi-Kamali*, DPhil, Faculty of Social Sciences, Oxford U.; author of *Economic and Social Bases of Kurdish Nationalism in Iran* and “Mrs. Ahmadi’s Husband” in *Stories by Iranian Women Since the Revolution*; editorial director, academic, Palgrave Macmillan.

*Nancy Koprak*, LCAT, BC-DMT; NYU graduate with 26 years of clinical practice; maintains a full-time practice in adult psychiatry; created a multimedia project utilizing mask-making and choreography; regularly presents at ADTA conferences and dance therapy retreats.

*Karen Kramer*, BFA, NYU; award-winning filmmaker of *The Jolo Serpent Handlers, Legacy of the Spirits, Haitian Song*, and *The Ballad of Greenwich Village*; has filmed cultures and rituals around the world.

*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*, trained in Rassias and New School language teaching methods; has taught French at all levels for more than 25 years.

*Gina Luria Walker* is Associate Professor with a focus on 19th century literature and women’s studies. She offers introductory and upper level courses in alternative narratives of the past, including women’s intellectual history, the transformation of theological dissent to political dissent, and the production of new knowledge outside the traditional male cultures of teaching and learning. Recent courses include *History and Biography: Parallel Lives, Women's Intellectual History: Beginnings, and Jews in the Crusades*. She has published widely in late Enlightenment feminisms. Professor Walker’s current research project is as Editor of the Chawton House Library Edition of Mary Hays’s groundbreaking *Female Biography* (1803), an international collaborative project that includes New School faculty and students.

*Florence Leclerc-Dickler*, MBA, Marketing, SUNY; MA, Translation, U. of Geneva (Switzerland); chair, Dept. of Foreign Languages; Diploma in Translation, Ecole de Traduction et d’Interprétation, Geneva (Switzerland); baccalaureate in applied foreign languages, U. of Nice; has taught at Marymount School of New York and at the Language Immersion Inst., SUNY-New Paltz.

*Gerda Lederer*, PhD, Columbia U.; co-editor of *Strength and Weakness: The Authoritarian Personality Today*; former editor of *Political Psychology*; has served as vice president of ISPP and received its Erik Erikson Award; has taught in Germany at U. of Hamburg and Technische U. in Berlin; extensive research in ethnocentrism.

*Seon Jeong Lee*, MA in Teaching Foreign Languages, NYU; BS, Business, NYU; teaches Korean and Japanese.

*Halyna Lemek*, PhD in Sociology, The New School; MA in Philology, Ukraine; research and writing focuses on social construction of identity among newly arrived immigrants to NYC, impact of immigration on children, and human trafficking.

*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.

Suzannah Lessard, staff writer for the New Yorker from 1975 to 1995; author of The Architect of Desire: Beauty and Danger in the Stanford White Family; winner of the Whiting Award in 1996; has taught at Columbia School of the Arts, George Mason U., George Washington U., Wesleyan U., Goucher College, and Queens U.

Margit Lewczuk, fine artist; NEA fellowship; Guggenheim fellowship; solo exhibitions at Pamela Auchincloss Gallery (New York) and Thorden Wetterling (Stockholm); teaches at Princeton U.

Harry Lewis, EdD, Columbia U. Teachers College; MSW, Fordham U. Graduate School of Social Service; core faculty member, the School of Undergraduate Studies; psychotherapist in private practice.

Kimberly Libman, MPH, Hunter College, doctoral studies in environmental psychology, CUNY Graduate Center; former educator and program coordinator at the Brooklyn Botanic Garden and the New York Botanical Garden.


Monica Mascia London, MA and Laurea, U. of Siena (Italy); has taught Italian at all levels at Columbia U. and currently teaches at FIT and BMCC; reports on arts, culture, and architecture for major Italian magazines (Repubblica; Vanity Fair; Elle Decor).

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.


Carolyn MacCullough, MFA in Creative Writing, The New School; author of young adult novels Falling Through Darkness (one of the New York Public Library’s Best Books for the Teen Age), Stealing Henry, and Drawing the Ocean.

Rama C. Madhu, BA, St. John’s College; graduate work at U. of Buffalo; has taught Latin and Greek at The New School since 1997.

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 the U.S. and Britain.

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

Simegn Mantegbosh, MS in Community Health Education, Teachers College, Columbia U.; BA in Liberal Arts from Baruch College, CUNY; has taught Amharic language to both children and adults, and is experienced in teacher training.

Alfredo Marques, License de musicologie, U. of Paris VIII; has taught French at The New School since 2002; also teaches French at Mannes College The New School for Music.

Sonya Mason, DMA, Manhattan School of Music ( MSM); concert pianist; has performed in the United States, Japan, Europe, and Australia; faculty member and chair of Theory and Ear Training Department, MSM Precollege Division.

*Michelle Materre earned a M.Ed in Educational Media from Boston College and has a professional background spanning more than 25 years experience as film producer, writer, arts administrator, and distribution and marketing specialist. She is an Assistant Professor of Media Studies and currently the Associate Director of the School of Undergraduate Studies where she has taught since 2001. Professor Materre teaches courses such as Race, Ethnicity and Class in Media, Demystifying Distributing, Storytelling through Visual Analysis, and Movements in World Cinema I. In 2005 she received The Distinguished University Teaching award. Early in her career, she was a staff writer/producer for Henry Hampton’s Blackside Productions, and an assistant story editor for MGM/UA in RKO Productions, and an assistant story editor for MGM/UA in the feature film division. As a founding partner of KJM3 Entertainment Group, Inc., a film distribution and marketing company that specialized in multicultural film and television projects, she directly managed the marketing and positioning of 23 films including the successful theatrical release of Daughters of the Dust, the highly acclaimed film by Julie Dash. She is a former member of the Board of Directors of New York Women in Film and Television, and has been the curator of the critically acclaimed film series, Creatively Speaking, for the past sixteen years.

Maureen McAllister, MBA, Columbia U.; director of fashion industry mentoring program at Fashion Industries High School; has taught at Saint Francis College and Saint John’s U.; previous appointments include visiting professor at Jordan, McGrath, Case & Taylor; also teaches at Parsons The New School for Design.

Stephanie McBride, MFA, Vermont College; founder of New Voices, bringing underrepresented writers into mainstream publishing.

Leslie McClave, 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.

Barbara McKechnie, MA (NYU), LPC, LCAT, RDT/BCT; currently works on adolescent and adult units at New York Presbyterian’s Psychosocial Rehabilitation Program, Payne Whitney; past president, Natl. Assn. for Drama Therapy; board member, Drama Therapy Fund; president, New Jersey Association for Creativity in Counseling; contributing author, The Use of Creative Arts Therapy with Survivors of Domestic Violence; also works as a consultant and in private practice.

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

P. Timon McPhearson, Ph.D. in ecology, evolution and natural resources from Rutgers U. Assistant professor of urban ecology. Former National Science Foundation Fellow and scientist at the Center for Biodiversity and Conservation at the American Museum of Natural History. Current research is focused on understanding the socio-ecology of urban systems, including an interdisciplinary, long-term study of the relationship between urban land management practices and ecosystem structure and functioning in New York City.


Matthew P. Melucci, MA, Wesleyan U.; freelance writer and journalist with experience in newspapers, magazines, and online publications, including as managing editor of MTV Interactive’s SonicNet news team; winner, Scripps Howard Natl. Journalism Award, two Webbies, and ASCAP Deems Taylor Award.

Valerie Mendelson, PhD, CUNY Graduate Center; has taught at Hunter College and CCNY; papers on French artists and art historians, women collectors in France, and Victorian landscape photography presented at CAA, NEMLA, Barnard College, and elsewhere; artwork exhibited in New York, Alabama, Maryland, and Boston.

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

Sharon M. Mesmer, MFA, Brooklyn College; NYFA Poetry Fellowships (Jerome Grant, co-recipient); Fulbright Senior Specialist; publications include Annoying Diabetic Bitch, The Virgin Formica, Ma Vie à Yonago, In Ordinary Time, and The Empty Quarter; member of the Flarf Collective.

David N. Meyer, BFA, Temple U.; author of Twenty Thousand Roads: The Ballad of Gram Parsons and His Cosmic American Music (named one of the 20 best nonfiction books of the year by the LA Times and five best rock books of the year by Rolling Stone); also wrote One Hundred Best Films to Rent You’ve Never Heard Of and A Girl and a Gun: The Complete Guide to Film Noir on Video; film editor of The Brooklyn Rail.

Stephen A. Michaels, BA, Harvard; AEA, SAG, AFTRA; studied with Lee Strasberg and at NYU School of the Arts Theater Program; has acted, directed, and taught acting for 20 years; teaches at the Lee Strasberg Theater Inst. and AMDA; role in the feature film Once We Were Strangers; recently directed Spike Heels and Closer at Lee Strasberg Theater Inst.

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.

Yumiko Mikanagi, PhD, Princeton U.; Abe fellow, senior research scholar, Weatherhead East Asian Institute, Columbia U.; publications include Japan’s Trade Policy and Josei to Seiji (“Women to Politics”).


Philippe-Gerard Montanari studied at Catholic U. of Argentina; member of AATF; has taught French and Spanish for more than 20 years.

*Louise Montello Dr. Louise Montello earned her Doctor of Arts degree in music therapy from NYU. She is a NY State licensed, board-certified psychoanalyst and music therapist who maintains a NYC based private practice in psychotherapy and supervision. She is also the founder/coordinator of the Creative Arts Therapy Certificate Program at The New School and award-winning author of Essential Musical Intelligence (Quest 2002). In addition, Dr. Montello is the founder/creative director of the non-profit organization, Performance Wellness, Inc., dedicated to utilizing an arts-based integrative approach to meeting the mind-body health needs of professionals from all walks of life. She recently received the Dean's Collaboratory Grant to create a cluster of BA-level courses focusing on The Arts and Social Engagement at The New School.

*Ricardo Montez received his Ph.D. from the Department of Performance Studies at NYU. He is an Assistant Professor of Performance Studies. In his first year, he will teach courses including Introduction to Performance Studies, Latino/a Popular Culture, and Queer New York. He has also served as a Faculty Fellow in Latino Studies at NYU and has been a Cotsen Postdoctoral Fellow in Race and Ethnicity Studies at Princeton U. His forthcoming book, Riding/Writing the
Line: Keith Haring, Race, and the Performance of Desire, explores the construction of race within American popular culture through an examination of the 1980s Pop artist.

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

Jeffrey M. Mooney, has been teaching American Sign Language for more than 20 years; has performed sign language music on Broadway and at Shea Stadium; has signed for such celebrities as Bette Midler and Gene Wilder; has appeared in a variety of performances and commercials; has taught at the U. of Florida, Hunter College, Great Neck North HS, PS 19, PS 188, and LaGuardia Community College; private sign language/music tutor.

Caitlin Morgan, MA, School for Intl. Training; RSA, Cambridge U.; interim chair of English Language Studies, The New School; has taught ESL and trained teachers in the U.S. and abroad; freelance ESL materials writer.

Laura Morgan, MA, The New School; producer and director of award-winning films for NBC, Showtime, and European and Asian TV; has worked as an actress, assistant director, editor, and art director on feature films.

Douglas Morse, MFA, NYU; independent filmmaker; feature films include The Adulterer (Best of Fest, Sarasota); 2000 Miles to Maine, distributed 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.

Margo Moss, MA, NYU; LDTC; freelance photographer; published in textbooks, calendars, and magazines; created children’s photography for the Newark Museum; founder and former director of Creative Camps, a nonprofit school for children with learning disabilities.

William Moulton, MFA, California Inst. of the Arts; has taught at The New School (Joffrey BFA), SUNY-Brockport, Florida State, Calif. Inst. of the Arts, and NYU; founder and first president of Intl. Guild of Musicians in Dance; composer of solo and chamber music, musical theater, electronic scores, and works for dance; lyricist and librettist.

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

John Charles Murphy, MA, U. of Colorado; Completion Diploma, Ecole Jacques Lecoq; director, writer, and producer; has taught acting and performance studies in Europe and the U.S.; has acted in plays, film, television, and commercials; performs seasonally with Mummenschanz.

Tobias C. Nascimento, MBA, Columbia U.; former Portuguese language translator for the OAS representative to the United Nations.

*Carrie Neal is Senior Advisor, for the Global, Urban and Environmental and Undergraduate Programs at The New School for Public Engagement. She has studied media theory and production, art education and learning difference, and theater and design. She has taught at SUNY Purchase College and Manhattanville College. As an educator and artist, her research and professional interests are in identity development, holistic wellness and leadership development.

Kristin Nelson, PhD Stanford U.; has published articles on narrative as an indicator of episodic memory and defensive psychological states, studying adolescents, dementia patients, and those with post-traumatic stress; taught psychoanalytic and feminist theory at UC Berkeley.

Matthew Guy Nichols, PhD, Rutgers U.; asst. professor of art history at Christie’s Education; frequent contributor to Art in America.

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

David Nugent, MS, Boston U.; recently named director of programming for Hamptons Intl. Film Festival; previously program director for DocuClub and Newport Intl. Film Festival; member of selection committee for Gotham Awards, Cinema Eye Awards, and IFP Market; co-author of Isaac Julien’s installation piece Baltimore; recipient of Excellence in Teaching Award from Harvard.

Sigrid Nunez, author of five novels, including The Last of Her Kind, For Rouen, and A Feather on the Breath of God, a finalist for the PEN/Hemingway Award for First Fiction and the Barnes & Noble Discover New Writers Award; winner of a Whiting Writer’s Award and awards from the American Academy of Arts and Letters; has taught at Amherst College, Smith College, Columbia, and the Bread Loaf Writers Conference.

Anna Elise Odom, PhD, The New School for Social Research; postdoctoral fellow, NY-Presbyterian Hospital and Payne Whitney Westchester; research interests include clinical implications and treatment of schizophrenia and substance use and treatment of borderline pathologies.

Sidney Offit, BA, Johns Hopkins U.; author of novels (He Had It Made and Only a Girl Like You), children’s books (The Adventures of Homer Fink and Topsy Turvy), a short story collection (Not All Girls Have Million Dollar Smiles), and Memoir of the Bookie’s Son; former senior editor, Intellectual Digest; curator, George Polk Awards.
Jean Oliver-Cretara, MA, The New School; freelance violist who has recorded and performed with SiSe, David Byrne, Imani Uzuri, and DJ Nicodemus; areas of interest include popular music and communication studies; presented “I Am This Riddim,” a paper about the use of music by Jamaicans in MySpace profiles, at the 2008 U. of the West Indies Global Reggae Conference; teaching artist in the strings program at the Noel Pointer Foundation.

Melanie Beth Oliviero, 30-year career devoted to social justice and human development; currently a member of the DAI (Development Alternatives, Inc.), an employee-owned consulting firm specializing in international development where she serves as a strategic advisor on leveraging private capital with donor funds to enhance impact.


*William (Bill) Pace,* received an MFA in Film Production from NYU’s Graduate Film & TV program where his thesis film "Echo Canyon" won the Cinemagic National Short Film Search and was televised nationally on the USA Cable Network. Professor Pace has written three optioned screenplays, several syndicated TV episodes and four distributed independent feature films, three of which he co-produced. His most recent co-written screenplay, SHE DIED TWICE, was optioned by Splendid Pictures (TRAFFIC). His script CHARMING BILLY was a three-time finalist for the Sundance Institute's prestigious Screenwriting Lab. He recently produced and directed the award-winning short, "A Relaxing Day" written by playwright Theresa Rebeck and also directed American legend Tony Bennett in a series of videos for Mr. Bennett's charity foundation, Exploring the Arts. He also directed the world premiere of the new musical “SOUTH: A Nautical Tale,” a piece commissioned by NYC’s noted Dixon Place.

Arlene Padilla, MS, Elementary Education, St. John’s U.; BA in Spanish Language and Literature, Syracuse U.; has taught Spanish at Marymount School of New York and Hunter College Campus High School; New York State Certified in Spanish.

Andrew Palmer, BA, Emerson College; actor with experience in off-Broadway, summer stock, and industrials; TV appearances on Another World and Ryan’s Hope.

*Fabio Parasecoli,* earned his Doctorate in Agricultural Sciences at Hohenheim U. (Stuttgart, Germany). His research focuses on the intersections of food, media and politics. His current projects examine the history of food in Italy and the sociopolitical aspects of food, international trade and intellectual property. Deeply involved in the development of food studies as a global discipline, he is program advisor at the Gustolab Center for Food and Culture in Rome and collaborates with

Universitat Oberta de Catalunya (Barcelona, Spain), the U. of Gastronomic Sciences (Pollenzo, Italy) and Alma the Graduate School of the U. of Bologna (Italy). Born in Rome, Professor Parasecoli did two years of post-graduate research in China on contemporary Chinese history and became a correspondent who covered politics in Asia and the Middle East. Having grown up in a culture where food is a complex, contentious and dynamic issue, he gradually shifted his professional focus to food writing, working for many years as the U.S.correspondent for Gambero Rosso, Italy's authoritative food and wine magazine.

Pamela Pardi, BA, Hunter College; Romana’s Pilates Certified Level 3 instructor; studied Pilates with Carole Trier and Romana Kryzanowska; has taught Pilates since 1988; founded DanceTracks NYC, a nonprofit arts organization; author of booklet Stretch-Eze.

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.

*Gustav Peebles,* Assistant Professor of Anthropology in the School of Undergraduate Studies at The New School in New York City, USA. He is interested the history of monetary policy, credit and debt regulations, anthropological exchange theory, and the ethnography of the European Union. Recent publications include a book entitled The Euro and Its Rivals, as well as the articles “Inverting the Panopticon: Money and the Nationalization of the Future” (Public Culture 20:2) and “The Anthropology of Credit and Debt” (Annual Review of Anthropology 2010). His most recent research aims at providing a history and ethnography of the shifting "asset protection" industry, spanning from the 19th century debtors’ prison to today’s offshore tax havens. He enjoys teaching introductory-level courses such as Modern Political Philosophy and Documenting Culture, as well as advanced courses such as The Anthropology of Money and In Praise of Folly: Laughter and Social Rebirth. In his spare time, he cultivates a misanthropic stance toward all the politicians in Albany.

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.

Marc Peloquin, DMA, Manhattan School of Music; concert pianist; performances in the U.S., Europe, Mexico, and South America; recording Chords at Night; artist faculty member, Bloomingdale School of Music.

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.

Delis M. 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 Springing, 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 Shaugnessy Medal.

*Timothy R. Quigley*
Dr. Quigley has been teaching at The New School since 1996. He is both a scholar and an artist with an MFA in Art and a Ph.D. in Philosophy from the U. of Wisconsin-Madison. Before coming to The New School, Dr. Quigley taught at UW-Madison, NYU, and the School of Visual Arts in New York City. His scholarly work has been published in the Journal of Aesthetics and Art Criticism, Canadian Philosophical Review, Philosophy Today, and the anthology Art and Representation. He teaches a range of interdisciplinary courses in Philosophy and Visual Studies, such as Aesthetics and 20th Century Continental Philosophy.

Josh Rabinowitz, BA, Tufts U.; SVP and director of music of Grey Group; has produced more than 1,000 tracks for commercials internationally, featuring such artists as Black Eyed Peas, LL Cool J, Rihanna, LeAnn Rimes, Smokey Robinson, Run DMC; was once called a “New Music mogul” by Fast Company, Beethoven’s Greatest Fan by NPR, and is a recognized voice in music branding; has been a columnist for Billboard, an adjunct at NYU, and a bandleader and trombonist in NYC.

Nahid Rachlin, author of Persian Girls, Jumping over Fire, Foreigner, Married to a Stranger, The Heart’s Desire, and a short story collection, Veils; stories also published in Shenandoah, Confrontation, Literary Review, and anthologies; reviews in New York Times Book Review and Newsday; recipient, NEA grant, Wallace Stegner Fellowship, and PEN Syndicated Fiction Project Award.


Thomas Reed, MPA, Princeton U.; has developed educational and promotional materials for NYC Dept. of Health; member of and trainer for NY Mac User Group.

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., Intl. YMCA, Osbourne 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.

Martin Roberts, PhD, Cambridge U.; has taught at NYU, MIT, and Harvard U.; research centers on media and cultural studies, globalization, and popular culture; articles on ethnography and surrealism, world music, and the role of media in formation of national and transnational identities.

Justus Rosenberg, PhD, U. of Cincinnati; Russian Studies Research Fellow, Columbia U.; African Studies Research Scholar, Syracuse U.; chairman of Languages and Literature Division, Bard College; author of Constant Factors in Translation, Russia: Past and Present, and Brecht in Mandarin.

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.

*Lisa R. Rubin,* is an Assistant Professor of Psychology with a shared appointment in the School of Undergraduate Studies at The New School for Public Engagement and the MA and PhD programs in Psychology at The New School for Social Research. Her training is in Clinical Psychology, and her research, teaching and clinical interests relate to women’s health, and particularly intersecting gender and cultural influences on body image and health. Her research exploring pregnancy and body image was recently published in the journal Sex Roles, and her work on breast cancer survivors’ decision-making about breast reconstruction was been recently published in Psychology of Women Quarterly and Psycho-Oncology. Her most recent research, funded by the NIH Human Genome Research Institute’s Ethical, Legal, Social Implications program, examines attitudes regarding the controversial use of reproto-genetic technologies to prevent intergenerational transmission of hereditary cancer risk. In the School of Undergraduate Studies, she enjoys teaching Fundamentals of Psychology, as well as
advanced courses such as Psychology of Women, Health Psychology, and Researching Women’s Lives, and advising students with interests in clinical psychology or social work, gender studies, public health, among other areas.

*Sanjay Ruparelia, PhD in Politics from Cambridge U. He holds a joint appointment in the School of Undergraduate Studies and the Political Science department at the New School for Social Research. Dr. Ruparelia’s areas of research and teaching span democratic theory, philosophies of explanation, comparative politics, political economy of development and modern South Asia. His present work focuses on the dynamics of economic liberalization, Hindu nationalism, and the rise of historically subordinate groups in contemporary Indian democracy. Dr. Ruparelia’s research has been supported by awards from the Commonwealth Foundation and the universities of Cambridge, Yale and Columbia. He has published in Comparative Politics, Economic and Political Weekly, and in edited scholarly volumes.

*Joseph Salvatore received his M.F.A. in fiction from The New School in 1998 and has gone on to teach writing and literature at Parsons School of Design and The New School. He is the founding editor of The New School’s literary journal, LIT. In 2002, he was awarded The New School Teaching Excellence Award. His current research includes English sentence grammar and style. His work has been published in, among other places, Open City, Post Road, Sleeping Fish, Routledge’s Encyclopedia of Queer Culture, and 110 Stories: New York Writes After September 11th.

Hélio San Miguel, PhD in Philosophy, Autonomous U. of Madrid; MFA in Film Direction and Production, NYU; specializes in film analysis and aesthetics, silent cinema, scientific cinema, and film history (Western and Latin American cinemas); co-author of Tierra en trance and The Cinema of Latin America; wrote and directed the short film Blindness, selected by more than 15 film festivals.

Jim Savio, MA, City College of New York; author of The Fairy Flag & Other Stories; work published in Brooklyn Rail and other literary journals; recipient of the Irwin and Alice Stark Short Story Fiction Prize, the Ada Shepherd Award for Creative Writing, and the Goodman Fund Award for Creative Writing.

Dina Schapiro, MPS, Pratt Inst.; psychotherapist in private practice of art therapy; certified in tuberculosis prevention and harm reduction training; clients include Housing Works’ adult day care for homeless people with AIDS in East New York; adjunct professor, Pratt Institute graduate Art Therapy program; has written for Losing Time, Pratt's creative arts therapy journal.

Ernestine Schlant Bradley, PhD, Emory U.; has taught at Spelman College, SUNY-Stony Brook, and Montclair State U.; visiting professor at Yale and Columbia U.; Fellow, Woodrow Wilson Inst. for Intl. Scholars; author of articles on 20th-century German and Austrian literature, and The Language of Silence: West German Literature and the Holocaust.

Mort Scharfman, MFA, Pratt Inst.; playwright and screenwriter; has worked for Warner Bros., Paramount, and Columbia; winner of three Emmy Awards for teleplays and sitcoms; writer and lyricist for the stage; formerly taught at UCLA.

George Schaub, BA, Columbia U.; editorial director of Shutterbug magazine and www.shutterstock.com; has been reporting on digital photography since its inception; author of more than 20 books on photography; work has appeared in the New York Times, Travel & Leisure, Men’s Journal, and other trade and technical magazines.

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.

Candy Schulman, MA, NYU; writer of essays, humor, and general-interest articles published in the New York.

Chiz Schultz created the two-hour PBS biography Paul Robeson: 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.

Joan Schuman, MFA, San Jose State U.; independent NPR documentary and features producer since 1986; sound and radio artist since 1993, commissioned for festivals and radio networks in Canada, Australia, England, Germany, France, and the U.S.

Jennifer Scott, MA and doctoral studies, U. of Michigan; conducted field research in the Caribbean and West Africa; research interests include ethnography, identity, dress, material and visual culture, narrative, and gender.

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

MM Serra, MA, NYU; executive director of FilmMakers’ 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.

Susan B. Shapiro, MA, NYU; journalist; has written for the New York Times, the Washington Post, Newsweek, The Nation, the Los Angeles Times, People, Salon.com, the Daily Beast, the Village Voice, Glamour, and More; edited the anthology Food for the Soul; author of Five Men Who Broke My Heart, Lighting Up, Secrets of a Fix-
up Fanatic, Only as Good as Your Word, speed Shrinking, and Overexposed.

Michael R. Sheehy, PhD in Tibetan and Buddhist studies; teaches religious studies at Eugene Lang College; senior editor of Tibetan literary research, Tibetan Buddhist Resource Center; executive director, Jonang Foundation; has taught at City College of New York and Manhattanville College; specializes in Tibetan language, philosophy, and cultural studies.

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 Fulbright grant; teaches at Yale U.

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

Marina Shron, MFA, NYU; playwright and screenwriter; her screenplay X-tina selected for IFP Market Emerging Narrative Screenplay program; her short film The Silent Love of the Fish aired on PBS and received Best Short Film Award at the Hamptons; recipient of James Thurber, Jerome, and NYFA Fellowships in Playwriting and a 2005–2007 Fulbright Senior Scholar Award.

Patricia Simko, PhD, NYU; supervisor and training analyst, Training and Research Institute for Self Psychology; psychologist in private practice; former NY State assistant attorney general; author of Promised Lands: Vol. III.

Fiore Sireci, PhD, U. of Edinburgh; as a Fulbright scholar in Argentina, taught 17th-century British literature and English-teaching methodology; author of Regarding Love and Art, a biography of philanthropist Mary Tebbetts Wolfe; research interests include 17th- and 18th-century British politics, women’s writing, and Enlightenment philosophy.

Andrew F. Smith, MA, U. of California, Riverside; author of 17 books, including 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 Wordflo: Your Personal English Organizer; freelance materials writer for Scholastic and Scotts-Foresman; adjunct professor, SVA.

Laura S. Smith, MA, MPhil, Columbia U.; Fulbright Scholar; Charlotte Newcombe Dissertation Fellow; has traveled and studied extensively in South Asia; currently conducting dissertation research on the Madhyamaka philosophy of Tibetan Buddhism; working on a translation from Tibetan of Ocean of Reason.

Maya Montañez Smukler, MA, UCLA; BA, Boston U.; film producer and filmmakers’ advocate; has worked for American Film Inst. Directing Workshop for Women, Women Make Movies, and Fuse music TV network; producer of the Don’t Knock the Rock Film & Music Festival.

Suzanne Snider, MFA, Columbia U.; writer and educator; recipient of fellowships at Yaddo, MacDowell Colony, and Ucross Foundation Center; has contributed essays to artists’ monographs (Janica Phelps’ Everyday Life and Clare Rojas’ Hope Springs Eternal); also contributor to The Believer, Nextbook, Tokion, Legal Affairs, Anathema, Oklahoma Review, and literary journals; teaches art criticism and essay writing in NYC.

Avron Soyer, MA, Cornell U.; painter; student of Isaac Soyer and Stefan Hirsch; many solo and group shows; represented in several collections.

Katia Spiegelman Lief, MFA, CCNY; author of Soul Catcher and Peculiar Politics; the pseudonymous author, as Kate Pepper, of best-selling suspense novels; has taught fiction writing at The New School since 1995.

Warren E. Spielberg, PhD, Adelphi U.; postdoctoral work at NYU; research centers on male development, African-American males, and trauma; post-9/11 consultant to NY Fire Dept.; American Psychological Association Practitioner of the Year, 2003; consultant, Peace Now Dialogue Project, involving Israeli and Palestinian youth; three-time recipient of New School Distinguished Faculty Award.

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.


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.
Karsten Struhl, MA, U. of Miami; ABD, NYU: has taught at The New School for more than 30 years; also teaches at John Jay College of Criminal Justice-CUNY and Adelphi U.; co-edited Philosophy Now, Ethics in Perspective, and, more recently, The Philosophical Quest: A Cross-Cultural Reader; has published articles in various journals and anthologies on topics including human nature, war and terrorism, democracy, and global ethics.

Paula Stuttman, MFA, NYU; fine artist; has exhibited at Naked Duck, HOTdog, Trans Hudson, Site Simpatico, Rosenberg Gallery, Washington Square East, Loyola U., 1935 Gallery, 11th Hour Gallery, Centro de Difusión del IPBA, and Museum of Fine Arts, Boston; lecturer, Museum of Modern Art, Solomon R. Guggenheim Museum, and The Jewish Museum.


Adam Swart, MA, Teachers College, Columbia U.; BS, Skidmore College; exhibiting artist, art educator, and art historian, Education Department, Rubin Museum of Art; lecturer, Himalayan art and culture, Eugene Lang College; returned Peace Corps Volunteer, Nepal; visiting faculty, Kathmandu U. School of Fine Arts; artist-in-residence, Kathmandu Contemporary Art Centre.

Kathleen Sweeney, MA in Interdisciplinary Arts, San Francisco State U.; media artist and writer; her collaborative screenplay The Lodestar was short-listed for the 2009 Screenwriter’s Lab at Sundance; serves on the advisory board of Girls Write Now, a nonprofit that pairs inner-city girls with published writers in year-long mentorships; recently published Maiden USA: Girl Icons Come of Age; currently editing a series of books on environmental activism and media literacy for girls.

Toby Talbot, MA, Brooklyn College; teaches Spanish at NYU; author of A Book About My Mother and children’s books; translated Timerman’s Prisoner Without a Name, Cell Without a Number and Ortega’s On Love; directed documentary film, Berimbau.

Karam Tannous, MA, Hebrew U. (Jerusalem); instructor at NYU, Seton Hall U., Network of Arab-American Professionals; developed Arabic-language programs for CUNY, Alwan for the Arts, NAAP, Baruch College, City Tech, and Stuyvesant High School; NYS-licensed translator and interpreter; edited the English/Arabic Oxford Picture Dictionary; has worked for the Committee to Protect Journalists, Witness, Human Rights Watch, Amnesty International, Arab-American Family Support Center, and Mandela Inst.

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.

Catherine Texier, graduate, U. of Paris; NEA fellowship recipient; author of novels Chloé l’Atlantique, Love Me Tender, Panic Blood, and Camille; co-edited two anthologies of short fiction, Between C & D and Love Is Strange; contributor to New York Times Book Review; has taught at Bennington Summer Writing Workshops, the Writer’s Voice, and Hofstra U.

Lynn Tillman, novelist, short story writer, and essayist; author, No Lease on Life (finalist for the National Book Critics Circle Award in fiction); This Is Not It, a collection of stories and novellas inspired by 22 contemporary artists’ work; and American Genius, A Comedy (forthcoming, Soft Skull Press); recipient of Guggenheim Fellowship.

Victor M. Tirado, MFA, The New School; Spanish translator for theater companies in NYC; does Spanish translations of live transmissions at NBC; has done translations and voice-overs for radio and TV commercials.

Douglas Tirola, MFA, Columbia U.; president and producer, 4th Row Films and feature-length documentaries including An Omar Broadway Film (Tribeeca Film Festival), Owning the Weather (Full Frame Film Festival), Making the Boys (Berlin Film Festival), All In - The Poker Movie (CineVegas Film Festival; winner, Grand Jury Prize, Best Documentary); creator and executive producer, The X Effect (MTV); former head of production and development, Emerging Pictures; screenplay writer for Fox, Paramount, Nickelodeon, and New Line; director, A Reason to Believe (Lions Gate).

Betty Tompkins, MA, Central Washington State College; artist; solo and group shows in NYC at White Columns, P.S. 1, The New Museum, Aldrich Museum, and Alternative Museum; represented in 2003 Biennale de Lyon and permanent collection of Centre Georges Pompidou; awards include Yaddo and MacDowell Colony and visiting artist at Rutgers and Fairleigh Dickinson; teaches at SVA.

Suzi Tortora, EdD, LCAT, ADTR, Columbia U.; developed pediatric dance therapy program at Memorial Sloan Kettering; author of The Dancing Dialogue; lectures nationally and internationally; private practitioner.

John (Andrew) Travers, MBA, U. of Missouri, Columbia; fifteen years of professional experience as a manager and director, working for leading companies in multiple industries, including State Farm Insurance, Polo Ralph Lauren, Orvis, and US Foodservice.

Justin Trificina, MA in Teaching French as a Foreign Language, BA in French, NYU; teaches French language and Francophone literature and culture to Francophone immigrant students in the French Heritage Language Program at the French American Cultural Exchange; has taught French at NYU; areas of interest include second-
language pedagogy and French-African history and relations.

**Rebecca Tuffey**, BA Sarah Lawrence College; AmSAT certified Alexander Technique teacher; Art of Breathing instructor; encountered the Alexander Technique as an actress, singer and dancer; public demonstration coordinator for the American Center for the Alexander Technique; private teaching practice NYC.

**Yunus Tuncel**, PhD, The New School for Social Research; research interests include philosophy, art, literature, and culture; teaches philosophy at various schools and moderates discussions in the tradition of Café Philosophique.

**Gina Turner** received her PhD in Psychology from The New School for Social Research. She was a postdoctoral fellow at Mount Sinai School of Medicine in NYC. Her research interests include language, cognition, and social support and physical health. Professor Turner is an Assistant Professor of Psychology at Northampton Community College in Bethlehem, Pennsylvania and also teaches courses at The New School including Evolutionary Psychology and Health Psychology

**Marcus Turner** graduated Cum Laude from The U. of Cincinnati’s Communications Arts program and attended NYU’s MFA in Film program. Before joining The New School faculty, Professor Turner taught Film Production and Film Studies at The City U. of New York and Hollins U. in Roanoke, Virginia. His research and teaching interests are in African American Narrative and Documentary film, French and Asian World Cinema and Jazz in Literature and Film. On the professional side, his passion for storytelling began on the set of the seminal Spike Lee film *She’s Gotta Have It*. An Emmy nominated director, Mr. Turner has worked for more than twenty years as a producer, director and writer on commercials, music videos and public service announcements through his own Burnt Toast Films production company. His directorial effort *Et Tu Brutus* won a CLIO Award and his work with the Parisian super group *Bisso Na Bisso* won the All Africa Kora Award. Recently Mr. Turner produced the television series *Sharp Talk* hosted by the Rev. Al Sharpton, as well the documentary *No Justice, No Peace*, a film exploring errant police behavior and the United States criminal justice system.

**Laurie Tvedt**, MPS, Arts and Cultural Management, Pratt Institute; research and information design consultant for over 20 years in advertising, public affairs, entertainment, technology, government, financial services and other industries.

**Stefano L. Vaccara**, MA, Boston U.; laureate, U. of Siena (Italy); editor and columnist of *Oggi* 7, weekly magazine of the Italian language daily *America Oggi*; his articles and interviews have been published in major Italian newspapers; has taught Italian at The New School for more than ten years; also teaches at Lehman College Dept. of Journalism, Communication, and Theater.

**Guillermo E. Vallejo-Rodríguez**, MA, Universidad de León (Spain); specialization in Linguistics, U. La Gran Colombia; native of Colombia; has taught Spanish at all levels for almost 21 years; also teaches at Marymount School.

**Liria M. Van Zandt**, MA in Cinema Studies, NYU; native of Brazil; has taught Portuguese at Fordham U., CCNY, and SUNY New Paltz.

**Nargis Virani**, earned her PhD in Arabic and Islamic Studies from Harvard U., and also holds a Post-Graduate Diploma in Education from London U. She is Assistant Professor of Arabic and teaches courses in cultural studies and language. Her areas of specialization are Arabic Language and Literature, Persian Language and Literature, Islamic Intellectual Thought, and Sufism. Her current research projects include a translation into English of all of Rumi’s multilingual verses in Arabic, Persian, Turkish, Greek, and Armenian, and the use of the Qur’an by a variety of ‘litterateurs’ from secular, religious, and mystical backgrounds.

**Anthony Viti**, artist; solo exhibitions at the Tibor de Nagy Gallery and Deven Golden Fine Art in New York; recipient, Fine Arts Work Center Fellowship, Elizabeth Foundation for the Arts, and Penny McCall Foundation grants; has held visiting positions at U. of Rochester and U. of Tennessee-Knoxville.

**Jürgen von Mahs**, is Assistant Professor in Urban Studies at The New School in New York and holds a joint appointment in the Urban Studies Program at Eugene Lang College and the School for Undergraduate Studies at the New School for Public Engagement. He received a Ph.D. in Sociology and Social Policy from the U. of Southampton, United Kingdom and taught at Temple U. and the U. of Pennsylvania in Philadelphia prior to coming to The New School. He is currently involved in building a university-wide urban curriculum at The New School and familiar with course offerings and curricular choices in Urban Studies. His research and teaching interests include poverty and homelessness, immigration, social policy and welfare states, globalization processes, social control and the criminalization of the poor, social movements, as well as ethnographic and life course research. His students either went on to graduate school (i.e. urban studies, urban planning, geography, sociology, non-profit management, architecture, social policy, law) or pursued careers in public service, philanthropy, urban planning, media, community organizing, or education.

**Aleksandra Wagner**, holds a BA in musicology and a BA in comparative literature from U. of Sarajevo, and a Ph.D. in sociology from City U. Graduate Center in New York. She is also a licensed psychoanalyst in private practice, member of National Psychological Association for Psychoanalysis. Her courses at The New School—where she loves to teach—include *Social Dimensions of Shame, Identity and Social Theory, Sociology of Forgiveness, and Psychoanalysis: An Urban Experience*. Aleksandra was an Executive Editor for the *Edinburgh International Encyclopedia of Psychoanalysis* (2006), and
has edited a special issue on shame, for Cabinet magazine (2008), and a volume Considering Forgiveness (2009, with Carin Kuoni). She is presently working on a video project featuring a number of European émigré psychoanalysts and their life in the United States, on a chapter on shame for the volume Emotions History (Eds. Peter N. Stearns and Susan Matt), and on a special issue of The Psychoanalytic Review devoted to Italian psychoanalysis.

Richard Walton, MBA, NYU; President, ERMACORP; Senior Business Counselor, SCORE (SBA); Advisory Board Member, Technical Innovation Center, HCC, Maryland; Publications include 7 Keys to Effective Planning, Operations Monitoring for Improved Productivity (2008).

Jamieson Webster, PhD, CUNY; candidate, New York Psychoanalytic Inst.; adjunct assistant professor, NYU Steinhardt; junior member of the faculty, IPTAR; child and adult psychoanalyst in private practice; author of several articles and book chapters on psychoanalysis in Contemporary Psychology, Journal of the American Psychoanalytic Association, Cardozo Law Review, Bedeutung, N+1, and A New Kind of Evidence (edited by Norbert Freedman).

Elaine Werblud, New School research associate in history of art; organizes and leads art tours in NYC, France, and Italy.

Michael Weiskopf, BA, Montclair State U.; founder and chairman, Lifestyle Ventures (now Lifestyle Media), an independent privately held publisher of ten magazines; former executive vice president and publisher, Chemical Week Associates; publisher, Personal Computing Magazine; group vice president, Reed Exhibitions; advertising director, East Coast Rocker.

Elissa Q. White, BA, Goddard College; certified movement analyst; co-founder, Dance/Movement Therapy Graduate Program, Hunter College-CUNY; member, Acad. of Dance Therapists, American Dance Therapy Assn.

William (Clint) White, MS Nonprofit Management, Milano The New School (Merit Scholar); p resident, WiT Media, whose clients include American Symphony Orchestra, Brooklyn Botanic Gardens, Clemente Soto Velez Cultural & Educational Center, New York Public Library, Phillips Collection, and other arts-related startups and hybrids.

*Tracyann F. Williams, earned her M. Phil. in English from The Graduate Center/CUNY, where she is also a Ph.D. candidate. Before becoming the Director of Academic Advising, she was faculty in the School of Undergraduate Studies for 13 years. She has also taught Composition and Literature at LaGuardia College/CUNY. Her current research focuses on mixed race women in modern fictions, a topic that influences the courses she offers in literature, gender studies, and cultural studies. Her courses include Gender and Popular Culture, The Harlem Renaissance, and Passing: (Re)Constructing Identity. She has received numerous awards and recognition for her research and teaching including a Helena Rubenstein Foundation fellowship and the Distinguished University Teaching Award from The New School in 2004.

Jennifer Wilson, MA, RDT, Calif. Inst. of Integral Studies; has developed, supervised, and coordinated creative arts therapy programs in hospitals and homeless shelters; clinical work in psychiatric day treatment programs and community organizations; postgraduate training at Inst. for the Arts & Psychotherapy.

Ann Yonetani, PhD in Microbiology, Columbia U.; published research scientist in plant genetics and cancer biology; developed antibacterial drug discovery program at Harvard Medical School; member of American Society for Cell Biology, Biochemical Society, and New York Acad. of Sciences; has cooked in both soup kitchens and restaurants; amateur cheesemaker.

Stephane Zaborowski, MA in Education, Stendhal U., Grenoble III (France); MA in Archaeology, U. of the Louvre, Paris I; lecturer in art history (Picasso) at Carol Shen Gallery (NY); instrumental in setting up The French Evolution, an exhibition at the Museum for Contemporary African Diasporan Arts; teaches at NYU and CUNY; member of American Assn. of Teachers of French.

Amotz Zakai, MFA, USC; producer and manager at Echo Lake Productions, LLC; associate producer of Dreamland (Sundance 2006); manages writers and directors; produces independent films.

Jia Xuan Zhang, instructor in Chinese at The New School and Queens College; film critic; teaches film courses at Queens College, St. John’s U., and Fordham U.; calligraphy artist; teaches Chinese calligraphy at the China Institute.

Adelheid Ziegler, licensed translator of English, French, and German, Zurich School for Translation and Interpretation (Switzerland); translates and edits at the Guggenheim Museum; teaches German at Deutches Haus and at IFA-NYU.

Meli Zinberg, MA, NYU; instructor of anatomy, physiology, and biology, NYU School of Education; has taught ballet and modern dance at 92nd Street Y, Stuyvesant H.S. Youth and Adult Center, and 14th Street Y; danced with Carmen Moore for Lincoln Center Out of Doors and Laura Foreman Dance Theatre.

John Zinsser, BA, Yale U.; abstract painter and art writer; co-founder, Journal of Contemporary Art; solo exhibitions at James Graham & Sons Gallery (New York) (spring 2008), Thomas Soloman’s Garage (Los Angeles), and Galerie Von Lintel (Munich); reviews published in the New York Times and Art in America.
ADMISSION

The School of Undergraduate Studies welcomes applications from inquisitive individuals with the maturity to take charge of their education and the ability to work successfully in an intellectually challenging environment. Admission to the School of Undergraduate Studies is based on a number of factors, including prior academic accomplishments, writing samples, and relevant work or life experience. Applicants should have strong language skills (spoken and written) and a capacity for clear, critical thinking.

Twenty-four semester credits of prior college coursework are normally required for admission. Qualified applicants with fewer than 24 credits will be considered. Applicants who are uncertain of their eligibility are encouraged to consult with an admission counselor before applying.

Applications are reviewed and admission decisions are made on a rolling basis. All applicants, particularly those applying for financial aid and university housing, are encouraged to submit applications well in advance of the priority application deadlines.

If you have attended a college or university in another country, your transcripts must be evaluated by World Education Services (WES) or another National Association of Credential Evaluation Services (NACES) 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 Test of English as a Foreign Language (TOEFL). A minimum score of 88 on the Internet-based examination or 230 on the computer-based test is required.

Apply Online

Detailed instructions on how to apply can be found on the program website at www.newschool.edu/bachelorsprogram.

Our admission staff is available to discuss any program, admission, or financial aid questions you may have.

Admission Staff

Merida Escandon, Director of Admission, EscandoM@newschool.edu
Anita M. Christian, Assistant Director, christia@newschool.edu
Coralee Dixon, Assistant Director, dixonm@newschool.edu
Sharon Greenidge, Assistant Director, greenids@newschool.edu
Matt Morgan, Admission Counselor, morganm@newschool.edu
Harold Respass, Admission Counselor, respassh@newschool.edu

Contact Information

For more information about the School of Undergraduate Studies at The New School and an admission packet, contact:

The New School
72 Fifth Avenue, 3rd Floor
New York, NY 10011
phone: 212.229.5630 or 800.862.5039
fax: 212.627.2695
email: nsadmissions@newschool.edu
DEGREE REQUIREMENTS AND OPTIONS

Bachelor of Arts/Bachelor of Science

The New School bachelor’s degrees in liberal arts require 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. For the Bachelor of Fine Arts in Musical Theater, a student must complete 30 credits of liberal arts and sciences (this option is only available to AMDA transfer students). The liberal arts and sciences, as defined by the School of Undergraduate Studies, correspond generally to the following subject areas:

- Anthropology and Sociology
- Arts: History, Theory, and Criticism
- Cultural Studies
- Environmental Studies
- Film Studies
- Food Studies
- Foreign Languages
- Gender Studies
- Global Studies
- History
- Jewish Cultural Studies
- Journalism
- Literature
- Media Studies
- Philosophy
- Politics
- Psychology
- Screenwriting
- Urban Studies
- Writing

Bachelor of arts students may elect to include up to 30 credits, and bachelor of science students up to 60 credits, and Bachelor of Fine Arts in Musical Theater up to 12 credits in non-liberal arts areas of study, corresponding roughly to the following subject areas:

- Film Production
- Management and Business
- Media and Film Business
- Media Production
- Performing Arts
- Recreational Movement
- Visual Arts

Courses in Creative Arts Therapy and Teaching English to Speakers of Other Languages may be classified as either liberal arts or non-liberal arts. Check with your advisor or refer to the Liberal Arts and Non-liberal Arts list posted in Current Offerings under Academics at www.newschool.edu/bachelorsprogram.

The Student Right to Know Act

The New School discloses information about the persistence of undergraduate students pursuing degrees at this institution. This data is made available to all students and prospective students as required by the Student Right to Know Act. During the 2011–2012 academic year, the university reports the “persistence rate” for the year 2010 (i.e., the percentage of all freshmen studying full time in fall 2010 who were still studying full time in the same degree programs in fall 2011). This information can be found under the common data set information. Visit the Office of Institutional Research at www.newschool.edu/admin/or for more information.

ACADEMIC PLANNING AND ADVISING

Advising in the School of Undergraduate Studies is conducted by faculty advisors, a select group drawn from the teaching faculty at The New School. Students view bios from a list of faculty advisors, and select an advisor they feel will best help them plan their academic goals. Since there are no specific course requirements for the bachelor’s degree in liberal arts, both the student and his or her advisor are responsible for designing a coherent and effective course of study.

The primary function of the academic advisor is to assist students in

- refining their educational goals and interests
- reviewing their academic progress
- identifying academic areas in need of development

Advisors also help students with program features such as certificate programs (page XX), graduation requirements (page XX), limits on non-liberal arts credits (page XX), credit for prior learning (page XX), bachelor’s/master’s options (page XX), and internships (page XX). Additional information about these program features can be found on the website at www.newschool.edu/bachelorsprogram in the Academics menu (look for Program Features).

When new students meet with their advisors for the first time, they should be prepared to discuss

- what brought them to The New School and what they hope to accomplish both academically and professionally
- the courses they would like to take in upcoming semesters

Students should also write a brief rationale for their choice of courses, explaining how each one fits into an academic/professional plan. During their first semester, students should initiate a more extensive conversation about their long-range goals.
Continuing students must meet with their assigned advisor at least once a year to devise a course of study for the next semester/year and to review progress toward completing the degree. Advising meetings are normally scheduled in April for fall course registration and in November for spring course registration. Continuing students will be sent an ALTPIN and directed to the online course bulletin, which contains the information needed for registration. Students email their advisors for assistance at any time.

As with most universities, registration is an exceptionally busy time at The New School. Students should make good and efficient use of advising sessions during these periods and schedule longer discussions at other times of the year. Questions about the advising process should be directed to the School of Undergraduate Studies office or the office of Environmental and Global Studies.

**STUDYING ONLINE**

The online degree option allows students to complete their bachelor’s degrees without setting foot on the school’s New York City campus. Students design a degree program by selecting from among the courses offered online each semester. The majority of courses will be drawn from the liberal arts, in areas such as literature, philosophy, history, psychology, politics, gender studies, foreign languages, creative writing, and film and media studies. In addition, students can take courses and workshops that develop practical and creative skills in areas such as digital design, management and business, and the visual arts, as well as approved internships and courses of independent study with New School faculty. The School of Undergraduate Studies online degree is designed specifically for adults who are committed to completing their undergraduate education, either full or part time, without interrupting their professional careers. Students learn “in class” through a state of the art asynchronous environment—available 24/7 from anywhere in the world where there’s a computer, a browser, and an internet connection. Many students choose to complete their degrees by combining online and onsite learning experiences.

**TRANSFER CREDITS AND ASSESSMENT OF PRIOR LEARNING**

Subject to guidelines, credits toward NSPE bachelor’s degree requirements can be transferred from other institutions or awarded through assessment of prior learning. Credits for courses completed at other colleges and universities or at The New School prior to matriculation are evaluated for transfer credit by the Office of Admission at the time of application. The assessment of prior learning takes place after students have matriculated into NSPE.

Evaluation of transfer credit for undergraduate degree students is handled through the Office of Admission. The Office of the Registrar will post approved transfer credits to the student's transcript. Graduate students complete a Transfer of Credit Petition available at the registrar’s office. The New School does not transfer grades or grade points from other schools; only credits are transferred.

**Taking Courses at Other Institutions**

Once matriculated, students must have prior approval from their advisor to take courses at other institutions for transfer of credits to The New School.

**Credit for Prior Learning**

Many adults have acquired knowledge outside the classroom—through jobs, independent study, or volunteer work. College credits can be awarded for this learning, provided that certain criteria are met: it can be demonstrated, it is comparable to learning obtained in courses offered on the college level, and it is appropriate to the student’s course of study.

Assessment of prior learning begins with the Prior Learning Workshop. Registration for the one-credit Prior Learning Workshop must be completed during the scheduled registration period. Interested students must make an appointment with the coordinator of Prior Learning to obtain approval to register for the workshop. Registration for the Prior Learning Workshop is subject to the same deadlines as other registrations.

In addition to the one-credit workshop, students are asked to 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 Public Engagement.

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 School of Undergraduate Studies.

To register for the Prior Learning Workshop or for more information, contact Rachel Heiman, coordinator of prior learning, 212.229.5119 x2390 or heimanr@newschool.edu; or visit the Program Features page of the School of Undergraduate Studies website, www.newschool.edu/bachelorsprogram, under Academics.

**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 academic advisors before undertaking a certificate program. Certificates for undergraduate credit are currently offered in Creative Arts Therapy, Film Production, Screenwriting, and Teaching English to Speakers of Other Languages.
BACHELOR’S/MASTER’S OPTION

The bachelor’s/master’s option allows students completing a BA or BS in Liberal Arts at The New School for Public Engagement to earn credits that apply to both the undergraduate degree and a related graduate degree at The New School. (This option is not available to BFA students.) Qualified students can take up to 12 graduate credits that will count toward the 120 credits required for the bachelor’s degree. If the student is subsequently accepted into the participating New School graduate program, these same 12 credits would also count toward the MA or MS degree, provided the student’s grades meet the standards of the graduate department.

Note: The maximum of 12 graduate credits applies only to the number of credits that can be applied to a bachelor’s/master’s program. There is no limit to the number of graduate credits a student could earn and apply to the bachelor’s degree, assuming the student is ready to do graduate work and has advisor approval for the courses.

A PDF version of this information sheet is available at www.newschool.edu/bachelorsprogram in Program Features under Academics.

Participating Graduate Programs

Students who have accumulated 60 credits toward a bachelor’s degree, including at least 12 credits in residence at The New School, can apply for acceptance to a bachelor’s/master’s program. This option is currently available for the following graduate programs. Acceptance is subject to approval of both the student’s School of Undergraduate Studies advisor and the designated graduate program advisor.

Anthropology  
Economics  
Historical Studies  
International Affairs  
Liberal Studies  
Media Studies  
Nonprofit Management  
Organizational Change Management  
Philosophy  
Politics  
Psychology  
Sociology  
Teaching English to Speakers of Other Languages (TESOL)  
Urban Policy Analysis and Management

Registration for Bachelor’s/Master’s Students

Students must meet with their undergraduate advisors at least once a year to plot out an academic plan that includes graduate classes. Depending on the graduate program, a student may also receive course advising from a graduate school advisor.

Bachelor’s/master’s program students register for Media Studies graduate classes with permission from the Media Studies department advisor, which is granted on a “space available” basis. Required courses are Understanding Media Studies, Media Practices, Concepts, and Media Studies: Ideas. Undergraduate students are not admitted to courses designated as Media Production or Media Research.

For all other programs, bachelor’s/master’s students must have permission from the designated student advisor of the graduate program to enroll in graduate courses that have limited enrollment (approval is not granted by either the course instructor or the department chairperson).

Important note: If a course is crosslisted, bachelor’s/master’s students should use the graduate CRN number to register for the course. Otherwise, the credits cannot be applied to the master’s degree requirements later.

INTERNSHIPS

To apply for an internship, a student must have earned at least 12 credits in residence at The New School and the proposed internship should contribute to the student’s overall plan of study. Registration for internships must be completed during the scheduled registration period for courses.

Application process: Obtain a blank internship contract from the director of academic student services (212.229.5615 x2150 or RodenC@newschool.edu).

Obtain from the internship supervisor an internship plan detailing the duties and number of hours to be worked each week (a minimum of 12–15 hours per week for the duration of a semester to earn 3 credits). Attach the internship plan to the internship contract and obtain the signatures of both the internship supervisor and the assistant director of academic student services. Both signatures are required before a student can register for an internship. It is the student’s responsibility to obtain all documents and signatures. Internship registration is subject to the same deadlines as other registrations.

Note that internships, being experiential in nature, count as non-liberal arts credits. They are graded by the assistant director of academic student services on a pass/fail basis on both a 4- to 7-page essay from the student detailing the experience and an evaluation of the student’s work from the internship supervisor.

INDEPENDENT STUDY

Students who have completed at least 12 credits in residence in the School of Undergraduate Studies and are in good academic standing are eligible to undertake independent study for credit. Independent study is arranged through the School of Undergraduate Studies office working with an academic department. Independent study is normally set up as a 3-credit course to be completed during a single semester, with one faculty member and one student. Students are permitted to take a maximum of two independent study courses while matriculated in the School of Undergraduate Studies. In
most cases, students use independent study to explore topics of personal interest that are not offered or not covered in depth in courses offered at The New School.

**Application process:** A student who wishes to pursue an independent study must have a project in mind, which should be discussed with an academic advisor well in advance of the registration period. The proposed project should contribute to the student’s overall plan of study and may not duplicate an existing New School course offering. If the project is deemed viable by the student’s advisor, the student should contact the associate director of the School of Undergraduate Studies, Michelle Materre, (212.229.5119; materem@newschool.edu), who must approve all independent study proposals. Approval must be obtained at least one week prior to the first day of classes of the term for which the project is proposed.

Students can download an application form and a description of the independent study process, both in PDF format, in Program Features under Academics at www.newschool.edu/bachelorsprogram.

Courses of independent study are subject to the same registration deadlines as other courses.

**STUDY ABROAD**

The School of Undergraduate Studies does not have an organized study-abroad program, but students are permitted to take part in study abroad programs. Any student interested in applying to a study-abroad program must meet the requirements and adhere to the policies described below:

- The student must have completed at least 12 credits in residence at The New School prior to applying.
- The student must be in good academic standing, with a cumulative GPA of 2.95 or greater.
- The maximum number of credits allowed is 24, which will count as part of the maximum allowance of 84 transfer credits. (Not more than 84 of the 120 credits needed to complete a bachelor’s degree may be transfer credits.)
- A student may study abroad during any New School term (fall, spring, summer) as well as during summer and winter breaks.
- While the School of Undergraduate Studies can provide some information about outside study-abroad programs and make suggestions, a student must research and select his or her own program, subject to approval by the dean’s office. Approval depends on course selection, accreditation of the institution, etc.
- Upon completion of the study-abroad program, the student must arrange for a transcript to be sent for evaluation to the School of Undergraduate Studies, attention of Chrissy Roden, director of academic student services, 66 West 12th Street, Room 301, New York, NY 10011. The transcript must be in English (if not, it is the student’s responsibility to have it translated).

Contact Chrissy Roden, director of academic student services, with questions about studying abroad (212.229.5615 x2150 or RodenC@newschool.edu).

**FOREIGN LANGUAGE STUDY**

All students in the School of Undergraduate Studies are strongly encouraged to take foreign language courses as part of their program of study. The New School offers an extensive curriculum for undergraduate students. Consult the School of Undergraduate Studies course listings on the website or contact the Department of Foreign Languages (212.229.5676; foreignlanguages@newschool.edu) for more information.

**RIGGIO HONORS PROGRAM: WRITING AND DEMOCRACY**

The Riggio Honors Program provides a rigorous course of study for students interested in the study and practice of fiction, nonfiction, poetry, political writing, and arts criticism. In this 32-credit sequence, students participate in writing workshops, literature seminars, university Lectures, and a thesis project. An ongoing series of public readings, literary forums, lectures, and discussions called The Writer's Life Colloquium introduces students to the contemporary literary world. A student-run reading series and literary journal, 12th Street, supplement the academics and foster community. All students with a 3.0 grade point average are eligible to apply. For more information, including admission, courses, and scholarship details, visit website at www.newschool.edu/riggio.

**COURSES OFFERED BY OTHER DIVISIONS OF THE UNIVERSITY**

**University Liberal Studies Courses (ULEC)**

ULEC courses are open to all undergraduate students across the university. This curriculum creates a space for conversations among students pursuing their educations at different divisions of The New School. These conversations, which are grounded in the university’s longstanding commitment to “knowledge that matters,” are problem oriented, historically grounded, broadly interdisciplinary, and attentive to cultural diversity. ULEC courses are taught by The New School’s most dynamic and experienced professors. They offer a shared experience that often incorporates the vast cultural resources of New York City.

**Eugene Lang College The New School For Liberal Arts**

School of Undergraduate Studies students may enroll in any Eugene Lang College course which does not have
restricted enrollment. For more information, visit

Mannes College The New School for Music
School of Undergraduate Studies students may take music instruction courses offered in the Mannes Extension program. For information, visit the website at www.newschool.edu/Mannes.

Parsons The New School For Design
Parsons continuing education courses offered for credit and selected courses in the Parsons BFA program are open to School of Undergraduate Studies students. *Important note:* most courses at Parsons are classified as non-liberal arts; students and the credit structure may be different, so students should consult their academic advisor before considering Parsons courses.

The New School for Jazz and Contemporary Music
Selected courses offered by The New School for Jazz and Contemporary Music are open to School of Undergraduate Studies students. For more information, speak to your advisor or an administrator in the School of Undergraduate Studies office.

GRADUATE-LEVEL COURSES FOR STUDENTS NOT IN ENROLLED IN BACHELOR’S/MASTER’S PROGRAMS

The New School for Social Research
Students who are not in accelerated bachelor’s/master’s programs must be juniors or seniors to take graduate-level courses at The New School for Social Research. Students must have written permission from the student advisor in the appropriate graduate department to register. The credits count only as undergraduate credits.

The Milano School
Students interested in taking graduate-level courses in international affairs, management, and urban policy, must have permission from the associate dean of the Milano School, Susan Morris (212.229.5400, smorris@newschool.edu).

Media Studies Graduate Program
School of Undergraduate Studies students must be enrolled in the Bachelor’s/Master’s program in Media Studies to take courses in the program.
**THE CURRICULUM**

Students in the School of Undergraduate Studies plan their own academic programs, and may choose a self-design liberal arts path, or they may choose from two current available majors, Environmental Studies or Global Studies.

Students in the self-design liberal arts path may draw from many areas of study. Students who would benefit from guidance in creating a thematic focus or who plan to go to graduate school should consult with their academic advisors about their course selections well in advance of the registration period. The flexible degree requirements permit a wide range of curricular possibilities. The theory and practice model is emphasized throughout the entire curriculum.

Students select courses with advice from their academic advisors. A listing of currently available courses with course descriptions can be found in the online catalog at www.newschool.edu/bachelorsprogram by selecting Current Offerings in the Academics menu.

** Majors**

The School of Undergraduate Studies offers students the option of majoring in Environmental Studies or Global Studies. Students interested in earning a bachelor’s degree in Environmental Studies or Global Studies should consult with an academic advisor and visit the website, www.newschool.edu/environmentalstudies, for more information.

**FOUNDATION COURSES**

Foundation courses provide students with skills necessary to successful complete an liberal arts education. These courses are designed for students who have accumulated fewer than 30 undergraduate credits, but they are beneficial to anyone who needs to sharpen specific skills or prepare for more advanced courses in a particular discipline. All School of Undergraduate Studies students are encouraged to take one or more courses in each category at the beginning of their program of study. Analysis and Methods courses introduce students to questions and procedures of qualitative and quantitative investigation in a variety of disciplines. Writing courses begin with the basics of composition and move on to introduce skills particular to the requirements of academic writing.

**ANTHROPOLOGY AND SOCIOLOGY**

Anthropology and sociology are related disciplines that aim to elucidate the human condition by bringing into focus all corners of the globe, from favelas in São Paulo to the neighborhoods of New York. Anthropologists and sociologists study the range of dynamics that shape humanity’s diversity, linking personal intimacies to structural realities. This analytical perspective draws on a variety of research methods, from ethnographic to demographic, and sheds light on the experience of everyday life in the context of specific historical, economic, and political conditions. With an eye towards the relationship between dominant norms and ideologies and individual beliefs and behaviors, anthropologists and sociologists strive to understand what brings people together and what tears them apart.

To gain a grounding in these two related fields, students are encouraged to complete introductory-level courses in quantitative and qualitative methods (Family Values: Statistics for the Social Sciences and Documenting Culture: Anthropology in Practice) and then proceed on to the thematically and geographically organized electives. Advanced students are encouraged to take selected graduate courses offered by The New School for Social Research or even to apply the bachelor’s/master’s program in one or the other discipline.

**THE ARTS: HISTORY, THEORY, AND CRITICISM**

This interdisciplinary subject area in the liberal arts curriculum encompasses art and architecture, visual studies, and music, and draws its material from broad historical, critical, and theoretical sources. The curriculum puts a great deal of emphasis on the development of a strong visual or musical vocabulary, familiarity with genres, methods of analysis, and an understanding of the complex social and political contexts within which art is created. Interested students may also take art history and theory courses at Parsons The New School for Design.

**CREATIVE ARTS THERAPY**

Creative arts therapists are licensed psychotherapists trained to use the visual and performing arts in the therapeutic relationship to facilitate health and healing in mentally, physically, and emotionally challenged patients. The Creative Arts Therapy 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 credits (including courses in music, drama, dance, art, psychology, and social work). Students who have professional experience in the arts can 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, Dr. Louise Montello, prior to registration. For more information, call 212.229.5567 or
email CATinfo@newschool.edu. Individual courses may be taken by students not enrolled in the certificate program.

CULTURAL STUDIES

Since its inception in Britain in 1964, Cultural Studies has been an interdisciplinary field that combines both a broad, anthropological and a more narrowly humanistic conception of culture. While drawing on specific disciplines, it aims at challenging and transforming them, as conventionally understood and practiced. Its practitioners argue that all forms of cultural production need to be studied in relation to other cultural practices and to social and historical forms of power. Students study the products and processes of both “high” and “mass” culture with equal seriousness, and with critical intent. The goal is to become active participants in contemporary culture, both as thoughtful critics and as creative producers. This curriculum draws upon The New School’s strengths in anthropology and sociology, film studies, gender studies, literature, philosophy, and media studies. Advanced students are encouraged to complete a senior project, either critical or creative, under faculty supervision.

ENVIRONMENTAL STUDIES

Environmental Studies brings together courses from across the university in the natural sciences, the social sciences, and design, with an emphasis on urban ecosystems, sustainability, and public policy. School of Undergraduate Studies students can take Environmental Studies courses provided they meet any prerequisites or other registration requirements. Students interested in earning a bachelor’s degree in Environmental Studies should consult with an academic advisor and visit the website, www.newschool.edu/environmentalstudies, for more information.

FILM STUDIES AND PRODUCTION

Students have the opportunity to study film and to create it. While the program offers traditional film courses, it also integrates new digital technologies into the classes. Courses are continually updated to reflect the changing fields of film studies and production. The program’s mission is to help students understand and analyze film, as well as to create their unique visions. Students use fiction, documentary, experimental, and interdisciplinary forms to realize their visions on big and small screens.

Students who want to center their studies on film production can complete the Film Production Certificate. The certificate attests to successful completion of a sequence of approved courses, in which students master the art and craft of filmmaking. The sequence culminates in the student producing a short fiction, documentary, or experimental film in sync-sound 16mm film or HD digital video.

The following courses must be taken either sequentially or concurrently as indicated:
- The Art of Film (may be taken concurrently with Filmmaking Studio 1)
- Filmmaking Studio 1
- Cinematography and Lighting: Film and Digital (may be taken concurrently with Film 2)
- Film 2: Advanced Pre-Production and Development
- Film 3: Advanced Film Production
- Film 4: Advanced Post-Production

Two elective Film Studies or Media Studies courses complete the certificate curriculum. Recommended courses elective courses include
- Script Analysis
- Developing Ideas for Film
- The Aesthetics of Directing
- Audio Production
- The Art of Editing

Students must receive a grade of B or higher to obtain certificate approval for any course. Film courses can also be taken individually, not as part of the certificate program, but the production courses must be taken in the indicated sequence in either case.

Students interested primarily in the study of film as an art form are strongly encouraged to take Introduction to Cinema Studies and Art of Film prior to taking other film studies classes.

FOOD STUDIES

The field of food studies draws on a range of disciplines to explore the connections between food and the environment, politics, history, and culture. Our faculty includes historians, political scientists, policy activists, psychologists, and biologists. Courses provide 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. Students without any previous coursework in food studies are encouraged to begin with American Culinary History or Contemporary Food Controversies. Students with some background in the field can begin with any 3000-level courses.

FOREIGN LANGUAGES

Foreign languages represent an important part of the traditional liberal arts curriculum that is increasingly relevant in the interdependent global community of the 21st century. Knowledge of one or more foreign languages is a valuable asset for students considering graduate school or seeking employment in the international field. Students at The New School have the opportunity to study foreign languages at levels from beginner to advanced.
Foreign languages courses are offered in an Undergraduate Studies program (3-credit courses that meet twice a week, usually during the day) and a continuing education program (2- and 4-credit courses, that meet once a week in the evening or on the weekend). School of Undergraduate Studies students interested in Arabic, Chinese (Mandarin), French, Greek (Classical), Hebrew, Italian, Japanese, Korean, Latin, or Spanish should, whenever possible, register for 3-credit courses. Students wish to study a language offered only in the continuing education program (e.g., German, Nepali, Portuguese, Russian, Sign Language, Tibetan) or for some other reasons need to take 2- or 4-credit language courses, should consult in advance with their academic advisor.

Students who have studied a language in high school or college can place themselves in the appropriate level by using the following formula: one year of high school foreign language equals one semester of foreign language study (e.g., one 3-credit course) at the college level. For example, a student who has completed four years of high school French should enroll in French Advanced 1.

Students with a score of 4 on an Advanced Placement test in a foreign language should enroll in Advanced Level 1. Students with a 5 on an Advanced Placement test in a foreign language should enroll in either Advanced Level 1 or 2.

Students who feel that these formulas do not accurately measure their knowledge of a language (e.g., it may have been several years since their previous studies) may discuss their placement with Florence Leclerc-Dickler, chair of Foreign Languages. Visit the office at 64 West 11th Street, room 114; email LeclercF@newschool.edu, or call 212.229.5676 x3438.

GENDER STUDIES

Academic inquiry in Gender Studies is based on the hypothesis that gender plays a central role in human identity, which changes over time and from place to place. To study gender involves assessing the significance, in a particular historical context, of divisions of public and private; the distribution of wealth, patterns of labor and health; the representations of gender in literature, art, and popular culture; the nature of sexuality; representations of the body; the creation of norms for public life and the state; and the production and circulation of knowledge. Courses raise questions about how the gender divide is formed and maintained, and how it is often resisted or undermined. The curriculum draws from a wide range of disciplines, exploring the richness of scholarship about gender in the last four decades in the United States and globally.

GLOBAL STUDIES

Globalization is fundamentally changing the world. It redefines relationships between states, societies, communities, and individuals and creates new challenges that cannot be solved by nations or markets alone. The New School’s Global Studies curriculum gives students the tools to meet these challenges and bring about a more just and equitable global society. By emphasizing internships and field work in New York and abroad, foreign languages, and cross-disciplinary study within the university, Global Studies prepares students to pursue careers in public service, international organizations, global media, and the nonprofit sector. Current School of Undergraduate Studies students interested in the program should visit www.newschool.edu/interdisciplinary-ugrad/ for more information or email globalstudies@newschool.edu.

HISTORY

“The past, simply as past, does not exist,” the historian R.G. Collingwood claimed. History is an investigative quest, which requires piecing together our knowledge of past events from traces of evidence and interpretations left behind. It entails identifying problems, searching for and interpreting difficult bodies of evidence, and conveying a synthetic story in a direct manner. Neither social theory nor poetic lyric, history attempts to borrow from both, creating a lucid and compelling vision of the past for a wide audience. It serves as a fundamental base of knowledge of the world and a guide to participation in it.

A range of courses cover a geographical place and era of time, such as those on the ancient world, Europe, and the United States, while more topical courses in intellectual and cultural history investigate specific questions. Students interested in gaining a solid background in history should take courses of breadth as well as depth, and ones that consider the pre-modern world. Finally, advanced research seminars call for students to be historians: to devise and execute a research project based on primary and archival sources. Students seeking advanced courses in history can request permission to take individual graduate courses at The New School for Social Research or can apply for bachelor’s/master’s status.

JEWISH CULTURAL STUDIES

What does it mean to be a Jew? Is there a difference between Jewish culture and the religion of Judaism? How have Jewish cultural traditions influenced the city of New York, the country, and the world at large? The New School’s innovative Jewish Cultural Studies curriculum explores the histories and forms of Jewish cultural life, with a particular focus on the rise and fall of secularism in Jewish communities and the contributions of Jewish thinkers to secular intellectual traditions. Visit www.newschool.edu/jewishculture for more information. School of Undergraduate Studies students may also be able to take Jewish Studies courses offered by Eugene Lang College.
**JOURNALISM**

Journalism courses at The New School attempt to seek a balance between the artistic and the pragmatic. Students develop the skills in writing, editing, reporting, and pitching needed to flourish in the field. Courses cover a wide range of forms within the genre: from profiles to photojournalism, first-person essays to online reviews, opinion pieces to reportage. The faculty is drawn from a pool of highly accomplished critics, columnists, personal essayists, and photojournalists who provide a practical and academic approach to this rapidly changing field.

**LITERATURE**

According to Salman Rushdie, literature is a window on the world; it is a place to discover “the highest and lowest places in human society and in the human spirit.” In the literature curriculum at The New School, students enter into an exploration of all aspects of society and the human spirit. The curriculum is diverse and cross-cultural, covering the genres of poetry, prose, drama, oral narration, and literary theory. The purpose of Literary Studies at The New School is to introduce students to the major historical periods and genres of world literature, to enable students to read and write critically, and to prepare them for further study on the graduate level. Students interested in specializing in literature should take at least five foundational courses. Foundational courses include an introduction to literary studies; a course in ancient, medieval or early modern literature; a course in 18th- or 19th-century literature; a poetry course, and a course treating underrepresented voices. Students are also encouraged to take electives in creative writing and screenwriting, and to study a foreign language.

**MANAGEMENT AND BUSINESS**

Courses teach specific business practices and help students understand the effects of social and economic forces on businesses and nonprofit organizations. Students can learn to negotiate a changing job market by acquiring or polishing job-related skills, preparing for new careers, learning how to open a business or supporting their work in nonprofits or the arts.

**MEDIA AND FILM BUSINESS**

New technologies and changes in production and distribution models have profoundly affected the film and media businesses. The media and film business curriculum provides information and tools to understand and navigate these constantly shifting areas. Students focusing in film and media production are strongly encouraged to take these classes, as are aspiring producers, and students who plan to pursue or develop careers within the field of media management.

**MEDIA STUDIES AND PRODUCTION**

This curriculum provides a balance of theory and practice. Students have the opportunity to study media and to create it, from documentaries to digital and web-videos, digital design, and multimedia projects. Courses allow students to integrate studies in media history, theory and research with production work, so they can advance in almost any area of this wide-ranging field.

Students create their own plans of study with their advisors based on their personal interests. All students are encouraged to take Introduction to Media Studies, a foundational theory course, and Integrated Media Production, an introduction to the various forms of media production, either before or concurrently with more specialized courses.

**PERFORMING ARTS**

The New School has a rich history of performing arts instruction and practice. In the 1920s and 1930s, renowned composer Aaron Copland led lectures and concerts; and in the 1940s, dramatist Erwin Piscator conducted workshops teaching then-aspiring figures Marlon Brando and Tennessee Williams his form of politically- and socially-conscious stagecraft.

Within the School of Undergraduate Studies curriculum, most performing arts classes are open to both beginning and experienced actors and students interested in improving their public persona. The program includes Introduction to Acting—recommended to anyone interested in developing basic skills—and more specialized classes in acting, both for the camera and on stage. Read the course descriptions or contact the department at TNSArts@newschool.edu.

Courses on music appreciation, business, composition, history, theory, and reading, as well as instrumental and voice study, are offered uptown at Mannes College The New School for Music. For Mannes courses open to School of Undergraduate Studies students, visit www.newschool.edu/bachelorsprogram/ and check the Current Offerings under Academics, or call 212.580.0210 x4802.

**PHILOSOPHY**

Philosophy is a key component of the interdisciplinary liberal arts curriculum of the School of Undergraduate Studies. It challenges students to think critically about a wide range of issues central to understanding the world and people’s place within it. A well-chosen set of philosophy courses provides an excellent foundation for advanced work in literature, science, media, art, politics, law, and international studies. Courses are offered at the introductory, intermediate, and advanced levels and cover a variety of traditions and perspectives. Some are historical, some focus on individual thinkers, and others are organized thematically around particular philosophical issues. Students with no previous coursework in
philosophy may want to begin with Introduction to Philosophy or Ancient Greek Philosophy. Advanced students may request permission to take individual graduate courses at The New School for Social Research or may apply for the bachelor’s/master’s program.

POLITICS

Power, authority, sovereignty, legitimacy, and justice—these concepts are the basis of politics and New School courses explore how they have been thought about in theory and played out in practice. The study of politics considers people’s relationship to one another through various norms, institutions, and practices of rule. The curriculum focuses on democracy, citizenship, and civic participation, looking at the theoretical principles underlying these ideas as well as comparing their varying forms in the U.S. and the world. More specialized courses examine international concerns about human rights, collective violence, the distribution of wealth and poverty within and between nations, the legacy of colonialism, and the conjoining of politics and economics in ordering the world.

Politics prepares students to understand the sources of power in the world, the ways in which it is exercised and how it can be made more effective, responsive, and accountable. Students are encouraged to take courses in political theory as well as courses about specific regions or countries, especially the Middle East and the Global South. Courses outside the discipline in history, sociology, and anthropology, such as Modern Social Theory and Culture and Globalization, detail the long-standing debates about these issues and their impact on everyday life. This curriculum prepares students for informed citizenship and advanced study in international affairs, political science, political economy, law, anthropology, and sociology. Advanced students may request permission to take selected graduate courses at The New School for Social Research and the graduate program in International Affairs or can apply for a bachelor’s/master’s program.

PSYCHOLOGY

Psychology is the science of the mind, behavior, and human experience. The study of psychology provides students with broad knowledge in areas such as human development, personality, psychopathology, social and organizational behavior, language and cognition, and neuroscience. Course offerings at The New School prepare students for graduate study in academic or applied psychology, or in psychology-related human service fields such as social work, counseling, and forensic psychology.

It is recommended that students begin with Fundamentals of Psychology, unless they have taken this introductory course elsewhere, followed by foundation courses in at least five domains and two methods courses (the program strongly recommends Statistics and Experimental Psychology for those who are considering graduate study). Participation in a research practicum/internship—either in a graduate faculty member’s research laboratory, in a clinical setting, or both—provides hands-on experience that is highly desirable for those pursuing a career in psychology. Students can take this recommended sequence of psychology courses completely onsite, completely online, or in a combination of onsite and online coursework. Advanced students may seek permission to take selected graduate courses at The New School for Social Research or can apply for the bachelor’s/master’s program.

RECREATIONAL MOVEMENT

The New School offers a non-competitive movement curriculum that specializes in meeting the needs of beginning and intermediate students. Students have the advantage of studying a movement system, both the theory behind it and the practice of it, with trained professionals. Courses in this curriculum teach students methods of breathing, exercise, and posture, including Alexander technique, pilates, tai chi chuan, and yoga.

SCREENWRITING

The Screenwriting curriculum is designed as a cohesive program for the serious student. The core sequence of screenwriting courses carefully guide students through the entire process of creating a screenplay, giving them a comprehensive grounding in story, character, theme, action, visuals, and dialogue. School of Undergraduate Studies students can complete the Screenwriting Certificate as part of their program of study. The certificate is awarded for successful completion of six approved courses. Four courses are required and must be taken in the following order:

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

Two elective courses from the Film Studies and Production curriculum complete the certificate program. Students must receive grades of B or better in all courses taken for certificate approval.

Courses can be taken without applying for certificate status, but the four core courses must be taken in the indicated sequence.

TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES

For almost 20 years, The New School has been training qualified people to teach English as a second/foreign language through courses emphasizing communication, content-based, and student-centered learning. Teaching English to speakers of other languages is a valuable skill for students interested in cross-cultural exchanges,
languages, and meaningful community involvement. Trained English teachers can find positions in nonprofit organizations, private language schools, or businesses. The demand for English language teachers has never been greater.

For undergraduate students, The New School offers a Certificate in English Language Teaching. Both aspiring and practicing teachers enrolled in the School of Undergraduate Studies may be interested in this five-course certificate program, which introduces students to methods and techniques readily applicable to classroom teaching. Important note: This program does not certify teachers to teach ESL in New York public or proprietary schools.

School of Undergraduate Studies students must have at least 60 credits of college-level coursework before they can apply for the certificate program. Non-native speakers of English must have a TOEFL score of at least 250 (CBT), 100 (IBT), or 600 (PBT). Eligible students 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 details, contact English Language Studies, 68 Fifth Ave, New York, NY 10011; 212.229.5372; or elsc@newschool.edu.

The certificate is awarded for successful completion of the program of study outlined below. The program could 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.

- 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

Students must receive letter grades of C+ or better for certificate approval. Individual courses, except the Practicum, can be taken apart from the certificate program, but students still must submit the certificate application form to verify that they have the prerequisites for the courses.

**URBAN STUDIES**

The city is at once a material reality, a social world, and an artistic muse. Drawing on multiple disciplinary perspectives and tools, students in the Urban Studies in the School of Undergraduate Studies examine the institutional and material structures of cities as well as their imaginary, visual, and cultural dimensions. New York City is used as a laboratory of study. Students explore the city’s immense resources, including museums, neighborhood organizations, archives, and events; engage in community activism; and use it as experiential guide to their theoretical concerns.

Fundamental courses offered regularly—Urban Life, Urban Spaces, and New York City—ground students in the questions and methods that make up this interdisciplinary field. In order to gain breadth in perspective, it is recommended that students take urban-oriented courses in the following areas: design, architecture, and environment; economies and policies; writing, literature, and cultural studies; and history. Students are encouraged to work toward a capstone project in their final year to bring their knowledge to bear on a complex, specific aspect and/or representation of urban life. Visit CityLink, www.citylink.newschool.edu, to keep updated on the latest events, courses, and discussions in urban studies across the university.

**VISUAL ARTS**

The legacy of visual arts instruction and practice at The New School began in the 1920s and 30s with artists like Berenice Abbott, Thomas Hart Benton, Stuart Davis, Jose Clemente Orozco, and Ralph Pearson, and renowned art historian Meyer Schapiro. This legacy continues today, notably at Parsons The New School for Design.

The New School for Public Engagement also offers a curriculum of drawing, painting, and photography workshops. Small classes allow for the individual needs and interests of each student to be addressed in a focused, supportive environment. For more information, students can review course descriptions in the course bulletin or contact the department at TNSArts@newschool.edu.

In drawing and painting, the recommended sequence of courses for beginners is:

- Fundamentals of Composition and Design
- Beginning Drawing (Short or Long course)
- Life Drawing or Beginning Painting
- For those looking to continue in the visual arts, there are a few drawing and painting courses offered at the intermediate level, and most courses are suitable for both beginners and more experienced artists and some may be repeated as students progress. Students also have the option of taking our open studio workshop, Project Studio, which also can be repeated.

In photography, the sequence for beginners is two courses, Introduction to Photography 1 and 2, after which students can choose from a variety of electives.

School of Undergraduate Studies students may take studio art courses, such as printmaking, offered by the Parsons continuing Education program. Visit their website, www.newschool.edu/parsons/continuing-education/ to review courses and credits. A few courses offered by the Parsons BFA program may also be available (see Current Offerings under Academics in the School of Undergraduate Studies website, www.newschool.edu/bachelorsprogram/). Students who wish to take a BFA courses at Parsons should consult with the director of the School of Undergraduate Studies prior to the registration period.
School of Undergraduate Studies students who wish to take courses in photography at an advanced level may be able to take classes in the Parsons BFA program. Students interested in this option must consult their academic advisor and the director of the School of Undergraduate Studies. A photography portfolio must be approved by director of the photography program at Parsons before a student will be permitted to register.

**WRITING**

The New School has been a vital forum for writing since 1931, when Gorham Munson, a member of the Stieglitz circle, 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.”

The New School today offers diverse writing workshops and literary public events. Our writing instructors are all published writers and experienced teachers. Many of our students go on to publish and many enter graduate creative writing programs. The workshop method of teaching writing involves a professional writer working closely with serious students who write regularly and participate actively in class discussion about their own and classmates’ work. Instead of lecturing extensively, the writer-teacher focuses on the students’ manuscripts. Published literature is discussed to inspire and challenge students and to teach close reading skills. Our writing workshops create a supportive yet demanding atmosphere for apprentice writers.

Students in the School of Undergraduate Studies who wish to place creative writing at the center of their liberal arts program have two options:

The Riggio Honors Program in Writing and Democracy is an innovative sequence of writing workshops and close-reading seminars that offers gifted writers a balanced and substantial literary education. Students who are accepted into the program receive tuition assistance. More information is available at [www.newschool.edu/riggio](http://www.newschool.edu/riggio).

Apart from the Riggio Program, students interested in developing the craft of writing in the context of reading literature may design their own courses of study in collaboration with their advisors. It is recommended that students take five writing workshops with three of the five in a single genre (poetry, fiction, nonfiction, writing for children, dramatic writing, or journalism) and three literature courses, starting with a foundation course and including one course devoted to literature written prior to the 20th century. Literature courses ought to support the particular writing emphasis chosen by the student.
STUDENT LIFE

COMMUNICATION WITH STUDENTS

MyNewSchool

MyNewSchool is the university’s customizable web portal located at http://my.newschool.edu. Through a single secure sign-on process, students are able to access their university e-mail account, view and make changes to their student records, participate in online courses, receive personal and campus announcements, explore library resources, and much more. Most student business is transacted online through mynewschool, including registering for classes, verifying financial aid awards, making payment arrangements, and viewing final grades. New students are notified when their mynewschool account has been established.

Student Email Accounts

The university administration and academic departments routinely communicate with students through New School email. The university provides every degree or credit seeking student with a New School email account. Official communications are made to the New School email address only.

Changes of Address and Telephone Number

Students are responsible for keeping their addresses and telephone numbers current with the university. They can update their contact information whenever necessary through MyNewSchool. University correspondence is mailed to the address designated as “official” or emailed to the student’s New School email address.

STUDENT SERVICES

Student Services offers resources and programs to enrich each student’s experience at The New School and prepare students for a life of responsible citizenship The Office of Student Services provides the following resources:

• Student Housing and Residence Life
• Student Health Services
• International Student Services
• Student Disability Services
• Student Rights and Responsibilities
• Career Development
• Intercultural Support
• Student Development
• Recreation and Intramural Sports

To find out more about Student Services, visit www.newschool.edu/studentservices.

Student Housing and Residence Life

The New School has living and learning spaces for undergraduate and graduate students with amenities to suit individual needs and budgets. All residences and some apartment facilities are fully furnished and staffed by professional residence hall directors and student resident advisors. Through the enthusiasm and creativity of the resident advisors, students who choose to live in university residences are introduced to diverse educational and social activities at The New School and in New York City. All facilities have 24-hour security coverage, and our staff is trained in handling emergencies should the need arise. The “Residence Hall Handbook” details housing services and residence hall policies essential to creating safe, supportive, and respectful communities.

For students who wish to navigate the metro New York real estate market, listings of rental properties, shared apartments, short-term accommodations, and sublets are available in the Student Housing office. Student Housing will provide a compilation of current listings on request. The “Off-Campus Housing Resource Guide” provides information about New York City and its neighborhoods and the ins and outs of the local real estate market. Workshops and one-on-one sessions with the staff are also available. For more information, visit www.newschool.edu/studentservices.

Meal Plans

Students can enroll in a university meal plan or take advantages of dining facilities on campus on a cash basis. (Students living in certain residence halls are automatically enrolled in a meal plan.) For more information, visit www.newschool.edu/studentservices.

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 may access them through the website for the Department of Education: ope.ed.gov/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 Health Services

Student Health Services provides counseling and medical services, promotes student wellness and health, and administers the Student Health Insurance Plan. All degree, diploma, visiting, mobility, graduate certificate, and non-matriculating students in undergraduate and graduate degree programs, including students taking courses only online, are automatically charged a Health Services Fee at registration.

A Medical Services staff of physicians, nurse practitioners, physician assistants, nurses, and office assistants is available to provide treatment for illnesses or injuries, routine health care, and medical advice. The
Counseling Services staff of licensed psychologists, clinical social workers, an art therapist, and a psychiatrist provides emotional support and psychological counseling in a supportive environment, working with each student client on a reasonable and helpful plan of action to address the student’s concerns. The Wellness and Health Promotion program empowers students, connects them to information, resources, and support, cultivates healthy attitudes, skills and behaviors, and fosters a culture on campus that values health. Professional health educators meet with students one-on-one, offer workshops, and provide interactive programs on a variety of topics, including but are limited to stress reduction, money management, time management, meditation, acupressure, nutrition and cooking, physical activity, smoking cessation, harm reduction, sexual health, HIV/AIDS, depression, sexual assault, and interpersonal violence. For more information visit www.newschool.edu/student services/health.

Student Health Insurance

The university offers students a comprehensive health insurance plan that includes coverage for emergencies, hospitalization, and regular outpatient visits. The Student Health Insurance Plan provides easy access to health care services locally, nationally, and globally. For complete information about the Student Health Insurance Plan, visit www.newschool.edu/student services/health. All eligible students are automatically enrolled at registration.

Waivers

Students may be eligible to decline the insurance plan by submitting the Online Waiver Form before EVERY fall semester by the posted deadline (or before spring semester for students entering in the spring). Access the Online Waiver Form by going to www.universityhealthplans.com (select the “New School” link). To learn more about the Student Health Insurance Plan and your financial responsibility if you do not waive the insurance, visit the Student Health Services section of the university website.

New School Career Development

The Office of Career Development promotes a holistic approach to career planning, helping students make sound career decisions to ensure personal and professional growth. Services are designed to assist students as they enter the competitive global job arena. The services include individual counseling, special programs and workshops in the form of résumé reviews, mock interviews, and cover-letter writing, connections to full- and part-time employment opportunities, career resource information, and job search strategies. To facilitate the search for information online, Career Development posts information arranged by field on its website. The online database of job opportunities for New School students is hosted by College Central. To access the database, visit www.collegecentral.com/newschool.

Registration is required. The registration process enables students to upload their résumés and search for positions.

International Student Services

This school is authorized under federal law to enroll nonimmigrant alien students. All international students are required to attend an orientation and check in with International Student Services at the beginning of each academic year. The office checks documents to see that students have been properly admitted into the United States and reviews their rights and responsibilities and government regulations.

The mission of International Student Services is to help international students from other countries reach their full potential and have positive experiences at The New School. Along with the rest of the university community, International Student Services promotes diversity and respect for cultures from all over the world. The office offers workshops, handouts, and other programs, as well as advice and support. Every international student has access to one-on-one advising. For more information, please visit www.newschool.edu/student services/disability.

Student Disability Services

The New School is committed to helping students with disabilities obtain equal access to academic and programmatic services. Student Disability Services assists students who may need special accommodations, as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973. If you have a temporary or chronic disability of any kind, please submit medical documentation to Student Disability Services. The staff will advise you on policies and procedures and discuss available support and accommodations. For more information, visit www.newschool.edu/student services/disability.

University Student Senate

The University Student Senate (USS) is the official university student government of The New School. Student senators are elected by the matriculated students of each academic division. The number of senators from each division is determined by the enrollment of that division. Elections are held in April for the following school year. The USS represents students’ concerns to administration, plans university-wide events, makes suggestions for improving the university, helps with student orientation, works with the provost and deans on academic planning, represents the students on university-wide committees, and works generally to ensure that the student experience at The New School is positive. The USS meets two or three times a month; the schedule is posted on the Student Senate website. Meetings are open to all students, and students are encouraged to bring their concerns or ideas to USS meetings. Visit http://www.newschoolsenate.org/ for more information.
Intercultural Support/HEOP
The Office of Intercultural Support (OIS) works with students of diverse backgrounds to build community at The New School. OIS offers individual counseling services and sponsors events and workshops to promote intercultural awareness. The staff works closely with recognized student organizations and the Social Justice Committee. This office also administers the Arthur O. Eve Higher Education Opportunity Program (HEOP) and the Student Ombuds service.

Social Justice Committee
The Office of the Provost, committed to making social justice one of The New School's top priorities, has established a university-wide Social Justice Committee to guide The New School’s efforts to promote a sense of inclusion and fairness among the many social identities, life experiences, intellectual approaches, and personal beliefs represented in our community. A concern for social justice is central to the way in which many understand and relate to The New School. This impulse can be traced in the history of our divisions and programs, which have been concerned with providing access to higher education for working people, serving as a haven for scholars at risk, devising policies that promote equity and democratic governance, designing for democratic participation and social change, and contributing to the public discourse on economic development. Visit www.newschool.edu/provost/social-justice to learn more.

ACADEMIC RESOURCES AND FACILITIES
The New School is located in New York City’s Greenwich Village, with a few facilities elsewhere in Manhattan. For a campus map and building hours visit www.newschool.edu/about.

Libraries
New School libraries offer a full array of workshops and lab classes for students and faculty. Individual reference appointments are available upon request from students and faculty. For information about the New School libraries and the Research Library Consortium of South Manhattan, described below, visit www.library.newschool.edu.

New School Libraries
Fogelman Social Science and Humanities Library
Gimbel Art and Design Library
Scherman Music Library
Kellen Archives
Visual Resource Center

Research Library Consortium Libraries
New York University
• Avery Fisher Center for Music and Media
• Elmer Holmes Bobst Library
• Library of the Courant Institute of Math Sciences
Cardozo Law Library of Yeshiva University
The Cooper Union Library
New York Academy of Art
The New-York Historical Society

Blackboard
Blackboard is the virtual “classroom” used for online and many on-campus courses. Log in by selecting the Blackboard icon at my.newschool.edu.

University Writing Center
The University Writing Center helps students become better expository writers, offering individual tutoring sessions in every phase of the writing process, from brainstorming ideas to developing an outline or rough draft to revising and editing. In addition, the Center provides mathematics tutoring, ESOL support such as speech and pronunciation, and tutoring in graduate-level academic writing for students enrolled in MA and PhD programs.

The Writing Center works both by appointment and on a walk-in basis. All sessions start on the hour and are 50 minutes long. To schedule an appointment or for more information visit www.newschool.edu/writingcenter.
Computing Facilities

Students have access to the latest technology in the labs and work spaces operated by the office of Academic Technology. For locations of facilities and hours of operation, visit www.newschool.edu/at. Features include:

- Mac and Windows open labs with printers
- Computer-equipped presentation classrooms
- Advanced video, audio, Web, print design, 2D and 3D modeling and animation programs
- Research, statistics, and Microsoft Office software
- Private editing suites, an AV recording studio, and a voiceover studio
- Print output center for photographic quality standard and large-format printing
- Specialty scanners (oversized, slide, film, and drum)

Questions about AT labs, the equipment center, the print output center, and AT-supported presentation classrooms should be directed to the Academic Technology staff: Email at@newschool.edu or call 212.229.5300 ext. 4538.

Wireless Internet

The New School provides free wireless Internet access throughout the campus. For information visit www.newschool.edu/at/network/wireless.

University Help Desk

The University Help Desk is the point of contact for students, faculty, and staff requiring assistance or information on all university computing issues.

Contact the Help Desk Monday–Friday, 8:30 a.m. to 5:30 p.m.
Telephone: 212.229.5300 ext. 2828
Email: helpdesk@newschool.edu

Other Resources

Barnes and Noble Booksellers
105 Fifth Avenue at 18th Street
212.675.5500
www.barnesandnoble.com/textbooks

New and used textbooks for most courses are available for purchase at the Barnes and Noble store on 18th Street.

The Foundation Center
79 Fifth Avenue, 2nd floor
212.620.4230
www.fdncenter.org

Students pursuing foundation funding for their education (or for research projects) can contact the reference librarians at the Foundation Center. To learn more about these resources, visit the www.fdncenter.org.
FINANCIAL INFORMATION

Tuition and Fees for The School of Undergraduate Studies at The New School Tuition is charged on a per-credit basis. The 2011–2012 rate for the School of Undergraduate Studies is $1,015 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 $130 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 $5 per semester supports the university’s Student Senate.

In fall and spring terms, all undergraduate degree students are charged a Health Services fee ($285 per semester in 2011–2012). 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 2011, $828; spring 2012, $1225). Students enrolling for fewer than 6 credits in a semester may waive these fees by filing the Student Health Waiver.

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 (FSEOG)
Academic Competitiveness Grant
New York State Tuition Assistance Program (TAP)
New York State Aid for Part-Time Study (APTS)
New York State Regents Opportunity Scholarship Program
New School Scholarships

Loans

William D. Ford Direct Student Loans
William D. Ford Direct Parent Loans for Undergraduate Students (PLUS)
William D. Ford Direct Graduate PLUS Loans
Federal Perkins Loan Program
Alternative (private) credit-based educational loans

Work Programs

Federal Work-Study Program

Other Programs

Federal aid to Native Americans
Veterans benefits

How to Apply

In general, to be eligible to apply for assistance under the programs listed above, students must be matriculated in a degree program and be enrolled at least half-time (6 credits per semester). To be eligible for federal assistance, students must not be in default on or owe a refund to any of the federal aid programs. Students interested in applying for the government and institutional financial assistance programs listed above must complete a Free Application for Federal Student Aid (FAFSA) annually. The New School’s code is 002780. Students are encouraged to file this form electronically at www.fafsa.ed.gov. Completing and submitting the FAFSA enables Student Financial Services to receive a need analysis report or Student Aid Report (SAR) electronically. Undergraduate international students may be eligible to receive institutional scholarships and may apply by completing the online International Student Aid Application annually.

Occupational and Vocational Rehabilitation Program

The New School is an eligible institution for the New York State Occupational and Vocational Rehabilitation Program (OVR). Students approved by their home state’s vocational rehabilitation program must also meet all other entry requirements of The New School. Depending on the state, a student may receive as much as, or more than, half the cost of yearly expenses. For information and application, students should contact their state’s Department of Vocational Rehabilitation directly.

Grants from Other Regions

Rhode Island, Vermont, and Washington, D.C., are among jurisdictions offering grants that may be used at New York State institutions. Requirements for qualifying students vary from state to state, with maximum awards as high as $2,000. However, in all cases, students must maintain a legal permanent address in their home state; a parent’s address is sufficient. For information regarding programs available and their respective requirements, students should contact their home state’s education department.

Estimated Cost of Attendance and Determining Eligibility

The Student Aid Report (SAR) allows Student Financial Services to determine a student’s eligibility for institutional scholarship awards and federal aid programs.
The expected student contribution and aid from other sources are subtracted from the student expense budget to determine the individual student’s financial need. Thus, a simple expression of the financial aid equation is represented by the following formulation: Student Expense Budget – Available Resources = Need.

Your student expense budget, also known as your Cost of Attendance (COA), 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 Educational Opportunity Grants, Federal Academic Competitiveness Grant, William D. Ford Direct Student Loans, 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.

**Typical School Year Expenses 2011–2012**

**Academic Year**

**Full-Time On-Campus Resident**

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$24,360</td>
</tr>
<tr>
<td>(Based on 12 credits in fall and spring terms; additional credits charged at $1,015/credit)</td>
<td></td>
</tr>
<tr>
<td>University Services Fee</td>
<td>$260</td>
</tr>
<tr>
<td>Divisional Services Fee</td>
<td>$30</td>
</tr>
<tr>
<td>Student Senate Fee</td>
<td>$10</td>
</tr>
<tr>
<td>Student Health Insurance</td>
<td>$2,053</td>
</tr>
<tr>
<td>Health Services Fee</td>
<td>$570</td>
</tr>
<tr>
<td>Room*</td>
<td>$12,260</td>
</tr>
<tr>
<td>Board**</td>
<td>$3,000</td>
</tr>
<tr>
<td>Personal Expenses**</td>
<td>$1,550</td>
</tr>
<tr>
<td>Transportation**</td>
<td>$936</td>
</tr>
<tr>
<td>Books and Supplies**</td>
<td>$920</td>
</tr>
<tr>
<td>Total</td>
<td>$45,949</td>
</tr>
</tbody>
</table>

*Actual-on-campus housing charges may vary. **Estimates only; actual expenses will vary.

**Additional Information**

To learn more about tuition, fees, educational expenses, billing and payment, and rules and regulations governing aid eligibility visit the website at [www.newschool.edu/studentservices/financialaid](http://www.newschool.edu/studentservices/financialaid) or visit Student Financial Services at 72 Fifth Avenue (lower level), call 212.229.8930, or email sfs@newschool.edu.

**SCHOLARSHIPS AND AWARDS**

All students admitted to the School of Undergraduate Studies who complete the FAFSA or Undergraduate International Aid application are automatically considered for applicable institutional scholarships.

**New School School of Undergraduate Studies Scholarships**

Scholarships are available to students in the School of Undergraduate Studies enrolled at least half-time who demonstrate financial need and academic excellence. In recent years, awards under this program have ranged from $500 to $6,650. For more information, visit Tuition and Financial Aid, located in the Admission area of the program site, www.newschool.edu/bachelorsprogram.

**LaGuardia Presidential Scholarships**

The LaGuardia Presidential Scholars program provides $3,500 annual awards to undergraduate students. The School of Undergraduate Studies selects candidates annually from among students who meet the following prerequisites: transferred into the program with at least 60 credits in liberal arts subject areas; have demonstrated strong academic achievement and community involvement and leadership; reside in the New York City area; are U.S. citizens or permanent residents; and have filed for federal and state financial aid.

LaGuardia Presidential Scholars must enroll for a total of at least 18 credits over each academic year (fall, spring, and summer terms), maintain a 3.0 GPA, and complete the bachelor’s degree within four years.

**University Scholars Program**

This need-based program is designed to recruit and retain a diverse student body. Degree students in all academic divisions and programs of The New School are automatically considered as long as they are U.S. citizens or permanent residents and have filed the FAFSA.

**Donor Scholarships**

Thanks to the generosity of participating philanthropic organizations, The New School has several scholarship funds for continuing and entering students targeted to specific communities. Three donor scholarships available to School of Undergraduate Studies students are described below.

- Bernard Osher Foundation Reentry Scholarships aid high-achieving adult students (ages 25–50) who are returning to finish their degrees after being out of school five years or more; community college transfer students are welcome to apply.
- Charlotte W. Newcombe Scholarships for Mature Women Students help women (ages 25 and older) who are returning to finish their degrees after a hiatus from a previous institution; community college transfer students are welcome to apply.
- John Howard Kersner Memorial Scholarships in Theater and Performing Arts aid students whose educational and career interests are in the performing arts.

These competitive scholarships are awarded annually based on need and merit. Application deadlines,
procedures, and eligibility requirements are announced regularly on the program site.

Community College Scholarships

The New School offers two scholarships specifically for community college graduates. Both awards are renewable annually provided students maintain satisfactory academic progress.

Phi Theta Kappa Scholarships: Members of PTK who graduated from community college with a GPA of 3.7 or better are recognized for academic achievement. Three scholarships of $2,000 each are awarded every year.

New School Academic Opportunity Grants: These scholarships recognize liberal arts graduates of community colleges who demonstrate various qualities that The New School believes contribute to the strength and diversity of its student body. In addition to academic merit and financial need, factors such as age, ethnicity, employment experience, and volunteer activities are considered in making the awards. Awards range from $2,500 to $5,000 per year and are available for part-time and full-time study.
UNIVERSITY POLICIES

Please note that certain policies and procedures in this section apply to other undergraduate and graduate programs across the university. School of Undergraduate Studies students should refer only to those policies and procedures which concern university and undergraduate students in general, or School of Undergraduate Studies students specifically. If School of Undergraduate Studies students require clarification about which policies and procedures apply to them, they should consult their advisors or the staff of the School of Undergraduate Studies office.

REGISTRATION

The Office of the Registrar registers students for classes, charges tuition and fees, and processes course changes and withdrawals.

Immunization Requirement

New York State requires that matriculated students enrolling for six or more credits (including equivalency credit) who were born on or after January 1, 1957, provide the university with documentation of their immunity to measles, mumps, and rubella. All students must also affirm that they have read the material distributed by the university on meningococcal disease and either plan to get an immunization, have documentation of having had a meningococcal immunization, or decline the immunization in writing.

All new students receive in their admission packet an immunization and meningitis documentation form that must be completed and submitted prior to registering for classes. Students who do not submit the form will not be allowed to register.

Information about the measles, mumps, and rubella immunization requirements and meningococcal disease is posted at www.newschool.edu/studentaffairs/health.

Full-Time and Half-Time Status

For undergraduate degree students, full-time status is defined as enrollment in a minimum of 12 credits per semester. Half-time status is defined as enrollment in a minimum of 6 credits per semester.

Students with loans or tuition grants from external sources, including New York State TAP awards, should be advised that such programs may require 12 credits for full-time status. It is the student’s responsibility to meet the full-time status requirements as defined by each external source of funds.

Registration Procedures

Registration procedures at The New School vary by school. Students should refer to the Registration Information website (www.newschool.edu/reginfo) each semester for detailed registration instructions specific to their school, as well as relevant policy information.

Students should follow the registration procedures outlined by their school.

Note the following specifics regarding registration procedures:

• Exact advising and web registration dates will be provided by the student’s department. Generally, new students register over the summer (for the fall term) or in January (for the spring term). Continuing degree students register in April for the following fall term, and in November for the following spring term.

• All course registrations must be approved by a departmental advisor before a student registers, and then submitted to the registrar’s office through MyNewSchool or in person. Students who register for a course without an advisor’s approval will be asked to drop the course, and may be administratively withdrawn from the course.

• Student Financial Services emails continuing degree students a schedule of classes and a single invoice for tuition and fees several weeks before the start of the semester. Students should verify the accuracy of the schedule. A student is not registered, and will not receive credit, for courses not appearing on the schedule. Registration is not complete until payment or payment arrangements have been made.

• Students who do not register or who do not make payments by the stated deadlines (see Billing and Payment) will incur late fees. Deadlines for completing registration will not be extended because of delays in clearing registration holds (which may be imposed for reasons including non-payment of tuition or late fees, or for failure to submit vaccination forms).

Registration Holds

In the event that a student fails to satisfy requirements for documentation or payment, the appropriate university office will place a hold preventing further registration. Students should check MyNewSchool at least two weeks prior to registration to see if any holds have been placed on their account. MyNewSchool will indicate the type of hold and the appropriate office to contact to resolve the hold. The deadlines for completing registration will not be extended because of delays in clearing holds, and students will be subject to any applicable late fees.

Adding, Dropping, and Withdrawing from Courses

To add, drop, or withdraw from a course, students must contact their academic advisor for approval and instructions. All course changes must be submitted to the Office of the Registrar through MyNewSchool or in person. No course change is effective until this step is complete.

There is a financial penalty for dropping classes once the term has begun. However, if a student adds equivalent credits on the same day, the penalty is waived. (See the University Refund Schedule for more information.)
Deadlines for adding, dropping, and withdrawing from courses are as follows (see the Academic Calendar for exact dates for each semester):

**Adding a course:** through 2nd week of semester

**Dropping a course** (deleted from student’s academic transcript): through 3rd week of semester

Withdrawal with a grade of W noted on academic transcript (no academic penalty)

- Undergraduate students: through 7th week of semester

Withdrawal with a grade of WF noted on academic transcript (equivalent to an F in GPA)

- Undergraduate students: after 7th week of semester

Short, late-starting, and online courses may have different deadlines. Students should consult the registrar’s website or their advisor for details.

Attendance in class or completion of course requirements alone does not constitute formal registration and will not make a student eligible to receive credit for that course. Likewise, failure to attend classes, failure to complete coursework, failure to complete payment, or notification of the instructor, does not constitute official withdrawal and may result in a permanent grade of WF on the student’s record.

### Billing and Payment Information

For registered continuing students, invoices will be sent electronically. An email will be sent to the student’s New School email address (@newschool.edu) notifying him or her that the invoice is ready to view through MyNewSchool. The fall invoices are available for viewing in early July with a payment due date of August 10; invoices for the spring semester are available in December with a payment due date of January 10. The invoice contains all current financial aid as of the date of the invoice.

Students who register just prior to the start of classes must pay their tuition and fees (and housing if applicable) in full, less approved financial aid awards. Degree students may also make payment arrangements with the approval of Student Financial Services at the point of registration.

Accepted forms of payment: Payment may be made by Visa, MasterCard, Discover, American Express, check (U.S. funds only), money order, travelers check, cash (in person only), and wire transfer (see instructions below). Students are encouraged to make payment online at MyNewSchool for timely, accurate, and secure posting. Online payment may be made using a U.S. checking or savings account, or Visa, MasterCard, Discover, or American Express.

Wire transfer instructions: Sign in to MyNewSchool, select the “Student” tab, and then in the Student Financial Services menu find “Wire transfer information”). Students who do not have access to MyNewSchool can email Student Financial Services, sfs@newschool.edu for instructions. Only students who have been admitted and deposited can send funds by wire.

### Returned Check Fee

If for any reason a check does not clear for payment after being deposited, a penalty of $30 is charged to the student’s account. The university cannot presume that the student has withdrawn from classes because the check has not cleared or has been stopped; payment and penalty remain due. Payment for the amount of the returned check and the $30 returned check fee must be made with cash, a certified bank check, or a money order. Another personal check is not acceptable. A penalty (ten percent of the balance) is charged if payment for a returned check is not received within four weeks. If a second check is returned, all future charges must be paid with cash, a certified bank check, or a money order; personal checks will no longer be accepted.

### Late Registration and Late Payment Fees

The policy outlined below applies to all continuing degree students, except those returning from a leave of absence or mobility. It does not apply to newly admitted students during their first semester.

Please note that tuition and fee policies are subject to change.

**Fall Semester:** Students registered for the fall semester are required to make arrangements to pay by August 10. Failure to do so will result in a late payment fee of $150. Students who register after August 10 will be charged a late registration fee of $150.

**Spring Semester:** Students registered for the spring semester will be required to make arrangements to pay by January 10. Failure to do so will result in a late payment fee of $150. Students who register after January 10 will be charged a late registration fee of $150.

**Appeals:** Students who are charged the late payment fee or late registration fee and have extenuating circumstances that warrant a review of the fee may appeal by writing a letter stating their case and attaching appropriate documentation.

The appeal must be received prior to October 15 for the fall term or prior to February 15 for the spring term. The fee must be paid before the appeal can be reviewed. If the appeal is granted, a refund will be issued. The appeal should be sent to:

**Late Fee Appeal Committee**

c/o William Kimmel

University Registrar

The New School

79 Fifth Avenue, 5th floor

New York, NY 10003

### Monthly Payment Plan

The New School offers a monthly payment plan, which is accessible through MyNewSchool. It enables students or
their families to pay interest-free monthly installments toward tuition, fees, and housing. The monthly payment plan allows you to maximize your savings and income by spreading your education expenses over four or five monthly payments each semester. Many students and families find monthly installments more manageable than one lump payment each semester.

The payment plan is not a loan so there are no credit checks. It is available for the fall and spring semesters. (This payment plan is not available for summer charges).

Matriculated students taking six or more credits per semester and New School for Social Research students maintaining status are eligible.

The plan is interest free and there is a $55.00 enrollment fee per semester. Payment for the fall five (5) month plan begins on August 1, and payment for the fall four (4) month plan begins on September 1. Payment for the spring five (5) month plan begins on January 1, and payment for the spring four (4) month plan begins on February 1. Enrollment is through MyNewSchool.

Important Note: All payment plans are based on per semester charges. Students will need to re-enroll each subsequent semester in order to continue using the payment plan as an option.

Deferral of Payment for Approved Financial Aid

Students receiving financial aid may defer tuition and fees only if an award has been granted and the proper forms have been signed and returned to Student Financial Services. Approved financial aid awards appear on student invoices and reduce the amount due. Students must make payment in full of any charges not covered by their financial aid package.

It is the student’s responsibility to know the status of his or her financial aid awards, including loans, so that all tuition and other charges are satisfied in a timely fashion. In the event anticipated financial aid or loans are not realized, the student will be required to pay any outstanding balance through other means.

For additional information contact Student Financial Services.

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 deferment 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 deferment form(s) with his or her registration.

Authorizations 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 mynewschool.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 sfs@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 Deferment Form and the Deferral Credit Card Payment Authorization. (These forms can be downloaded from the website: go to www.newschool.edu/studentservices 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 deferment 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 the 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 Deferment 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 deferment form.

Refund Schedule and Policies

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

In the event of early withdrawal, a percentage of tuition may be refunded. Refunds are granted only after the
official withdrawal procedure has been completed or the university determines you are no longer enrolled.

In processing tuition refunds for degree students who drop or withdraw from fall or spring classes, the following schedule applies. (For the summer refund policy, see the registrar’s website.) Please note that fees, including tuition deposits for new students, are non-refundable. Housing fees are subject to the terms stated in the housing contract:

University Refund Schedule for Degree Students

<table>
<thead>
<tr>
<th>When course(s) dropped</th>
<th>% of tuition refunded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before semester begins</td>
<td>100%</td>
</tr>
<tr>
<td>Within first week of semester</td>
<td>90%</td>
</tr>
<tr>
<td>Within second week of semester</td>
<td>80%</td>
</tr>
<tr>
<td>Within third week of semester</td>
<td>70%</td>
</tr>
<tr>
<td>Within fourth week of semester</td>
<td>60%</td>
</tr>
<tr>
<td>After fourth week of semester</td>
<td>No refund</td>
</tr>
</tbody>
</table>

The above percentages will be applied to the number of credits dropped or withdrawn, in order to determine a student’s remaining liability for those credits. The tuition will then be recalculated to include the new credit load and any liability for dropped/withdrawn credits. Refund amounts will be the difference between tuition already paid and the recalculated tuition. Refund processing takes approximately four weeks.

Student financial aid may be affected when a student withdraws or drops credits. Failure to complete payment prior to withdrawal does not relieve a student of financial liability. Students should contact Student Financial Services with questions regarding their account.

Students receiving federal financial aid who withdraw officially or unofficially from all classes are subject to a Title IV recalculation of aid. Federal aid eligibility is re-determined based on the student’s last date of attendance in class, using a proportional calculation through 60 percent of the payment period. Title IV recalculation may result in the loss of all or some federal loans and federal grants. Students subject to recalculation will be sent a revised award letter indicating any change in federal aid. Such recalculation of aid eligibility have no bearing on a student’s institutional charges. The amount of tuition, fees, housing, and meal plan charges assessed will be based on the institutional refund policy as listed above.

### GRADES AND GRADING

#### Grade Reporting

Faculty members determine the grades that each student receives for work done under their instruction. Grades are recorded for all students registered in a course for credit. They are generally posted within two weeks of the end of the course. Students can access their grades and view their academic transcript on MyNewSchool. The university does not automatically mail paper copies of grades to students. Students who need an official copy of their grades for the current term can request it through MyNewSchool.

Numerical values of grades are as follows:

- A = 4.0
- A- = 3.7
- B+ = 3.3
- B = 3.0
- B- = 2.7
- C+ = 2.3
- C = 2.0
- C- = 1.7
- D = 1.0
- F = 0.0
- W = Withdraw
- I = Temporary incomplete
- P = Pass (credits count toward degree)
- U = Unsatisfactory (credits do not count toward degree)
- AP = Approved (non-credit certificate)
- NA = Not approved (non-credit certificate)
- GM = Grade not reported

#### Grade of W

The grade of W is issued by the Office of the Registrar to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade of W will appear on the student’s transcript.

#### Grade of WF

The grade of WF is issued by an instructor to a student who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal 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. The WF is equivalent to an F in calculating the grade point average (zero grade points) and no credit is awarded.

#### Grades of Incomplete

The grade of I, or Temporary Incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student’s academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only upon the student’s request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work
and removal of the “I” mark will be set by the instructor with the following limitations:

Undergraduate students: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of “I” not revised in the prescribed time will be recorded as a final grade of “WF” by the Office of the Registrar.

Grade-Point Average

The semester grade-point average is computed by multiplying the number of credits earned in each course by the numerical values associated with the grade received in that course. The grade points for all courses are totaled and then divided by the total number of graded credits attempted, including any failed courses.

The cumulative grade-point average is computed by dividing the total number of grade points earned (quality points) by the total number of graded credits attempted. Credits transferred from another institution are not included in the cumulative GPA.

Grade Changes

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 that time has elapsed, all grades recorded in the registrar’s office become a permanent part of the academic record, and no changes are permitted.

Grade Appeal Policy

Students may petition for review of any grade up to 60 days after the grade was issued. Before deciding to appeal, the student must request an informal explanation of the basis of the grade from the instructor. If the student is not satisfied with the explanation, the student may pursue the matter as follows:

The student submits a letter outlining any questions and/or objections directly to the faculty member, with a copy to the department chair or director. (If the faculty member is also the chair or director, the copy will be sent to the dean’s office.)

The instructor submits a written response to the student’s letter within one month of receipt, with a copy to the department chair or director (or the dean’s office, if the faculty member is also the chair or director).

If the student is still not satisfied after the faculty member’s written response, the student may appeal further by writing and sending copies of previous communications to the dean’s office designee. This designee will convene an appeals committee to review both letters, clarify any outstanding questions or issues, and make a recommendation to the dean of the college. The dean’s decision is final.

ACADEMIC TRANSCRIPTS

An official transcript carries the registrar’s signature and The New School seal, and documents a student’s permanent academic record at the university. Students may have a transcript mailed to the address of their choosing (including other colleges and institutions) by submitting an official request to the Office of the Registrar. This can be done online at MyNewSchool or by completing the transcript request form available at www.newschool.edu/studentservices/registrar/transcripts.

Standard transcript services are free of charge. Transcripts are not issued for students with outstanding debts to the university.

ACADEMIC STANDING AND PROGRESS

Dean’s List

Undergraduate students at The New School for Public Engagement qualify for the Dean’s List if they registered for at least 9 credits for the semester and earned a term grade-point average of 3.7 or higher.

Dean’s List is not awarded for the summer term. Credits earned on a pass/fail basis do not count toward the 9 credits, but students who received grades of incomplete will be eligible for the Dean’s List if they complete all the course requirements within the time allocated by the instructor.

Dean’s List is noted on the student’s academic transcript.

Retaking a Course

With approval, undergraduate students with a grade of F or WF in a course are eligible to retake the course and have the original grade removed from the cumulative GPA. Approval will be granted for this up to three times during a single degree program. The initial grade will continue to appear on the transcript but will drop out of the cumulative GPA; the grade earned the second time will be used to compute the GPA. Retaken courses will not count twice toward fulfillment of graduation requirements nor for student loan or New York Tuition Assistance Program (TAP) certification. Students who wish to retake a course should contact their advising or dean's office to learn the proper procedure prior to registration. “Approval and Notification of Repeated Course” forms must be signed by both the director of the School of Undergraduate Studies and the associate dean of academic services.

Undergraduate students at The New School for Public Engagement may only retake a single course once.

Academic Standing Requirements

All Undergraduate Students:

Must earn a 2.0 term and cumulative GPA to remain in good academic standing. Students with a term or
cumulative GPA of less than 2.0 will be placed on academic probation. Students who earn a term or cumulative GPA of less than 2.0 for two consecutive semesters will be dismissed. Any undergraduate earning a term GPA of less than 1.0 will be dismissed.

Incomplete grades not resolved in the time allocated by the instructor are automatically converted to grades of “WF” and will be considered in determining a student’s academic standing.

The “WF” is equivalent to an F in calculating the grade point average (zero grade points).

Dismissal Notification
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 semester classes.

Dismissal Appeals
Students who are dismissed from their degree program may petition to their dean’s office to reverse the decision by filing a formal, written appeal. All appeals must be presented in writing, with supporting documentation, within two weeks of receipt of notice of academic dismissal. Students may expect to hear the results of an appeal within two to four weeks of its submission.

Appeals must contain the following information:
• An explanation for poor performance and/or failure to complete required coursework
• A description of the student’s plans to improve academic performance and/or complete outstanding work
• Any other relevant information pertaining to the student’s academic history or potential

Academic Standing and Financial Aid
Satisfactory academic progress is a crucial factor in maintaining eligibility for state, federal, and institutional financial aid. In addition to the standards described above, certain aid programs (such as New York State’s Tuition Assistance Program) may have additional or different academic progress requirements. Failure to meet these requirements may jeopardize a student’s continued financial assistance. Students should contact Student Financial Services when contemplating a leave of absence. Students must contact the assistant director of academic student services immediately to request an extension of the leave.

Academic Status

Attendance
Federal regulations require that the university monitor attendance for all degree students and notify the appropriate agency of any student receiving financial aid who has not attended a 15-week on site class for 2 or more consecutive weeks (for online classes, 2 or more consecutive weeks of not logging into the class) or 1 week of nonattendance for a 9-week onsite class (for an online class, 7 days or more of not logging into the class).

Students are responsible for knowing and complying with the attendance policy. Students should refer to course syllabi for information about attendance expectations and requirements, or consult their instructors for clarification.

Religious Absences/Equivalent Opportunity
Pursuant to Section 224-a of the New York State Education Laws, any student who is absent from school because of his or her religious beliefs will be given an equivalent opportunity to register for classes or make up any examination, study, or work requirements which he or she may have missed because of such absence on any particular day or days.

Degree Completion Term Limits and Extensions of Time

Leave of Absence
Students in good academic standing may petition for a leave of absence. Students who wish to take a leave of absence should meet with the assistant director of academic student services (call 212.229.5615, x2150) and complete the official Exit Form. Leaves of absence are typically approved for one or two semesters, depending on the curriculum and academic requirements of the program. If unable to return to study as planned, the student must contact the assistant director of academic student services immediately to request an extension of the leave.

Recipients of student loans should note that a leave of absence constitutes a break in their program of study, resulting in loss of their loan repayment grace period and/or eligibility for student deferment. They should consult Student Financial Services when contemplating a leave of absence. International students on F1 and J1 visas normally fall out of status during the period of a leave and must return to their home countries during the leave; international students should consult International Student Services when contemplating a leave of absence.

Academic records for students on leave are maintained in accordance with the relevant drop and withdrawal deadlines, and any refunds are calculated in accordance with the University Refund Schedule.

Leaves of absence for medical reasons require appropriate documentation. To return from a leave taken for medical reasons, a student must submit follow-up documentation indicating that the student is able to continue study, at
which point a decision will be made as to the student’s eligibility to return.

Change of Major or Program
A School of Undergraduate Studies student who seeks a change of degree status within his or her program of study (e.g. from a BA to a BS, or transfer to an Environmental Studies or Global Studies major) should speak to a member of the School of Undergraduate Studies staff. If a School of Undergraduate Studies student wishes to transfer to another division of the university, he or she must apply for admission directly through the proper admission office.

Withdrawing from the University
Students who wish to withdraw completely from the university must meet with the academic affairs officer in their school and complete the official Exit Form. Their academic records will be maintained in accordance with the relevant drop and withdrawal deadlines, and refunds will be calculated in accordance with the University Refund Schedule. Students who withdraw and later wish to return to the university must reapply through the Office of Admission.

Readmission
A student seeking to return to the university may be required to apply for readmission if he or she
• was dismissed
• did not complete the official Exit Form before taking a leave or withdrawing
• was not approved for a leave of absence
• was approved for a leave of absence but did not return to the university within the approved time frame
• withdrew from his/her program

GRADUATION

Requirements for Graduation
To earn an undergraduate degree, students must have a minimum 2.0 cumulative grade-point average and must complete all degree requirements (as specified in school catalogs and including transfer credit and outstanding incompletes) prior to the graduation date. Graduating students should not receive incomplete grades in any course taken in the final semester of study.

Petitioning to Graduate
Students who intend to graduate must submit a Graduation Petition to the Office of the Registrar (through MyNewSchool or by hard copy) and pay the appropriate fee by the dates listed below. The petition must be filed regardless of intent to attend the commencement ceremony:

For January graduation
Prior to October 1 No fee
After October 1 $20 late fee
After November 1 $50 late fee
The final deadline to petition is November 15.

For May graduation
Prior to February 15 No fee
After February 15 $20 late fee
After March 15 $50 late fee
The final deadline to petition is March 30.

The Commencement Ceremony
The graduation ceremony for both May and January graduates is held in May. Undergraduate students who are within nine credits of completing their degree requirements and who will complete all outstanding credits in the summer term following commencement may participate in the ceremony. Participation in commencement exercises does not ensure that degree requirements have been met.

Students attending the May ceremony must purchase graduation attire from the university supplier.

Graduation with Honors
Undergraduates who have completed at least 60 credits in residence for a bachelor’s degree and 34 credits for an associate’s degree and who have a cumulative grade point average of 3.7 or higher may graduate with “with honors” noted on their diplomas and transcripts. Departmental graduation honors are internally awarded and may be noted on transcripts but not on the diploma.

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 is evaluated to determine eligibility to graduate. This process will take several weeks. If the student is eligible to graduate, the degree will be conferred and a diploma will be mailed to the student’s specified “diploma address” approximately 12 weeks later. Diplomas are not issued to students with outstanding debts to the university.
OTHER UNIVERSITY POLICIES

STANDARDS OF CONDUCT

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

Academic Honesty

Academic honesty, the duty of every member of an academic community to claim authorship of his or her own work and only for that work and to recognize the contributions of others accurately and completely, is fundamental to the integrity of intellectual debate and creative and academic pursuits. All members of the university community are expected to conduct themselves in accordance with the standards of academic honesty. Students are responsible for knowing and making use of proper procedures for writing papers, presenting and performing their work, taking examinations, and doing research. Faculty are equally responsible for informing students of their policies with respect to the limits within which students may collaborate with or seek help from others on specific assignments. Instructors are expected to educate students about the legal and ethical restrictions placed upon creative work and about the consequences of dishonesty in the professional world.

(From the University Policies Governing Student Conduct, p. 65) “Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students). The standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essay theses, dissertations, computer work, art and design work, oral presentations and other projects). The standards also include responsibility for meeting the requirements of particular courses of study. The New School recognizes that the different nature of work across the divisions of the university may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based in universal principles valid in all divisions of The New School and institutions of higher education in general.”

Academic dishonesty includes but is not limited to:

• Cheating on examinations, either by copying another student’s work or by utilizing unauthorized materials.
• Any act of plagiarism, that is, the fraudulent presentation of the written, oral or visual work of others as original.
• Theft of another student’s work.
• Purchase of another student’s work.
• Submitting the same work for more than one course.
• Destruction or defacement of the work of others.
• Aiding or abetting any act of dishonesty.
• Any attempt to gain academic advantage by presenting misleading information, making deceptive statements, or falsifying documents.

Statement of Ethical Responsibility for Research Involving Human Subjects

New School faculty and staff engaged in research or supervising student research projects must be aware of their responsibilities for ethical conduct in any project involving the use of human subjects. Faculty and staff are responsible for research done by students under their supervision with respect to these matters. Each research design must be examined for possible risk to subjects. If even minor risk of physical, psychological, sociological, or other harm may be involved, the faculty or staff member must consult with the university Institutional Review Board. The full policy with guidelines and consent forms can be found on the provost’s website: www.newschool.edu/admin/provost/irb_policies.

INTELLECTUAL PROPERTY POLICY

Under The New School’s Intellectual Property Policy, the university shall have a nonexclusive, royalty-free, worldwide license to use 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, 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 attach only 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 the work or a reproduction or image of the work for advertising, promotional, or fundraising purposes, the university will negotiate directly with the creator in order to obtain permission.

USE OF PHOTOGRAPHS

The New School reserves the right to take or cause to be taken, without remuneration, photographs, film or videos, and other graphic depictions of students, faculty, staff, and visitors for promotional, educational, and/or noncommercial purposes, as well as approve such use by third parties with whom the university may engage in joint marketing. Such purposes may include print and electronic publications. This paragraph serves as public notice of the intent of the university to do so and as a release to the university giving permission to use those images for such purposes.
ACADEMIC FREEDOM: FREE EXCHANGE OF IDEAS

An abiding commitment to preserving and enhancing freedom of speech, thought, inquiry, and artistic expression is deeply rooted in the history of The New School. The New School was founded in 1919 by scholars responding to a threat to academic freedom in this country. The University in Exile, progenitor of The New School for Social Research, was established in 1933 in response to threats to academic freedom abroad. The bylaws of the institution, adopted when it received its charter from the State of New York in 1934, state that the “principles of academic freedom and responsibility … have ever been the glory of the New School for Social Research.” Since its beginnings The New School has endeavored to be an educational community in which public as well as scholarly issues are openly discussed and debated, regardless of how controversial or unpopular the views expressed are. From the first, providing such a forum was seen as an integral part of a university’s responsibility in a democratic society.

The New School is committed to academic freedom in all forms and for all members of its community. It is equally committed to protecting the right of free speech of all outside individuals authorized to use its facilities or invited to participate in the educational activities of any of the university’s schools. A university in any meaningful sense of the term is compromised without unhindered exchanges of ideas, however unpopular, and without the assurance that both the presentation and confrontation of ideas takes place freely and without coercion. Because of its educational role as a forum for public debate, the university is committed to preserving and securing the conditions that permit the free exchange of ideas to flourish. Faculty members, administrators, staff members, students, and guests are obligated to reflect in their actions a respect for the right of all individuals to speak their views freely and be heard. They must refrain from any action that would cause that right to be abridged. At the same time, the university recognizes that the right of speakers to speak and be heard does not preclude the right of others to express differing points of view. However, this latter right must be exercised in ways that allow speakers to state their position and must not involve any form of intimidation or physical violence.

Beyond the responsibility of individuals for their own actions, members of the New School community share in a collective responsibility for preserving freedom of speech. This collective responsibility entails mutual cooperation in minimizing the possibility that speech will be curtailed, especially when contentious issues are being discussed, and in ensuring that due process is accorded to any individual alleged to have interfered with the free exchange of ideas.

Consistent with these principles, the university is prepared to take necessary steps to secure the conditions for free speech. Individuals whose acts abridge that freedom will be referred to the appropriate academic school for disciplinary review.

Equal Employment and Educational Opportunity

The New School is committed to creating and maintaining an environment that promises diversity and tolerance in all areas of employment, education, and access to its educational, artistic, or cultural programs and activities. The New School does not discriminate on the basis of age, race, color, gender (including gender identity and expression), pregnancy, sexual orientation, religion or religious practices, mental or physical disability, national or ethnic origin, citizenship status, veteran status, marital or partnership status, or any other legally protected status.

Inquiries concerning the application of the laws and regulations concerning equal employment and educational opportunity at The New School (including Title VI-equal opportunity regardless of race, color or national origin; Section 504-equal opportunity for the disabled; and Title IX-equal opportunity without regard to gender) may be referred to: The Office of the General Counsel, The New School, 80 Fifth Avenue, Suite 800, New York, New York 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 212.741.3080.

Students or Employees who believe they have been discriminated against on the basis of a disability may contact their division’s dean’s office, their department director, or the Office of the Senior Vice President for Human Resources and Labor Relations, who is the University Disability Official.

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.
As we approach the 100th anniversary of the university’s founding, The New School’s legacy of change remains a source of pride. The New School has been evolving since the day it began offering nondegree courses for working adults. Ever since its first offerings of nontraditional educational experiences, the school has been responding to changes in the marketplace of ideas, career opportunities, and human curiosity. Each area of study, degree program, and school within the university has a unique story— from the founding division’s focus on nontraditional students to the new approaches to design, management, urban policy, and the performing arts introduced by the divisions that have become part of The New School since the 1970s. Today, the New School’s undergraduate, graduate, and continuing education students still come to The New School expecting a university like no other. For that reason, the story of The New School’s seven divisions, themselves the products of continuous reinvention, occupies a special place in the history of higher education.

**Eugene Lang College The New School for Liberal Arts**

Eugene Lang College is The New School’s four-year liberal arts college The New School for Social Research. Founded in 1972 and transitioned into the Seminar College in 1975, what began as the experimental Freshman Program finally became a bold experiment in undergraduate education in 1985. This unique institution is one of only a few liberal arts colleges in the country situated in the center of a major metropolitan area. Eugene Lang College offers students unsurpassed opportunities for civic engagement and internships. The comprehensive curriculum, the faculty of world-class artists, and the resources of a progressive university support students in their quest for intellectual curiosity and personal growth. The college provides professional training in some of the most challenging fields, with the faculty of scholars, many of whom are also renowned performers, composers, and scholars from every field of classical music.
The New School for Drama
www.newschool.edu/drama
151 Bank Street, New York, NY 10014 | 212.229.5150
The New School has been a center of innovation in theater since Erwin Piscator founded the Dramatic Workshop here in the 1940s. His students included Marlon Brando, Walter Matthau, Harry Belafonte, Elaine Stritch, and Tennessee Williams. Piscator established a tradition of excellence in theater education that continues at The New School today. The graduate program in dramatic arts was introduced in 1994 to prepare talented individuals for careers as actors, playwrights, or directors. The school’s New York City setting offers students abundant opportunities to learn through observation as well as professional connections through the broadest career network in the country.

The New School for Jazz and Contemporary Music
www.newschool.edu/jazz
55 West 13th Street, New York, NY 10011 | 212.229.5896
Established in 1986, The New School for Jazz and Contemporary Music offers talented undergraduates an opportunity to train with professional artists from New York’s peerless jazz community. The New School employs a teaching model based on the tradition of the artist as mentor: Our students study and perform with some of the world’s most accomplished musicians and are immersed in the history, development, and latest incarnations of jazz, blues, pop, and all the ever-evolving genres of contemporary music. Learning takes place in the classroom, ensemble playing, one-on-one tutorial sessions, public performances, and master classes with legendary performers. Students develop their creative talents to meet the high standards of professional musicianship exemplified by the faculty.

The New School for Public Engagement
www.newschool.edu/publicengagement
66 West 12th Street, New York, NY 10011 | 212.229.5615
The New School for Public Engagement embodies the values that motivated the university’s founders in 1919. The division was formed in 2011 through the integration of The New School for General Studies, home of the founders’ adult and continuing education programs, and Milano The New School for Management and Urban Policy, created in 1975 to offer graduate study in public administration and civic life. The New School for Public Engagement is a unique academic enterprise. Its degree and certificate programs and continuing education courses connect theory to practice, support innovation in culture and communication, and encourage democratic citizenship through lifelong education. The New School for Public Engagement offers undergraduate and graduate degrees and professional certificates as well as hundreds of open-enrollment continuing education courses for adults in Greenwich Village and online.

The New School for Social Research
www.newschool.edu/socialresearch
16 East 16th Street, New York, NY 10003 | 212.229.5700
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 incorporated this community as a graduate school of political and social science. In recognition of the graduate faculty’s unparalleled contribution to social science discourse, the division retains the name of The New School for Social Research. Opportunities abound for graduate students to cross disciplinary boundaries and collaborate with social scientists, humanists, designers, and artists in other divisions of the university. The New School for Social Research addresses the most relevant political, cultural, and economic concerns of the day while fostering the highest standards of scholarly inquiry.

Parsons The New School for Design
www.newschool.edu/parsons
2 West 13th Street, New York, NY 10011 | 212.229.8950
Parsons is one of the preeminent colleges of art and design in the world. Founded as the Chase School of Art in 1896 by artist William Merritt Chase and his circle, Parsons was renamed in 1936 for its longtime president, Frank Alvah Parsons, who dedicated his career to integrating visual art and industrial design. Parsons became part of The New School in 1970. The first institution to award university degrees in fashion design, interior design, and lighting design in the United States, Parsons has earned a national reputation as a school at the vanguard of design education. Students in its undergraduate and graduate degree programs hold themselves to exceptional standards of creativity and scholarship, developing their skills and building knowledge in laboratories, workshops, and seminars. Nonmatriculated students of all ages can participate in certificate and general art and design education programs for design professionals and anyone with an interest in art and design.

Visit the home page of each division for information about degrees offered and areas of study.