

Parsons School of Design

**Art & Design Studies Department
and
University Liberal Studies & Lecture Courses**

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SPRING 2007

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Course Expectations

Writing:

- A minimum of 2-3 papers over the course of the semester.
- Guidelines for form and style will be distributed by the instructor.
- Supplementary writing such as journal writing and in-class reaction papers may be assigned.
- Many classes will also include short-answer and essay exams.

Reading:

- 60 pages per week is the average.

Discussion:

- Class participation is expected and will determine a percentage of your grade.

Online Courses:

- All of the online courses at New School Online University are fully interactive. Students and instructors meet in virtual classrooms and project areas where they share information, ask and answer questions, and complete assignments. In all ways except physical, participation in a NSOU class is virtually identical to participation in a traditional, classroom-based course. In our current academic program, courses last fifteen weeks and students studying for credit must complete assessment exercises (papers, tests, integrative projects, etc.), just as they would in the traditional classroom.

Grading and Attendance Policy

- 3 absences result in a failing grade.
- 2 late arrivals equal an absence.
- Plagiarism will result in a failing grade for the assignment or the course (see below for Plagiarism Policy).
- "F" is the grade given to students who attend but do not successfully complete the work. "WF" is the grade given to students who stop attending the course.
- Incompletes are given only due to emergencies. An incomplete form signed by the instructor and student and must be attached to the grade sheet. An Incomplete automatically turns to a "WF" after four weeks.

University Policy on Academic Honesty

The University community, in order to fulfill its purposes as an educational institution, must maintain high standards of academic integrity. Students in all divisions of the University and in all facets of their academic work are expected to adhere to these standards. Plagiarism and cheating of any kind in the course of academic work will not be tolerated. 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 finds or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, dissertations, computer work, art and design work, oral presentations, musical work, and other projects).

Standards of academic honesty are intended to protect the rights of others as well as to support the education of the individual student, who derives no educational benefit from incorrectly or dishonestly assuming credit for the work of others. These standards also include the responsibility for meeting the requirement of particular courses of study. Thus, multiple submissions of the same work for different courses must have the prior approval of all parties involved. New School University recognizes that the differing nature of work across divisions of the University may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based on universal principles valid in all divisions of New School University and among institutions of higher education in general. It is the responsibility of students to learn the procedures specific to their disciplines for correctly and appropriately differentiating their work from that of others.

INTRODUCTORY COURSES

Introductory level courses are prerequisites for all art history and design studies courses.

PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: Pre-history to the 14th Century

PLAH 1001 PERSPECTIVES IN WORLD ART AND DESIGN 2: 14th Century to the Present

PLAH 1031 PERSPECTIVES IN WORLD ART AND DESIGN 2: Chase

Critical Reading and Writing 1 and Critical Reading and Writing 2 are each one-semester courses that develop students' abilities to analyze design from multiple perspectives. Close examinations of writings about design help students to sharpen their critical thinking skills as they become familiar with key approaches within design studies. Extensive work on the mechanics of writing and the practice of presenting and defending arguments provides students with the basic skills they need for upper-level courses in Art and Design Studies.

Each semester addresses three approaches to design. Critical Reading and Writing 1 engages design in terms of forms and functions, histories and genealogies, and signs and symbols. Critical Reading and Writing 2 approaches design in terms of production and consumption, race and gender, and ethics.

3 CR

PLEN 1020 CRITICAL READING AND WRITING 1

PLEN 1021 CRITICAL READING AND WRITING 2

PLEN 1031 CRITICAL READING AND WRITING: Chase 2 (*open only to freshmen Chase Scholars*)

Critical Reading and Writing 1 and Critical Reading and Writing 2 are each one-semester courses in which students develop skills in critical reading and writing through the study of design theory and criticism. Students are introduced to methods of criticism as a means to understanding the indissoluble connection between ideas and the products of human culture. These methods include formal criticism, functional criticism, historical criticism, semiotics, production and power criticisms, gender criticism and ethical criticism. Students should be prepared to engage in extensive writing and rigorous reading in this course.

3 CR

PLEN 1006 CRITICAL READING AND WRITING: BRIDGE

This one-semester course, with the same methodological content as Critical Reading and Writing 1, is designed for students for whom English is not a first language. Students will only receive credit for one semester of CRW: Bridge.

3 CR

ESL

Students concentrate on the development of a critical vocabulary through the study of written, visual, and material texts. Analytical and writing skills are developed. Special attention is paid to speaking and listening skills at the lower levels. Based on test placement or faculty recommendation, a student may be required to take this course.

PLEN 0506 ESL: INTERMEDIATE 1.5 CR

PLEN 0507 ESL 3

1.5 CR

PLEN 0508 ESL: ADVANCED

3 CR

PLEN 0509 ESL 4

3 CR

PLEN 0510 ESL 4: WRITING INTENSIVE

3 CR

PLEN 5001 GRADUATE ADVANCED

0 CR

PLEN 0500 AMERICAN CULTURAL LANGUAGE

TBA

This is an intermediate level ESL class that will explore the many *connotations* or "hidden" meanings of key vocabulary words that have come into American culture from the world of art and design, mythology, gender studies, postmodernism and pop culture, and current events. Students will, for example, discover the connotations for the word "Madonna" in American culture. Using authentic readings and listening material, writing, grammar, and speaking and pronunciation work, students will learn and practice the use of new vocabulary that enable students to better understand American culture, material learned at Parsons, and life in New York City.

1.5 CR

ART HISTORY AND DESIGN STUDIES

INTERMEDIATE COURSES

Intermediate Art History & Design Studies courses are prerequisites for any Advanced course. Students must take at least one Intermediate course before enrolling in an Advanced course.

PLAD 2010 ART AND MYTHOLOGY OF MEXICO

Faculty: Arredondo

The extremely rich, complex system of art and mythology that has existed in Mexico for centuries has deeply influenced the cultural and political character of the Americas, as we know it. This course will analyze Mexico's art and mythologies, beginning 4,000 years ago with the Olmec civilization; in addition, we will examine the myth and grandeur of Teotihuacán, the hallucinatory and visionary splendor of the Aztecs, the Spanish conquest and introduction of Spanish culture, and the emergence of a new hybrid culture in the Americas. The course will also explore the muralist movement and its key contributors, such as Rivera, Orozco, and Siqueiros, as well as pivotal American artists whom the movement influenced. Related topics will include the concept of human sacrifice, the use of blood in religion and myth, and the concept of space and time in Mesoamerican thought.

3 CR

[Multicultural]

PLAD 2040 HISTORY OF FASHION AND MODERNITY

Faculty: Glasscock

This course examines fashion from 1850 to the present and its capacity as both a reflection of, and an influence on, the cultural conditions of its respective time period. In its entirety, students should gain a greater perspective on the historical, social, economic and industrial precursors and contexts to contemporary fashion's design, consumption, production, image, tastes, and trends. This seminar course is supplemented by field trips and guest speakers. Course work will be comprised of group and independent research, written papers, and oral presentations.

3 CR.

PLAD 2048 HISTORY OF ILLUSTRATION

Faculty: Nadel

Illustration Histories will explore the illustration medium through 15 thematic lectures that will address crucial ideas, movements, and personalities in illustration while relating these topics to their social, political, and artistic contexts. These lectures will not attempt a chronological march through time, but will rather trace the boundaries of the medium, creating a sketch of the past and present of illustration. And because this is a history of a vocational medium (and one without a canon), most classes will also feature a guest speaker—usually a practitioner—whose experience or depth of knowledge will complement that week's lecture.

3 CR

PLAD 2502 INTRODUCTION TO VISUAL CULTURE

Faculty: Bouman

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

3 CR

Note: Preference given to Fine Arts sophomores for whom this course fulfills a Critical Studies requirement.

PLAH 2015 LATIN AMERICAN ART: 20th Century

Faculty: Calirman-Geiger

This course attempts to provide students with a comprehensive and interdisciplinary overview of the history of Latin American art from the Conquest to the present. Through the juxtaposed study of architecture, painting, sculpture, popular art, the graphic arts, and photography, students will learn about art from the colonial period, the era of Independence, the 19th century, and the first half of the 20th century.. Slide presentations and video screenings will be structured around a chronological survey, but the course will also consider the main aesthetic and intellectual discourses that have defined Latin American art and culture throughout the ages.

3 CR

[Multicultural]

PLAH 2030 BAROQUE ART

Faculty: Grove

"Baroque" is the designated term for the style of 17th and early 18th century painting, sculpture, architecture, design, and music, while "baroque" describes any artwork whose theme or style is extravagant, ornate, or excessive. The class will explore the Baroque era, which produced artists such as Bernini, Caravaggio, Hals, Rembrandt, Rubens, Vermeer, and Velasquez. Baroque artists pushed art to its limits and beyond, in order to attract attention in a culture of increasing excess. Artists emerged as individual entrepreneurs, while their products became important commodities as capitalism developed. There were new subjects, such as portraits, landscapes, and genre, and there were new approaches to old subjects, including gods, saints, and heroes. The class will also explore the baroque attitude, which is still a major component of art today, by connecting baroque themes and styles to contemporary artworks.

3 CR

PLAH 2040 RENAISSANCE ART

Faculty: Krantz

A pivotal period in the history of art, the Italian Renaissance remains a rich trove of visual and intellectual inspiration for contemporary artists and designers. Through masterpieces of painting and sculpture, students will come to understand not only the artists and ideas of the time, but also the design of daily life. Much of what we associate with the modern artist—a dynamic society, patronage, politics, and gender—has its roots in this period. Alive with artistic personalities and innovations, the pageant of visual culture is examined thematically and historically through painting, sculpture, and a variety of design arts, such as books, clothing, and furnishings, to explore the creation of the material culture as well as Renaissance ideals and responses to it.

3 CR

PLAH 2050 AFRICAN ART

Faculty: Waller

This course will focus on three aspects of African art and culture, starting with an introduction to traditional religious and philosophical thought. This will be followed by an overview of ancient kingdoms, specifically, the Congo, Benin, Yoruba and Akan kingdoms. The course concludes with an overview of village communities, including the Dogon, Bamana, Dan and Senufo peoples.

3 CR

[Multicultural]

PLAH 2075 ANCIENT ART AND DESIGN

Faculty: Jones

A survey of the visual arts, design, and material culture of the four great civilizations of the Western world: Egypt, the ancient Near East, Greece and Rome. Through analytical lectures, critical readings, and museum visits, the course explores the development of sculpture, painting and architecture within each culture and traces interconnections between them. By means of exams, a research paper and an oral presentation, students acquire greater competency in evaluating works of art, assessing textual information, thinking critically, and understanding the significance of these ancient cultures and their great contributions to Western civilization.

3 CR

PLAH 2110 19th CENTURY ART

Faculty: Pierre

This course will include lectures and discussions on the various and changing politics, practices, and styles of visual fine art created during the 19th Century. The scope of this course will cover the arts of Western Europe and the United States, beginning with the Enlightenment and ending with the Belle Époque. The careers and works of individual artists such as David, Delacroix, Goya, Turner, Courbet, Manet, Morisot, Cassatt, and Claudel, among many others, will be considered. The characteristics of specific styles and movements, such as Classicism, Romanticism, Realism, Impressionism, and Symbolism will also be studied in depth. In addition, various topics will be highlighted such as the birth of photography and the popularity of other print forms; changing viewpoints on the medium of sculpture; the rise of public art; painting at the Salon exhibitions; international exhibitions and other modern venues for art; changes in the art market; and the specific obstacles faced by women artists. The goal of this course is to provide a better understanding of the historical and cultural landscape of the western world during the 19th century through discussions of specific artworks and assigned readings.

3 CR

PLAH 2301 HISTORY OF GRAPHIC DESIGN

Faculty: TBA

This survey will examine all of the major designers and modern movements that have significantly contributed to the development of the practice of graphic design. The course will discuss how historical, societal, cultural and technical conditions changed what designers produced and how they worked. Emphasis will be placed on the Avant-garde, emphasizing such seminal periods and movements as the Arts and Crafts, Russian Constructivism, German

Modernism, the Neue Grafik and the recent proliferation of digital design. The course will include readings from Philip Meggs "History of Graphic Design" amongst other readings by designers themselves. Requirements include a midterm, final and research.

3 CR

Please note: Preference given to Communication Design and Illustration sophomore students for whom this course satisfies a Critical Studies requirement.

PLAH 2300 HISTORY OF PHOTOGRAPHY

Faculty: TBA

The purpose of this course is to familiarize each student with the major conceptual, ideological, and cultural issues that have impacted and defined the history of photography from 1839 to the present. Each student will be expected to develop their ability to discuss and identify the major developments of this history with understanding and confidence. This course will place emphasis on the socio-political forces, technological developments and aesthetic innovations that have determined the trends of photographic theory and production.

3 CR

PLAH 2322 HISTORY OF WORLD ARCHITECTURE II – LECTURE

Faculty: Kladzyk

History of World Architecture II continues a two-semester survey of the built environment. Key monuments are studied with attention paid to structures, fundamental characteristics, and reasons for success within specific societies. Plans, materials, aesthetics, and environments will be presented in lectures and field trips. Students are required to articulate their reactions to sites in preceptorial discussions following each lecture. Study begins with Etruscan and Imperial Roman architecture, sites, interior planning and lighting design, and follows developments to the present. The formation of cities during European and Asian migrations of the IV-XIII centuries, and innovations in design stemming from such social changes will be considered. Global trade, building patronage, and cohesion of urban sites will be studied. Revolutionary activity of the XVIII and XIX centuries, technological innovations of the Industrial Revolution, and Modernism will be covered. Contemporary architectural forms in Africa, Asia, the Americas, India and Europe will be studied, with emphasis on sustainability. A look at the work of current innovators will conclude this chronological survey.

0 CR

PLEASE NOTE: In order to receive credit for this course, students must ALSO register for one of the co-requisite discussion sections:

PLAH 2323 HISTORY OF WORLD ARCHITECTURE II – RECITATION

(Preference given to Architecture/Interior Design sophomore students for whom this course is a Critical Studies requirement)

3 CR

PLAH 2140 INDIAN ART

Faculty: Eisenstadt

Indian art is fused with myth, religion, and politics. This course will explore Indian art and architecture within an aesthetic and cultural context. Hinduism, Buddhism, Jainism will be discussed through the visual record. We will explore the philosophies represented by various gods and religious symbols. The course will begin with the early Indus Valley civilization. We will then look at India in terms of North and South. Under each ruling culture a style of art was developed. Some of the major periods we will discuss are the Gandaran, Mauryan, Dravidian, Gupta, and Mughal.

3 CR

[Multicultural]

PLDS 2072 INVENTION

Faculty: Klein

Philosophers have differed about the process and meaning of invention. It makes all the difference whether invention is considered materialistically as discovery dependent on physical causes; ontological, as a decision referred to a universal value; perspectival, and held to be an action aimed at personal satisfaction; or humanistically, and regarded as the solution to problems arising out of a common human experience of the world. In this course we study major contributions to the philosophy of invention, with special attention to the concept of the problem, the nature of creation, and the structure of argument.

3 CR

PLDS 2190 THE HISTORY OF DESIGN: 1850-2000

Faculty: Lichtman

Design exists everywhere.—in the things we wear, the places we live, and the objects we use. This course traces the history of design from the dawn of the industrial revolution to the present day. It examines the relationship between designers and consumers and investigates how design relates to social and cultural change. The lectures focus on major design movements: Design Reform, Arts and Crafts, Vienna Secession, the Bauhaus, Art Deco, Streamlining, the International Style, Hollywood Modern, Organic Design, “Good Design,” Pop, Post-Modernism, Green, and Contemporary Design. Throughout the semester, design is considered in relation to new materials and technological advancements, as well as shifting ideas about taste and progress. Issues influencing the development of design history as a discipline are also considered, including the feminist scholarship and privileging of Modernism. 0 CR

PLEASE NOTE: In order to receive credit for this course, students must ALSO register for one of the co-requisite discussion sections:

PLDS 2191 History of Design: 1850-2000 Recitation
3 CR

PLDS 2500 INTRODUCTION TO DESIGN STUDIES AND VISUALITY

Faculty: Brody

This class examines different aspects of design and visuality by looking at larger questions of production, consumption, and use and how these issues become part of a larger discourse about design and visual culture. The design process is intricately tied to visuality, or how things appear and look; thus, the course uses images to provide students with a better understanding of their chosen field of study at Parsons. We will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic.

PLEASE NOTE: This is a two part lecture and recitation course. In order to receive credit for this course, students must ALSO register for one of the co-requisite discussion sections:

PLDS 2501 INTRODUCTION TO DESIGN STUDIES DISCUSSIONS
TBA 3 CR

(Preference given to BFA sophomores for whom this course is a Critical Studies requirement.)

ADVANCED COURSES

Intermediate Art History & Design Studies courses are prerequisites for any Advanced course. Students must take at least one Intermediate course before enrolling in an Advanced course.

PLDS 3015 JAPANESE DESIGN

Faculty: Traganou

The class will review trends in Japanese design (graphics, products, architecture) from the 17th century until today tracing its relation with the broader socio-epistemological environment of each era. Artifacts that represent and question myths of Japanese uniqueness and identity will be discussed in a variety of historical frameworks and international contexts, such as domination of Japanese cultural politics by China, westernization, pan-Asianism, internationalism and globalization.

3 CR

[Multicultural]

PLAD 3050 MOVEMENTS IN DECORATIVE ARTS AND DESIGN: 1870-1970

Faculty:

This course will examine the styles that have exemplified modernity over a century in which rapid social, technological and economic changes have revolutionized the field of design. We will study designers and major aesthetic movements from this period as unique expressions of their historical, cultural and social context, including Arts and Crafts in England, Art Nouveau, Vienna Workshop, Art Deco or Style Moderne, Bauhaus, De Stijl and mid-century modern design. A major theme throughout the semester will be the struggle between functionality, mechanization, mass production and luxury and craftsmanship and the role this question played in determining design. We will see how the fundamental issues raised by William Morris, Henry van de Velde and Le Corbusier were never fully resolved but continued to frame the discourse of design in an increasingly complex post-war culture in the works by Charles and Ray Eames, Russell Wright, Eero Saarinen and Verner Panton.

3 CR

PLAD 3500 GLOBAL ISSUES IN DESIGN: LECTURE

Faculty: Yelavich

Impermanence may be the only permanent characteristic of the 21st century. People rarely live in just one place anymore. New urban landscapes are rapidly evolving in response to the tides of migration; at the same time, new geographies are mapped everyday on the internet. We have grown accustomed to buying products made in one place, manufactured in another, and sold everywhere. Goods, services, and images have become their own culture, transforming designers and artists into culture authors. How can we talk about these new cultures? Lectures by anthropologists, historians, and critics will establish a critical framework for case studies drawn from design and visual media. Students will discuss the issues raised, in light of both the course readings and their own studio practices, in their discussion sections. 0 CR

PLEASE NOTE: This is a two part lecture and recitation course. In order to receive credit for this course, students must ALSO register for one of the co-requisite discussion sections:

PLAD 3501 GLOBAL ISSUES IN DESIGN: RECITATION

3 CR

PLAH 3010 VIENNESE AND GERMAN MODERNISM

Faculty: Angeline

The arts of Central Europe have long been overlooked regarding their contributions towards modernism. This course will look at the art and design of Vienna and Germany from roughly 1898-1933. In addition to painting and sculpture, we will examine architecture, photography, film and industrial design and look at such movements that combined them all like the Wiener Werkstatte and the Bauhaus.

3 CR

PLAH 3045 WOMEN ARTISTS & DESIGNERS IN THE 20th CENTURY

Faculty: Necol

This course, not for women only, surveys women artists and designers who cross between the traditional forms of the fine arts and a variety of design areas, taking inspiration from both worlds. These cross-pollinations result in new definitions of women's work. Through lecture-discussions, case studies, writing and field trips to see examples of art and design, students gain a critical knowledge of the history of women's contributions to art and design and an understanding of how society and culture have influenced women's choices. For example, how have access to professional training and historic and social influences such as feminism and sustainability affected their achievements? We will study the influence of Modernism, the Bauhaus, Productivism and more recent art movements on women, ranging from historic figures such as Sonia Delaunay, Anni Albers and Charlotte Perriand to contemporaries Faith Ringgold, Maya Lin and Andrea Zittel. Overall, students gain a knowledge of the history of women artists and designers as well as developing skills in critical thinking, analysis and writing.

3 CR *[Multicultural]*

PLAH 3071 TOPICS: HARLEM RENAISSANCE

Faculty: Farrington

The course will take an in-depth look at the economic phenomenon that created the town of Harlem between 1890 and 1930. It will examine the Jim Crow years of Post-reconstruction which drove so many African-Americans out of the southern United States. While they escaped racial violence and segregation in the South, they were greeted with poverty, overcrowded housing, and de facto segregation in the North. This "Great Migration" of blacks to the North resulted in drastic changes in the demographics of New York City and in the coming together of talented visual artists, writers, literati, actors, poets, jazz musicians, and other entertainers in such great numbers that an entire era of intense creativity resulted. Careful examination will be made of the painters, sculptors, illustrators, and graphic designers of the period and of their relationships and collaborations with other Harlem Renaissance figures. Lectures will be augmented by class discussions, films, and field trips.

3 CR

PLAH 3075 RACE AND GENDER POLITICS IN AMERICAN ART AND DESIGN

Faculty: Farrington

Chronicled in this course is the legacy of struggle and triumph of designers, artists, and craftpersons whose race and gender have caused them to fall prey to misrepresentations and maltreatment--women of color who have, since the African slave trade, strained against a dominant and insular culture that attempted to bar them from design and art fields. Guided class discussions begin with probes into the relatively recent development of pseudo-scientific theories of racial and sexual inferiority and how these have affected the progress of women of color within the art and design communities. The discourse continues with an examination of how women of color have dealt with the impediments to their success, and how, in the form and content of their work, they have sought to deconstruct the persistent falsehoods that have dogged black female iconography. The course assesses the textile, fashion, and landscape designs of antebellum women; the role of the art and design educator and the major neoclassical and romantic sculptures of the 19th century; the expatriate phenomenon and the political battles of the graphic designers, illustrators and fine artists of the Harlem Renaissance, the Depression, and the McCarthy era; the revival of graphic and textile design as proletariat political tools during the Black Power and Feminist eras; and various avant garde trends since the 1960s, including the politics of conceptualism and alleged "outsider" art, and the so-called "post-black" fusion of art and technology with issues of race and gender.

3 CR

[Multicultural]

PLAH 3179 KOREAN CONTEMPORARY ART AND DESIGN

Faculty: Vrachopoulos

This course will begin with the post-war era and its artistic developments up to the present time. The end of the Korean War in 1953 signaled a period of artistic chaos with two tendencies to be seen, one pro and one against Western influence. But, by the late fifties modern artists abounded in South Korea. A number of movements similar to the West -- Dada, Post-Painterly Abstraction, Op Art -- ensued. Many artists began to travel to Europe and the United States for their education, and the cross-pollination process wrought new changes in the Korean aesthetic. Korean art (sculpture, installation, new media, film) and design (fashion, furniture, jewelry) are now a significant presence in the international arena, and in New York City, the host of a large number of Korean artists. This course will cover Korean art and design, and Korean-American designers and artists. Students will have the opportunity to make studio visits and attend exhibitions at the Tenri Cultural Institute, The Asian Society, The Kaikodo Gallery, The Metropolitan Museum of Art, The Korea Gallery, and The Kang Collection.

3 CR

[Multicultural]

PLAH 3180 MATISSE

Faculty: Collins

Henri Matisse is rivaled only by Picasso as the greatest artist of the 20th-century. In order to understand Matisse's remarkable accomplishment as both painter and a sculptor, this course will explore the tensions within his work between representation and abstraction, sensual pleasure and cerebral rigor, and "prettiness" versus primitive crudity. The artist's long career will also allow the course to trace the development of Modernism as Matisse moves from his training in Gustave Moreau's studio to his role as a founding member of the Fauves to his encounters with African sculpture, Cubism, Islamic art, and neo-classical influences. Above all, the course will focus on the ways in which Matisse revolutionized the use of color and how this profoundly affected not only the painting but also the fashion design and decorative arts of his century. Special attention will be paid to the many important works by Matisse on display at the Museum of Modern Art and in other New York City collections.

3 CR

PLAH 3365 "THIS IS NOT A PIPE": ART AND THE SURREAL

Faculty: Grove

When Surrealism was officially defined in 1924 by poet Andre Breton as "pure psychic automatism," the visual arts were not considered to be appropriate means for expressing the unconscious. However, within a few years painters, sculptors, photographers, and filmmakers - including Salvador Dali, Alberto Giacometti, Many Ray, and Luis Bunuel -

were established as important members of the group, and artworks such as a s Dali's "Persistence of Memory" became Surrealist icons. Although the group no longer exists, invocation of the surreal through paradoxical juxtapositions and playful improvisation has continued to be an important strategy of contemporary visual culture, as witnessed in recent exhibitions such as "Pop Surrealism." This class explores the poetry, fiction, artists' writings, films, photography, paintings, and sculpture of Dada and Surrealist artists of the past as well as the works of present artists involved with the surreal. Readings, discussions, class presentations, slides, videos and field trips will further knowledge and understanding; class members will be encouraged to make and share their own connections between past and present.
3 CR

PLAH 3619 REMBRANDT & VERMEER: NEW TAKES

Faculty: Pincus

This course sets out to understand the immense popularity of 17th-century Dutch artists Rembrandt and Vermeer. Together these two greatest exponents of the Golden Age span three-quarters of their century, from the forward-looking nature of Rembrandt's oeuvre to the retrospective cast of Vermeer's. Moreover their oeuvres—one impressively large and the other impressively small—exhibit startling divergent interests in the issues of visibility and representation. From their headquarters in Amsterdam and Delft, respectively, they develop contrasting studio practices and relations with the market and explore vastly different subject matter and mediums. Topics will include their experiments with the uses of light; their methods of self-representation; depictions of women and the domestic sphere; Rembrandt's experiments in etching and Vermeer's with the camera obscura and opticality; and their histories of reception, including the consequential results of the Rembrandt Research Project. We will also take advantage of New York's fabulous collections of Dutch art at the Metropolitan Museum and the Frick.

3 CR

PLAH 3874 SPACE, GENDER & THE BODY

Faculty: Pincus

Is the body a constant throughout history? This course investigates the continuities and discontinuities in theories of embodiment and the place of the body in social space from the early modern age to the present. We will focus upon depictions of the body from birth to burial, though not necessarily in that order, including the medical and criminal bodies in the popular 17th-century public anatomical dissections; the medical body; the body as a source of (gendered) identity in portraiture; the child's indefinite identity; the spaces and architecture of gender in genre painting; expressions of sexuality and eroticism; and images of birth and death, all from various epochs. We will also examine how the latest body-imaging techniques conceptualize the human body, including technologies of X-ray, CT and MRI scanning, and the 3-dimensional Visible Human Project virtual body database.

3 Cr

PLDS 3024 ORIGINS OF MODERN APPEARANCE: BODY AND DRESS IN THE 19TH CENTURY

Faculty: Morano

Much of what we consider essential to modern appearance arose during the 19th century. In this class we investigate 19th century institutions, objects, and practices relating to dress and the body as products of culture. Our focus includes the department store, fashion designer, magazines, photography, the suit, the corset, and hygiene. Class format is lecture, discussion, student presentations and museum visits. Readings include Hollander's *Sex and Suits*, Lipovetsky's *Dressing Modern Democracy* and Zola's *Nana*.

3 CR

(Students who have completed PLDS 3024 Material Culture in Context: 19th Century cannot register for this

PLDS 3030 CONSUMER CULTURE

Faculty: Ziegler

What is consumer culture and how has it developed? How have ideas and practices of consumption changed over time? How does changing consumption relate to political, economic and cultural history? How have ordinary men and women embraced or resisted consumerism and what is its relationship to identity formation? This course seeks to answer these questions by exploring the development and impact of modern consumer culture. The course places emphasis on consumption in the United States and Europe, but also considers the contemporary spread of consumer capitalism to other regions of the world. Topics will include: the rise of consumer capitalism, advertising and mass media; shopping, debates about the morality of consumerism; theories of consumer culture and self-identity; and contemporary critiques of consumption and consumerism.

3 CR

PLDS 3075 THE FUTURE OF THE WORD: VISUAL LANGUAGE & THE INFORMATION AGE

Faculty: Sherman

With modern technological advances, we believe we can "design" everything in our environment to suit our needs. We can alter nature's innate design and chart chaos and chance. With innovations like hyper-text and the non-linear structure of the internet, some even believe we can finally expand our consciousness and break through the linear logic of the printed word, of the alphabet itself, enabling us to perceive the world in a fresh new way. In this class, we

will examine this assumption in a historical context, along with its possible consequences—both positive and negative—and the concurrent ethical responsibility it implies. Along with visual presentations, we will discuss relevant critical essays, including work by Anthony Smith, Sean Adams, E.H. Gombrich, Paula Gunn Allen, Audre Lorde, bell hooks, and Marshall McLuhan.

3 CR

PLDS 3100 SOCIAL HISTORY OF ADVERTISING

Faculty: TBA

This course examines the history of advertising media from an historical perspective. Numerous advances in printing technologies, broadened communications and a rise in literacy and shifts in consumption from local and domestic realms to nationalized sources, as factors of dynamic change will be examined. The primary focus will be on the nineteenth and twentieth centuries, and the requisite forms of advertising: newspapers, magazines, trade cards, catalogs, billboards, neon, blimps, radio, television, and the www. The relationship between the agencies promoting goods and the technological innovations will be examined from several theoretical perspectives. For example, photo-based processes, from the half-tone to high speed printing and digital imaging have impacted the ways in which products have been represented, criticized and theorized within the broader American cultural framework.

3 CR

PLDS 3333 LEARNING THROUGH DESIGN

Faculty: Traganou

Upon entering elementary school, most children experience the conventional separation between academic learning and the arts that will mark most of their future educational and career experiences. Considering design as an intermediary between the two, this course is based on the premise that an uninterrupted design pedagogy from pre-K through K-12 is fundamental for the cognitive development of children and therefore individuals, and for fostering a meaningful relationship with their environment. The term 'design pedagogy' implies not merely vocational design training, but rather the use of design thinking as an intellectual process that through visual learning, hands-on experiences, creative play and research-based methods, can help children comprehend a variety of humanities and science-based subjects.

The course will provide an in-depth overview of various hands-on pedagogical systems, such as Montessori, Froebel, Summerhil, Steiner (Waldorf), Patti Smith Hill, Regio Emilia and Bank Street, analyzing their approach towards educational materials/classroom, urban space and the natural environment. During the semester, students will undertake theoretically-grounded design propositions, preferably in collaboration with or in accordance to the objectives of an education-related establishment (school, publishing house, non-profit organization, etc.). The class will also visit schools in New York City that follow the above mentioned systems, in order to perform first-hand observations of their educational environments and methods.

3 CR

PLDS 3350 THEORIES OF PRACTICE

Faculty: TBA

Theories of Practice explores areas of critical thought in relationship to design practice. The course will present a range of texts that address issues central to an informed awareness of current theoretical design debates and will explore topics such as meaning in design, the role of design in shaping contemporary thought, and the relationship of theory to design practice. Theoretical readings will be coupled with bi-weekly presentations of precedent studies of designers, projects, businesses, and alternative practices that state a position, explore points of view and meaning in their work. By the end of the semester, students will frame their Design Enterprise Projects or senior thesis proposals from the ideas, methods, and philosophies behind “how designers practice.”

3 CR

Note; Preference given to IDC students

PLDS 3457 DESIGN AND THE NEW ORNAMENT

Faculty: Yelavich

Out of the massive proliferation of images, ideas, and people that is the hallmark of 21st century globalization, a new interest in beauty, craft, and ornament has emerged. These articulations—whether found in the hand-stitched ceramics of Hella Jongerius or the textured architecture of Herzog & de Meuron or the ornamental typography of Denise Gonzales Crisp—will be considered as proactive responses to the complexity of contemporary life. The course will focus on examples of contemporary architecture, product, graphic and fashion design practices that use ornament, craft and decoration in ways that are cross-cultural, to bridge class and gender, and to explore new form languages drawing on design and art history. Students will be introduced to the ethical dimensions of beauty. Craft and decoration will be considered as a means of fully realizing the potential of today's technology. In addition to discussions, lectures, and readings, there will also be studio visits. Special attention will be given to past episodes of globalization and the hybrid artifacts and buildings they produced, in order to put contemporary ornament and decoration in a historical perspective.

Course objectives: To introduce and study a trajectory of contemporary design practice that is emerging from post modernity and globalization. To examine the ethical and philosophical implications of recuperating pre-modernist values, such as beauty; To consider historical precedents in past waves of globalization as a means of gaining perspective on the present. To develop a historically informed and synthetic mode of criticism that is relevant to contemporary design. To think critically about design as a future-seeking practice that is inextricable from its own complex history.

3 CR

PLDS 3560 DREAMING FOR A BETTER FUTURE: DESIGN AND ARCHITECTURE IN THE 1950s AND 1960s

Faculty: Kauste

Design and architecture in the 1950s and the 1960s is marked by strong contradictory tendencies. On the one hand, there was a firm belief in the possibility of a better future facilitated by new technological solutions and an aspiration towards growth and expansion on every level. On the other hand, however, there was a dark sense of disappointment in the ways in which technology and innovation had been made to serve the war industry and a concern for the future of the social and human values of the modern society. Remarkable changes in the social and economic structure of the society and the increasing globalization of the market place created a new kind of environment for the designer to work in. This course explores the new kinds of design solutions and the sense of optimism that designers and architects such as Harry Bertoina, Charles and Ray Eames, Richard Neutra, Eero Saarinen and many others brought to the problems of the immediate post war years. 3 CR

PLDS 3580 DRESS CULTURE

Faculty: Webber-Hanchett

This course will explore the socio-cultural significance of dress by examining issues integral to our understanding of dress and society such as gender and sexuality, aging, race and ethnicity, religion, politics, media, and technological innovations. By looking at historic and contemporary dress practices as well as the fashion system within their cross-cultural contexts, students will gain an increased awareness of the multiple meanings of dress and appearance.

3CR

[Multicultural]

PLDS 3680 CRAFT, INDUSTRY AND DESIGN

Faculty: Szenasy

The tension between industrialization and craft began to be felt in mid-19th century England. This same tension is a re-occurring theme in the history of design, production, and the marketplace throughout the late 19th century, into the 20th and 21st centuries. The course focuses on the production shifts brought on by the machine and the changing role of artisans and designers. Examined will be the Arts and Crafts movements in England, Europe, and America; the world-inspiring industrial juggernaut of the American system; the new interest in craft in the digital age and points between.

3 CR

PLDS 3780 SOCIOLOGY OF FASHION

Faculty: Abari

The relationship between fashion and human behavior has been an area of interest for many of the most significant thinkers of the last 500 years, beginning with Michel de Montaigne in the 16th century, and further addressed in writings by major thinkers like Jean-Jacques Rousseau, Georg W.F. Hegel, Immanuel Kant, Thomas Carlyle, and Georg Simmel, all of whom find the topic of fashion to be anything but frivolous. The fodder for and impetus behind this investigation of fashion is sociological in nature. Roland Barthes describes fashion as a "privileged sociological object" that "presents a dialectic of conformity and change which can only be explained sociologically" (Barthes 1983, p.9). However, as an area of academic inquiry, fashion studies is an interdisciplinary pursuit that appeals not only to sociology but also philosophy, anthropology, psychology, economics, political science, women's studies, and cultural criticism. According to Michael Carter, fashion is "that dynamic force that propels changes in clothing" (Carter 2003, p.8). This description alludes to the significance of the term, as it ultimately refers to not only the evolutions in dress, but the entire modern, consumer-driven culture of change, what Lipovetsky and Roland Barthes refer to as "the fashion system." It is this notion of a system of fashion that permeates everyday life that is the underlying interest of this class.

The course will explore 7 basic themes within the sociology of fashion (with 1-3 weeks devoted to each theme).

Several authors will be introduced multiple times throughout the semester, an approach that will facilitate an understanding of the multi-dimensional nature of each author and illuminate the intellectual relationship between otherwise discursive thinkers.

3 CR

PLDS 3842 YOUTH CULTURE & FASHION

Faculty: Jenss

In this class we will explore past and present youth cultures and focus on their relationship to fashion and consumption with respect to identity variables such as gender, age, ethnicity and class. We will look at the development of the categories of youth, youth culture and post/ subculture, gain a broad overview on the theory and reading of subcultural styles, focus on globalisation and media processes and examine their diverse body

appearances, fashion practices and histories, on examples such as early 1950s and 1960s styles, Punk-Rock, Goth, Hip Hop or contemporary retro-styles.
3 CR

PLHU 3020 TOPICS IN FORMAL ANALYSIS

Faculty: Klein

This course on death is about how different thinkers in various media of design and art have cognized the subject. We will analyze objects (paintings, tombs, coffins, funerary stele, and monuments) and writings (Beddoes, Milton, Browne and Bishop Taylor) to find the philosophies of death we assume are inherent in those works and inform their intelligibility. Designers, writers, and artists have described the phenomenon of death differently. For it makes all the difference, whether death is conceived as a passage to eternity, as a personal end, as a social factor, or as a natural occurrence. In this course, we use a method of inquiry to elicit the philosophical orientation from works of all kinds.

3 CR

SENIOR SEMINARS

Seminars are open to seniors only.

PLAD 4060 SENIOR SEMINAR: SOCIAL SPACE AND LIVING SPACE IN TRANSITION

Faculty: Rosenfeld

Learn about the five most important trends shaping the built environment, and how architects and interior designers are responding. This course identifies social and demographic trends that are impacting on architecture and interior design in the world's industrialized societies, and are behind some of the most exciting innovations in home design today. The social and demographic trends to be examined in this course include: The Home Office, Home Health-Care, Divorce/Remarriage, Kids Who Don't Leave Home and The Graying of America. The course will also make cross cultural and international comparisons of home design in response to these trends.

3 CR

PLAD 4080 SENIOR SEMINAR: CONSTRUCTING PUBLIC AND PRIVATE SPACES

Faculty: Necol

In an exploration of what an artist or designer's responsibility is to society and to him/herself, we attempt to articulate how public and private meaning are created and valued as these "social spaces" affect us all. To that end, we will examine several areas of global visual culture with the emphasis on contemporary painting and sculpture, and monuments and public art. We will also study the limits of personal expression with an emphasis on the body, drawing examples from performative art, photography and popular culture. In other words, visual art will be our lens through which we study and discuss themes such as collective memory, the urban and global environment, politics, race and gender. Students are invited to develop topics of their own interest in relation to the concepts of the course and their studio work for their papers and presentations. Field trips are planned. Overall, we will enhance our skills in critical thinking, analysis and writing while gaining insights into contemporary art and its cultural underpinnings.

3 CR

PLDS 4040 SENIOR SEMINAR: MEMORY & DESIGN

Faculty: Miller

This seminar explores the shifting meanings of design against the broader cultural-historical and theoretical backdrop of collective memory studies. The body of collective memory scholarship distinguishes itself from a more conventional narrative of historic presentation in that it bridges our understanding of the past with aesthetic, cultural and social sensibilities of the present. We will examine the intersection of collective memory, material and visual culture through a wide range of topics including the numerous arenas for the display of objects such as museums, period rooms, world's fairs and retail stores. The early uses of photography will be considered in order to better understand how the very depiction and/or imaging of things, or the very spectacle of seeing things, also converged with the project of making things. Style, fashion, technology and the Internet are also among the topics to be addressed. One goal of this seminar is to explore how variable notions of memory permeate infinite aspects of our lives. Another objective is to underscore the various prisms through which the study of design may be investigated. Students will be encouraged to think creatively and critically about places, objects, and ideas.

3 CR

PLDS 4045 SENIOR SEMINAR: UNIFORM FASHION

Faculty: Jenss

What is the function of uniforms and what is their appeal and influence on fashion -usually perceived as the opposite of uniformity? As we can see on the examples of many fashion classics such as the t-shirt, flight jacket or trenchcoat with their military roots, uniforms and fashion are not separated spheres of clothing but in close interrelation. Even the mass production of ready made dress can be traced back to the production of standardized uniforms. In this class students will explore diverse examples of uniforms, such as the flight attendants corporate wear, military garments, sports wear, uniforms in pop culture as well as the gradual uniformity that comes with the wearing of the suit, particular brands or the adoption of specific dress codes and styles. We will discuss the various context specific functions and meanings of uniforms/ uniformity in pronouncing and manifesting social/ cultural relationships between individuals and groups and examine their visual impact and material exchange with fashion.

3 CR

PLDS 4050 SENIOR SEMINAR: DESIGN AND NATIONAL IDENTITY

Faculty: Traganou

Taking the Olympic Games, Art and Architectural Biennale, World Expositions and other international/global events as its starting point, the class will explore how design is utilized as a means of configuring national identities since mid-19th century, in parallel to the study of issues of nationalism, national representation and stereotyping. Students are encouraged to reflect on their own practice in light of their own national identity, and, when possible, relate their studio projects with the subject of the class. In parallel to the above, this semester the class will focus on the design aspects of the Beijing 2008 Olympic Games, thus students with an interest in China would be particularly welcomed to attend.

3 CR

PLDS 4160 SENIOR SEMINAR: URBAN PUBLIC SPACE

Faculty: Mitrasinovic

This course will address 'privately-owned-public-spaces' with a specific emphasis on New York City. It will consider contemporary philosophical, theoretical, methodological and design/production issues related to public space. Through field visits, hand-on research projects, readings and films, students will be engaged in the semester-long class project aimed at exploring ways in which relationship(s) between public space, democracy and the civics can be (re)framed.

3 CR

PLDS 4872 SENIOR SEMINAR: SEMIOTICS

Faculty: Blonsky

After four introductory sessions exposing the seminar to what the French writer Roland Barthes called the semiological adventure (of the 1960s and '70s), the course becomes an *applied* semiotics, addressing Americans for whom European theory is but a catalyst for action, for self-insertion into the U.S. marketplace. These first lessons focus on the major names of the movement, Barthes, Lacan, Kristeva, Foucault, Derrida, Eco et al. The introduction will include sample decodings, from the founders of the discourse as well as from the instructor, who will focus on contemporary American examples and topics. Starting with the fifth session the seminar applies the theory to advertising (TV and radio), film, fashion, text, decorative arts and other market discourses. The pedagogic tools include fashion documentaries (Wender's "Notebook on Cities and Clothes", Scorse's "Made in Milan", etc.), radio and TV Reports' video compilations of top current TV spots, engagement with the Seventh Avenue fashion department, a visit to the Cooper-Hewitt collection of decorative works, as well as in-seminar film and news screenings, lecture and above all, classroom discussion. In short, there will be a balance between theory and contemporary practice.

3 CR

PLHU 4050 SENIOR SEMINAR: REPRESENTATIONS OF GENDER AND ETHNIC IDENTITY

Faculty: Danby

Through an interdisciplinary engagement with a variety of texts, visual arts, popular culture, music and films, this course explores the proliferation of ways that identities are displayed, performed, and transgressed in contemporary culture. Students will consider how social, political and cultural forces, which organize identities, structure representations of the self and others. This course will also explore ways in which broaching social and cultural borders - a destabilizing of boundaries, which entertains the possibilities of desire, fantasy, power, and authenticity - challenges notions of self and other.

3 CR

SEMINAR ON CONTEMPORARY ART

Faculty: Kraynak

This course offers an intensive examination of important developments in European and American art from the sixties to the present. Focusing on experimental practices, we will explore how the incorporation of alternative media, new technologies, and interdisciplinary forms of working--as well the alignment of avant-garde and radical politics--fundamentally redefined the object of art and the sites and functions of art. Readings will be extensive, and will be drawn from the fields of art history, philosophy, cultural studies, linguistics, political theory, economics and sociology. Students will be required to conduct extensive research, leading to a substantial presentation and paper at the end of the term.

Perequisite: in order to register for this course, it is mandatory that students have had an introduction to modern art history.

3 CR

NEW MEDIA IN CONTEMPORARY ART

Faculty: Bouman

This course is based on the premise that New Media-a spectrum of technologies for representation and communication based on the paradigm of computation-represents a revolutionary shift in the representation of knowledge and culture. New Media in Contemporary Art will focus on this revolution through contemporary art that is grounded in new media. It will use new media in contemporary art as a prism to examine the broader political and institutional shifts that are taking place, or not. It will also situate new media in its historical context, beginning with Charles Babbage's Difference Engine, an early version of the computer developed in 1821.

3 CR

UNIVERSITY SOCIAL SCIENCES

UHS 2620 BLACK RADICAL TRADITION IN AMERICA

Faculty: Craig Wilder

Throughout the history of the United States, black Americans have offered alternative visions of their nation's future and alternative definitions of their nation's progress. Not limited to reforming the worst social ills, these discourses have called for a fundamental restructuring of our political, economic, and social relations. This course will examine the continuities of black political and intellectual thought and black America's legacy of social resistance. It begins by examining the revolutionary actions of the seventeenth century and the emergence of a black literary tradition in the eighteenth century and ties these to the rise of an international black political culture that reshaped the nineteenth and twentieth century world. The course readings are drawn from a wide survey of black authors and activists, and include the work of the enslaved poets Jupiter Hammon and Phyllis Wheatley, the social commentaries of abolitionists like Maria Stewart, Sojourner Truth, Frederick Douglass, and David Walker, and the Pan-African visions of Marcus Garvey, W. E. B. DuBois, Angela Davis, and Malcolm X. The Black Radical Tradition explores how black Americans have challenged and influenced the social, religious, intellectual, and political histories of the nation.

3 CR

UHUM 2409 MASS CULTURE/MASS SOCIETY

Faculty: Faisal Devji

People frequently act in the form of large groups whose members can neither know each other nor even have much in common. These groups can be organized around local, national or global causes, as well as around religious, economic, environmental and other issues. Are such agglomerations to be studied only by the causes that apparently bring them together? Or are they to be analyzed as social and cultural forms in their own right? In this course we will look at the modern emergence of such groups as well as at the scholarship that seeks to understand them. We will begin by looking at group forms like the mob and crowd, and move on to consider the masses as thoroughly anonymous agglomerations of people. Readings will deal with industrial capitalism, fascism, communism and globalization.

3 CR

UHUM 3320 PHILOSOPHICAL FICTIONS

Faculty: Paul Kottman

Through a variety of readings, this course will consider the proximity of fiction-making, storytelling, and lying to the activity of 'philosophy,' understood as an orientation toward truth, reality, and freedom from deception. Among the questions that will be considered: What are ways philosophical discourse seeks to free itself from fiction-making, deception, or the production of falsehood? Is there a 'truth' of fiction, or a non-fictional essence of fiction? Course readings will be drawn from both traditional literary and philosophical canons, although one aim of the course will be to question the very terms and categories that generically separate a philosophical from a literary (non-philosophical) text. Readings will include texts by Plato, Descartes, Rousseau, Kafka, Borges, Dinesen, and others.

3 CR

UHUM 2290 RUSSIAN SCIENCE FICTION

Faculty: Anthony Anemone

Despite representing one of the most popular literary and cinematic genres of the modern world, Science Fiction has only relatively recently been recognized as deserving of serious critical attention in the academic world. In Russia and the Slavic world, on the other hand, Science Fiction has long enjoyed the prestige and status of "serious literature." This status is partly because of Slavic Science Fiction's close connections with the tradition of early Utopian and Dystopian fiction in Russian, and partly because of the specific political evolution of Eastern European society. In this course, we will look at the history, poetics, and politics of Russian, Polish and Czech Science Fiction as it has developed over the past 100 or so years. Some of the questions we will try to answer include: What are the literary roots and the defining characteristics of Slavic SF, and how does it differ from Western SF? What has been the impact of the specific historical experiences of Eastern Europe in the 20th-century on the development of Slavic SF? In addition to reading and discussing literary works by H.G. Wells, Fyodor Dostoevsky, Karel Capek, Vladimir Mayakovsky, Alexander Bogdanov, Mikhail Bulgakov, Stanislaw Lem, and Arkady and Boris Strugatsky, we will also screen movies by Stanley Kubrick, Terry Gilliam, Ridley Scott, and Andrei Tarkovsky.

3 CR

ULIT 2440 LOVE & LUST IN CHINESE LITERATURE

Faculty: I-Hsien Wu

This seminar explores the literary dynamics of desire in late-imperial and early-modern China. Readings include excerpts from *The Story of the Western Wing*, *The Peony Pavilion*, *The Plum in the Golden Vase*, *The Carnal Prayer Mat*, *The Story of the Stone*, as well as short stories by Li Yu, Yu Dafu, Ding Ling, Zhang Ailing, etc. Emphasis is on how literature manifests and constructs notions of love, lust, sentimentality, sensory, sexuality, and eroticism, and how narratives of desire reflect specific historical moments and respond to particular cultural phenomena.

3 CR

UNIVERSITY MATH & SCIENCE COURSES

UMTH 1500 ALGEBRA

Faculty: Marla Sole and TBA Faculty

This course reviews the fundamentals of elementary and intermediate algebra. Topics include simplifying algebraic expressions, solving linear and quadratic equations, graphing, solving systems of equations, polynomial functions, factoring, rational expressions, exponents, and applications. The course prepares students for more advanced study in mathematics, i.e., pre-calculus and calculus, and courses involving broader mathematical principles, i.e., accounting and financial management.

3 CR

UMTH 2620 CALCULUS

Faculty: Marla Sole

This course is an introduction to the study of differential calculus. Topics include limits, continuity, derivatives of algebraic and exponential functions and applications of the derivative to maximization, and related rate problems. The principles of calculus are applied to business and economic problems.

Prerequisite: Pre-Calculus or permission of the instructor.

3 CR

UMTH 2400 PRE-CALCULUS

In this course, students review the basic mathematical functions used to model the natural world. Topics may include linear, polynomial, rational, exponential, and logarithmic and trigonometric functions. Emphasis is on the algebraic, graphical, and analytic skills necessary to develop and interpret these models. Technology is also used to assist in visualizing the applications. This course assumes that students are familiar with the basic concepts of college algebra.

3 CR

UMTH 2300 STATISTICS

This course covers techniques used to collect, organize and present data graphically. Students learn how to calculate measures of center and dispersion, apply probability formulas, calculate confidence intervals and test hypotheses. This course also provides an introduction to software used to analyze and present statistical information.

Other information: This course is designed for students in marketing and does not use SPSS, which is commonly employed in psychological studies. Therefore, students who are studying Psychology and need to take a course in statistics should register for the statistics course taught through Lang College. If you are a student in Lang, you may wish to check with your department to see if SPSS is required for your field of study.

3 CR

UPHI 2230 THINKING ABOUT THE ARTS

Faculty: Bea Banu

Works of art stimulate our imagination, inspire great thoughts, and provoke profound feelings. Art can be unsettling. It causes us to wonder about the nature of the creative process, the work of art, and aesthetic experience. By grappling with these questions, students enter the world of philosophical thinking. They read some of the classic theories in philosophy of art and aesthetics: Plato, Aristotle, Shaftesbury, Kant, Nietzsche, and Dewey and become familiar with philosophical ways of thinking and philosophical concepts. The course assists in thinking critically—and creatively—about the nature of art and aesthetic experience.

3 CR

USCI 2550 FROM THE RAINFOREST

Faculty: Diane Jukofsky

This online course, presented by The New School and the Rainforest Alliance, an international group based in New York, covers the economic, social, and political causes and consequences of the unprecedented destruction of the dense forests that once covered virtually all land in Latin America and the Caribbean between the Tropics of Cancer and Capricorn, an area called the Neotropics. It explores the imaginative, daring, and evolving experiments underway to slow deforestation in the Neotropics and analyzes various solutions.

3 CR

Schedule: Online

USCI 2000 PROJECT IN ENVIRONMENTAL HEALTH

Faculty: Sun Cho & Mark Opler

The course is designed to give students the essential skills required for conducting practical research and investigating hypotheses in the fields of environmental health. The class will work on individual and group projects on a range of current critical topics with the goal of producing either a publication for submission to a meeting or journal. The secondary goals of the course are to expose the class to a range of opinions from leaders and active participants in the field, through a series of invited guest lectures from academic, community, and policy oriented organizations.
3 CR

USCI 2570 THE BRAIN: BIOLOGY AND BEHAVIOR

Faculty: Steryl Jones

This course examines what has been called the “three-pound universe,” the human brain. Covered is the brain's basic biology—how neurons work together to produce the senses, our motor functions, our emotions, memories, and consciousness. Topics include the types of memory and memory formation, how the brain learns, the neural foundations of happiness, the male/female brain, the left/right brain, communication, autism, drugs, joy, the “gay” brain, the possibility of artificial intelligence, the presence of the soul, the sexual brain. The course features guided reading and online discussions.
3 CR

USCI 2003 THE SCIENCE OF MUSIC AND SOUND

Faculty: David Morgan & Mark Shapiro

If a tree falls in an empty forest, does it make a sound? Your answer to this age-old question depends on your definition of the word "sound". Is sound something that happens in the air? Something that happens in your ear? Or something that happens in your mind? This course will explore all these aspects of auditory phenomena – the physical vibrations and waves that underlie the performance of musical instruments, the biology of the ear and hearing, the cognitive aspects of music perception, and the psychological and emotional impact of music. Other topics may include electronic music synthesis, concert hall acoustics, and the origin and evolutionary roots of musical expression. (This course will be co-taught by instructors from the Lang science faculty and the Mannes music faculty.)
3 CR

USCI 3300 DESIGNING THE SUSTAINABLE FOODSHED

Faculty: Nevin Cohen & Meret Lenzlinger

Teams of students from Parsons and Lang will explore issues surrounding the production, distribution, packaging and marketing of the foods that students typically buy, prepare, and eat. Looking through the lens of New School students, this new cross-divisional studio course examines the social, political, economic, and environmental dimensions of sustainable urban food and agricultural systems (the "urban foodshed"). This research will inform design solutions to enable a typical freshman to eat more sustainably, and include proposing changes in the university meal plan, student awareness, or food access. This course ultimately applies design as an agent of change at three scales: products, systems, and distribution strategies.
3 CR

UNIVERSITY LECTURE COURSES

***ULEC courses will be over-tallied, and discussion sections added, if necessary if students are blocked from registering for these courses due to enrollment limits listed below.*

ULEC 2000 EVIL IN THE 20TH CENTURY LECTURE: 0 CR

Faculty: Clive Dilnot

and

ULEC 2001 2000 EVIL IN THE 20TH CENTURY DISCUSSION: 3 CR

Faculty: TBA

The unprecedented scale of modern horrors has led us to view the 20th century as a breach with humanity. This course analyzes the evils and their representations from the perspectives of philosophy, literature, religion, and the arts. Focusing on 20th century political evils, it examines moral agency, guilt, and responsibility, and roles of ideologues, witnesses, and spectators. The course explores the problem of evil, technologies of evil, evil and otherness, the fascist mystique, the evils of bureaucracy and obedience, genocide and war. Film is used extensively to help understanding. Readings include works by Kant, Nietzsche, Freud, Arendt, Kafka, Sebald, Adorno, Fanon, Said, Levi, Amery, Marx, Engels and Bauman.

ULEC 2030 INTRODUCTION TO MICROECONOMICS LECTURE: 0 CR

Faculty: William Milberg

and

ULEC 2031 DISCUSSION SECTIONS: 3 CR

Faculty: TBA

This course focuses on the principles of microeconomics and their application to the international economy. After analyzing the basic supply and demand characteristics of markets, we turn to a treatment of an analysis of competition and market structure, income distribution, labor markets, innovation in technology and design, market failure, international trade and international capital markets and, finally, economic development.

This course is a companion to Introduction to Macroeconomics, although that course is not a prerequisite for taking this one. This course has a weekly lecture given by Professor Milberg and a weekly discussion section led by one of the Teaching Assistants. You are required to attend both the lecture and the discussion section for which you are registered.

ULEC 2460 MUSIC IN FILM LECTURE: 0 CR

Faculty: Ivan Raykoff

Credits: 0

and

ULEC 2461 MUSIC IN FILM LECTURE: 3 CR

Faculty: TBA

This course explores the role of music in cinema, including an overview of the history, techniques, and theories of film music. It studies soundtrack music in feature films ranging from the silent era through Hollywood's Golden Age (including genres such as melodrama, noir, musicals, and westerns) to contemporary productions. It also surveys composers who have written for films and classical composers whose music has been most often appropriated for soundtracks. Students are required to view fourteen films outside of class.

ULEC 2100 RE-IMAGINING NEW YORK LECTURE: 0 CR

Faculty: Julia Foulkes, Paul Goldberger

and

ULEC 2101 RE-IMAGINING NEW YORK LECTURE DISCUSSION: 3 CR

Faculty: TBA

New York City has been inventing and re-inventing itself for more than three hundred years. Every person makes his or her own New York, responding to the physical and cultural essence of the city. But the city, for all its diversity, is not a random creation, and from time to time planners, politicians, artists and architects have intervened to affect both the form and the culture of the city. This course explores major attempts to re-imagine the city, from the creation of the Manhattan grid in 1811 to the reconstruction of Ground Zero in our own time. Along the way, we look at Central Park, the Brooklyn Bridge, Rockefeller Center, Times Square, among other places, examining not just the intent of their makers but also the way in which artists, writers, and performers have responded to these places. Has structuring the city in certain ways created a more fertile artistic place? How do the aesthetic responses alter the built environment? And how does one plan for the future of a city contained in an island? This course is an investigation into both city planning and urban culture, and most of all, to the interplay between them.

ULEC 2300 SOCIAL THOUGHT II LECTURE: 0 CR

Faculty: Hylton White

and

ULEC 2301 SOCIAL THOUGHT II LECTURE: 3 CR

Faculty: TBA

A two semester sequence, the goal of Social Thought is to provide first and second year students with a sense of how social science thinking, research and logics of inquiry are used to understand important social issues from around the world. Students will gain both broader knowledge of these issues and tools for grasping the meaning, causes and consequences of these issues which can be used in further study. Each semester is structured around modules which focus on a critical social issue. The first semester, Social Change, will highlight large scale social and political transformations and mobilization (such as social protest, war and civil conflict, and democratization) and perspectives on these issues from public intellectuals, classical social theorists, contemporary social researchers. The second semester will focus on critical dimensions of everyday life, such as family relations, sexuality, religion and consumption.

ULEC 3140 U.S. CONSTITUTION IN HISTORICAL PERSPECTIVE LECTURE: 0 CR

Faculty: Sam Haselby
and

ULEC 3141 U.S. CONSTITUTION IN HISTORICAL PERSPECTIVE LECTURE: 3 CR

Faculty: TBA

“The rulings of the Supreme Court follow the election returns.”

--Mr. Dooley

The United States Constitution is the oldest, continually functioning written constitution in the democratic world. It is pillar of national political culture that most Americans revere but few know much about. This class will give students a basic knowledge of American constitutional history and an unusual opportunity to participate in a first-hand experience of writing a constitution. The course presumes that the history of the U.S. Constitution is an important subsidiary component of American political history. It begins with political theories of constitutions and the drafting and passage of the U.S. constitution. Much of the semester will be spent reading about important Supreme Court decisions, including the decisions themselves. Students will also participate in a model convention, in which they will face some of the challenges and opportunities of writing the charter document for a society. The course will include guest speakers, a local historical tour and run in concert with a four-part lecture series at The New School. In the lecture series, leading legal scholars and historians in the country will speak on current critical questions surrounding the U.S. Constitution. Guests include Eric Foner, Cass Sunstein, and Bryan Stevenson.

UNIVERSITY FOREIGN LANGUAGES

These proficiency-based courses emphasize communication in a chosen language and provide a solid knowledge of basic grammatical structures. Every language is taught in its cultural context using a variety of authentic materials. This comprehensive program also offers a range of activities (i.e. field trips, films, etc) to help reinforce language skills as they are acquired.

UFLN 2021 FRENCH 1

This is a first course for students with no previous knowledge of the language. Students learn basic speaking, reading and writing skills while learning about the culture(s) in which the language is spoken. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language. 3 CR

UFLN 3022 FRENCH 2

This is an advanced beginner course for students with an elementary knowledge of the language. The course first reviews simple elements of grammar (present tense) and then introduces more complex grammatical and syntactical elements (past tenses, direct and indirect pronouns). Students expand their vocabulary and knowledge of the culture in a classroom setting that emphasizes communication skills. 3 CR

UFLN 3523 FRENCH 3

This intermediate course is designed for students familiar with the basic grammatical structures of the language. The course begins with a review of these structures and moves on to cover more complex grammatical forms such as the conditional and the subjunctive. Special attention is paid to increasing students' ability to understand spoken language and to converse on a number of topics pertaining to different times and places. Students develop basic writing skills (brief, descriptive paragraphs, simple letters, and summaries of day-to-day activities). 3 CR

UFLN 3624 FRENCH 4

This is an advanced course designed for students who have completed level 3 and wish to develop their oral and writing skills. Students follow current events in countries where the target language is spoken (through newspaper articles and/or newsreels), study short literary texts and make individual presentations in class. Advanced grammar structures are reviewed as needed through written assignments. 3 CR

UFLN 4901 INDEPENDENT STUDY FRENCH/ADVANCED

Students who have completed level 4, or who have advanced proficiency in the language have the option to study the language on an independent basis. Students work with an instructor to develop a topic and set of assignments through which the target language is explored. Advanced speaking, writing and listening skills in the target language are emphasized. 3 CR

UFLN 2041 ITALIAN 1

This is a first course for students with no previous knowledge of the language. Students learn basic speaking, reading and writing skills while learning about the culture(s) in which the language is spoken. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language. 3 CR

UFLN 3042 ITALIAN 2

This is an advanced beginner course for students with an elementary knowledge of the language. The course first reviews simple elements of grammar (present tense) and then introduces more complex grammatical and syntactical elements (past tenses, direct and indirect pronouns). Students expand their vocabulary and knowledge of the culture in a classroom setting that emphasizes communication skills.

3 CR

UFLN 3543 ITALIAN 3

This intermediate course is designed for students familiar with the basic grammatical structures of the language. The course begins with a review of these structures and moves on to cover more complex grammatical forms such as the conditional and the subjunctive. Special attention is paid to increasing students' ability to understand spoken language and to converse on a number of topics pertaining to different times and places. Students develop basic writing skills (brief, descriptive paragraphs, simple letters, and summaries of day-to-day activities).

3 CR

UFLN 3644 ITALIAN 4

This is an advanced course designed for students who have completed level 3 and wish to develop their oral and writing skills. Students follow current events in countries where the target language is spoken (through newspaper articles and/or newsreels), study short literary texts and make individual presentations in class. Advanced grammar structures are reviewed as needed through written assignments.

3 CR

UFLN 4902 INDEPENDENT STUDY ITALIAN/ADVANCED

Students who have completed level 4, or who have advanced proficiency in the language have the option to study the language on an independent basis. Students work with an instructor to develop a topic and set of assignments through which the target language is explored. Advanced speaking, writing and listening skills in the target language are emphasized.

3 CR

UFLN 2051 JAPANESE 1

This is a first course for students with no previous knowledge of the language. Students learn basic speaking, reading and writing skills while learning about the culture(s) in which the language is spoken. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language.

3 CR

UFLN 3052 JAPANESE 2

This is an advanced beginner course for students with an elementary knowledge of the language. The course first reviews simple elements of grammar (present tense) and then introduces more complex grammatical and syntactical elements (past tenses, direct and indirect pronouns). Students expand their vocabulary and knowledge of the culture in a classroom setting that emphasizes communication skills.

3 CR

UFLN 3553 JAPANESE 3

This intermediate course is designed for students familiar with the basic grammatical structures of the language. The course begins with a review of these structures and moves on to cover more complex grammatical forms such as the conditional and the subjunctive. Special attention is paid to increasing students' ability to understand spoken language and to converse on a number of topics pertaining to different times and places. Students develop basic writing skills (brief, descriptive paragraphs, simple letters, and summaries of day-to-day activities).

3 CR

UFLN 3654 JAPANESE 4

This is an advanced course designed for students who have completed level 3 and wish to develop their oral and writing skills. Students follow current events in countries where the target language is spoken (through newspaper articles and/or newsreels), study short literary texts and make individual presentations in class. Advanced grammar structures are reviewed as needed through written assignments.

3 CR

UFLN 4904 INDEPENDENT STUDY JAPANESE/ADVANCED

Students who have completed level 4, or who have advanced proficiency in the language have the option to study the language on an independent basis. Students work with an instructor to develop a topic and set of assignments through which the target language is explored. Advanced speaking, writing and listening skills in the target language are emphasized. 3 CR

UFLN 2061 LATIN MULTI-LEVEL

This course is designed for students at all levels of ability in Latin. The course stresses the principles of grammatical structure and syntax, as well as encourages facility in reading and translation.

3 CR

UFLN 2071 SPANISH 1

This is a first course for students with no previous knowledge of the language. Students learn basic speaking, reading and writing skills while learning about the culture(s) in which the language is spoken. Class activities include interactive exercises and role-playing. Principles of grammar and syntax are introduced as students become more comfortable with the spoken language.

3 CR

UFLN 2091 RUSSIAN 1

Please see department for full course description.

3CR

UFLN 3072 SPANISH 2

This is an advanced beginner course for students with an elementary knowledge of the language. The course first reviews simple elements of grammar (present tense) and then introduces more complex grammatical and syntactical elements (past tenses, direct and indirect pronouns). Students expand their vocabulary and knowledge of the culture in a classroom setting that emphasizes communication skills.

3 CR

UFLN 3573 SPANISH 3

This intermediate course is designed for students familiar with the basic grammatical structures of the language. The course begins with a review of these structures and moves on to cover more complex grammatical forms such as the conditional and the subjunctive. Special attention is paid to increasing students' ability to understand spoken language and to converse on a number of topics pertaining to different times and places. Students develop basic writing skills (brief, descriptive paragraphs, simple letters, and summaries of day-to-day activities).

3 CR

UFLN 3674 SPANISH 4

This is an advanced course designed for students who have completed level 3 and wish to develop their oral and writing skills. Students follow current events in countries where the target language is spoken (through newspaper articles and/or newsreels), study short literary texts and make individual presentations in class. Advanced grammar structures are reviewed as needed through written assignments.

3 CR

UFLN 4903 INDEPENDENT STUDY SPANISH/ADVANCED

Students who have completed level 4, or who have advanced proficiency in the language have the option to study the language on an independent basis. Students work with an instructor to develop a topic and set of assignments through which the target language is explored. Advanced speaking, writing and listening skills in the target language are emphasized.

3 CR

GRADUATE COURSES

PLAH 5006 ART OUTSIDE THE GALLERY II

Faculty: Meyers-Kingsley

This two-part course will examine how contemporary artists have been thinking “out of the box,” making work outside of the gallery or museum space. The first semester will investigate artists’ projects in the urban environment and the second semester will examine artists’ projects in the natural environment. Students may take one or both semesters. In both semesters we will look at ephemeral and permanent projects in all media; from public commissions by governmental and other agencies to artist-driven projects. The course includes field trips to artists’ studios, galleries and to temporary and permanent projects in and around New York City.

FALL 2006: ARTISTS’ PROJECTS IN THE URBAN ENVIRONMENT (CITY AS SITE)

Focused on contemporary artists’ projects seen outside the traditional gallery/museum context, we will look at artworks made in the public realm -- in the urban landscape. Projects in the urban environment include a constant dialogue with architecture and civic space. The sites for these projects include –but are not limited to – artworks in and on buildings; on top of and under the street, in city parks and works related to modes of public transportation and advertising. Artists have utilized a number of media to make work in the urban public realm from sculpture and painting, to mosaic, to signage and street furniture to transparent works in light and video projection and ephemeral performance works. We will also look at the conditions under which contemporary art is created in the urban environment in concert with existing architecture or in relation to new building projects. These projects can be sanctioned or spontaneous. The course will examine how the conditions may change the definition and reception of an art work. In considering contemporary examples, the course will offer a new definition of the term “alternative space,” offering the student the chance to investigate the many ways art can be made in the public realm.

3 CR

SPRING 2007 PLAH 5006 ARTISTS’ PROJECTS IN THE NATURAL ENVIRONMENT

Faculty: Myers-Kingsley

Focused on contemporary artists’ projects seen outside the traditional gallery/museum context, we will look at artworks made in the public realm-- in the natural environment. Projects in the natural environment include a dialogue with nature – with the earth, the sky and bodies of water. The course will examine the history and legacy of ecological art, land art and earthworks; and contemporary examples of artists’ projects in the land. The sites for these projects include – but are not limited to – artworks in the sky and on the water; on and in the earth (earthworks, gardens, landscape architecture, and parks) and works that utilize natural materials in inventive ways. We will also examine artists’ ecological art projects showing how contemporary artists assist with the greening of our cities and other polluted sites. We will also look at the conditions under which contemporary art is created -- sanctioned or spontaneous -- and how the conditions may change the definition and reception of a work. In considering contemporary examples, the course will offer a new definition of the term “alternative space,” offering the student the chance to investigate the many ways art can be made in the public realm.

3 CR

PLAH 5025 CONTEMPORARY ART CRITICISM

Faculty: Goodman

This course is intended to introduce students to the art critical issues that are part of the New York art world, as well as acquaint students with writings of contemporary critics.

With this in mind, we will be reading writers such as Dave Hickey and David Sylvester, and consider them in light of the art we will be seeing in New York City. In addition to reading art criticism, the class will ask students to practice it themselves. Several short papers will be required, to be followed by a longer essay in which the student will write about some of the issues discussed in class, applying knowledge to the assessment of a contemporary artist.

Students will thus read texts, write texts, and visit galleries and museums as part of the course requirements.

3 CR

PLAH 5060 CONTEMPORARY JAPANESE ART

Faculty: Koplos

This lecture class will survey postwar Japanese art. Among the themes will be: actions (e.g. the Gutai group); materials as meaning (the Mono-ha movement); Zen (for example, time in the work of On Kawara and Tatsuo Miyajima); flatness (a traditional aesthetic now seen in manga, anime, and the work of Takashi Murakami). Photography and architecture will be included. Time permitting, the class will also note Japanese influences on America, such as the impact of D.T. Suzuki’s Zen classes in NYC in the early ‘50s on John Cage and others.

3 CR

PLAH 5376 ON DISPLAY**Faculty:** Auricchio

This interdisciplinary graduate-level course is designed for students interested in how the act of displaying objects of art, design and material culture (1) shapes the reception of those objects, and (2) speaks to the assumptions, priorities and concerns of those producing the exhibition. Combining historical, theoretical, and practical approaches to problems of display, this discussion-based seminar aims to bring together MFA students (working artists and designers) with MA or PhD students (historians, curators, theoreticians, etc.) so that the populations can learn from each other's perspective others matter crucial to all. Readings will draw from fields including anthropology, art history, criticism and museum studies, and visits to exhibitions in New York City will ground these diverse readings in particular case studies. Students will be encouraged to work in cross-disciplinary groups throughout the semester (although the final project can be either a group or individual endeavor – each student will choose). Finally, discussions both on-line and in-class will encourage students to consider their own studio practices or scholarly endeavors in relation to ideas of display, narration and representation.

3 CR

PLAH 5353 ART AS EXPRESSION**Faculty:** Klein

Philosophers have made differing assessments of late twentieth century art, for it makes all the difference whether questions of the nature and value of such art are raised in existential, essentialistic or ontological terms. In this course we examine four fundamental theorists of new art, with special reference to the objectness of art objects, the problem of originality, the continuity of tradition, the invention of new media, and the structure of argument.

3 CR

COURSE INDEX:

Subject	Course Number	Course Title	Credits
PLAD	2010	Art & Myth of Mexico	3 CR
PLAD	2040	History of Fashion & Modernity	3 CR
PLAD	2048	History of Illustration	3 CR
PLAD	2174	Chinese Art & Material Culture	3 CR
PLAD	2305	Hist of Mod/Post-Modern Art	3 CR
PLAD	2502	Intro to Visual Culture	3 CR
PLAD	3500	Global Issues in Design: Lec	0 CR
PLAD	3501	Global Issues in Design: Rec	3 CR
PLAD	3900	Independent Study	0.5 TO 1.5
PLAD	4060	Sr Sem: Social & Living Space	3 CR
PLAD	4080	Sr Sem: Public & Private Space	3 CR
PLAH	1000	Persp World Art & Design 1	3 CR
PLAH	1001	Persp World Art & Design 2	3 CR
PLAH	1031	Pers World Art/Design 2: Chase	3 CR
PLAH	2015	Latin American Art: 20 Century	3 CR
PLAH	2030	Baroque Art	3 CR
PLAH	2040	Renaissance Art	3 CR
PLAH	2050	African Art	3 CR
PLAH	2075	Ancient Art and Design	3 CR
PLAH	2110	19th Century Art	3 CR
PLAH	2140	Indian Art	3 CR
PLAH	2300	History of Photography	3 CR
PLAH	2301	History of Graphic Design	3 CR
PLAH	2301	History of Graphic Design	3 CR
PLAH	2322	Hist of World Arch 2 Lec	0 CR
PLAH	2323	Hist of World Arch 2 Rec	3 CR
PLAH	3010	German & Viennese Modernism	3 CR
PLAH	3045	Women Artists/Designers 20th C	3 CR
PLAH	3071	Topics: Harlem Renaissance	3 CR
PLAH	3075	Race & Gender in American Art	3 CR
PLAH	3179	U.S.-South Korea: Contemp Art	3 CR
PLAH	3180	Matisse	3 CR
PLAH	3365	Art and the Surreal	3 CR
PLAH	3619	Rembrandt & Vermeer: New Takes	3 CR
PLAH	3874	Space, Gender & the Body	3 CR
PLAH	4020	Sr Sem. Body Politics	3 CR
PLAH	5006	Art Outside the Gallery II	3 CR
PLAH	5025	Contemporary Art Criticism	3 CR
PLAH	5060	Contemporary Japanese Art	3 CR
PLAH	5376	On Display	3 CR
PLAH	5454	Art as Expression	3 CR
PLDS	2072	Invention	3 CR
PLDS	2190	History of Des: 1850-2000 Lec	0 CR
PLDS	2191	History of Des: 1850-2000 Rec	3 CR
PLDS	2500	Intro to Des Studies & Vis	0 CR
PLDS	2501	Intro to Des Studies & Vis Rec	3 CR
PLDS	3015	Japanese Design	3 CR
PLDS	3024	Origins of Modern Appearance	3 CR

PLDS	3030	Consumer Culture	3 CR
PLDS	3075	Visual Language & Info Age	3 CR
PLDS	3333	Learning Through Design	3 CR
PLDS	3350	Theories of Practice	3 CR
PLDS	3350	Theories of Practice	3 CR
PLDS	3457	Design and the New Ornament	3 CR
PLDS	3560	Design in Arch: 1950s & 60s	3 CR
PLDS	3580	Dress and Culture	3 CR
PLDS	3680	Craft/Industrialization/Design	3 CR
PLDS	3780	Sociology of Fashion	3 CR
PLDS	3842	Youthculture and Fashion	3 CR
PLDS	4040	Sr Sem: Memory & Design	3 CR
PLDS	4045	Sr. Sem Uniform-Fashion	3 CR
PLDS	4050	Sr Sem: Design/Nation Identity	3 CR
PLDS	4160	Sr Sem: Urban Public Space	3 CR
PLDS	4872	Sr Sem: Semiotics	3 CR
PLEN	0500	American Cultural Language	1.5 CR
PLEN	0507	ESL 3	1.5 CR
PLEN	0509	ESL 4	3 CR
PLEN	0510	ESL 4: Writing Intensive	3 CR
PLEN	1006	Bridge: CRW 1	3 CR
PLEN	1020	Critical Reading & Writing 1	3 CR
PLEN	1021	Critical Reading & Writing 2	3 CR
PLEN	1031	Crit Read & Writing 2: Chase	3 CR
PLEN	5001	ESL: Graduate Advanced	0 CR
PLHU	3020	Topics in Formal Analysis	3 CR
PLHU	4050	Sr Sem: Gender/Ethnic Identity	3 CR
UFLN	2021	French 1	3 CR
UFLN	2041	Italian 1	3 CR
UFLN	2051	Japanese 1	3 CR
UFLN	2061	Latin Multi Level	3 CR
UFLN	2071	Spanish 1	3 CR
UFLN	2091	Russian 1	3 CR
UFLN	3002	Arabic 2	3 CR
UFLN	3012	Chinese 2	3 CR
UFLN	3022	French 2	3 CR
UFLN	3042	Italian 2	3 CR
UFLN	3052	Japanese 2	3 CR
UFLN	3072	Spanish 2	3 CR
UFLN	3523	French 3	3 CR
UFLN	3543	Italian 3	3 CR
UFLN	3553	Japanese 3	3 CR
UFLN	3573	Spanish 3	3 CR
UFLN	3644	Italian 4	3 CR
UFLN	3674	Spanish 4	3 CR
UFLN	3774	Spanish 5	3 CR
UFLN	3805	Adv. Spanish: Spanish Conquest	3 CR
UFLN	4901	Independent Study/French Adv	1 TO 6
UFLN	4902	Independent Study/Italian Adv	1 TO 6
UFLN	4903	Independent Study/Spanish Adv	1 TO 6
UFLN	4903	Independent Study/Spanish Adv	1 TO 6
UFLN	4904	Independent Study/Japan.Adv	1 TO 6

UFLN	4908	Independent Study: Russian/Adv	1 TO 6
UFLN	4910	Independent Study/Chinese	1 TO 6
UFLN	4911	Independent Study/Arabic	1 TO 6
UHS	2620	Black Radical Tradition in Am.	3 CR
UHUM	2290	Russian Science Fiction	3 CR
UHUM	2409	Mass Culture/Mass Society	3 CR
UHUM	3320	Philosophical Fictions	3 CR
ULEC	2000	Evil in the 20th Century	0 CR
ULEC	2001	Evil in the 20th Century: Disc	3 CR
ULEC	2030	Intro to Microeconomics	0 CR
ULEC	2031	Intro to Microecon DISC.	3 CR
ULEC	2100	Re-Imagining New York City	0 CR
ULEC	2101	Re-Imagining NYC Discussion	3 CR
ULEC	2300	Social Thought II	3 CR
ULEC	2301	Social Thought II: DSC	3 CR
ULEC	2460	Music in Flim	0 CR
ULEC	2461	Music in Film: DSC	3 CR
ULEC	2461	Music in Film: DSC	3 CR
ULEC	3140	US Constitution Hist Persp	0 CR
ULEC	3141	U.S. Constitution Hist Persp:D	3 CR
ULIT	2440	Love & Lust in Chinese Lit.	3 CR
UMTH	1500	Algebra	3 CR
UMTH	1500	Algebra	3 CR
UMTH	2300	Statistics 1	3 CR
UMTH	2400	Pre-Calculus	3 CR
UMTH	2620	Calculus	3 CR
UPHI	2230	Aesthetics:Thinking About Art	3 CR
USCI	2003	Science of Sound and Music	3 CR
USCI	2550	From the Rainforest	3 CR
USCI	2570	The Brain:Bio.&Behavior	3 CR
USCI	3000	Project in Environmental Healt	3 CR
UURB	3300	Designing the Sust. Foodshed	4 CR