

LANG IN PARIS COURSE OPTIONS – SPRING 2015

REQUIRED COURSES FOR LANG

LLSL 2901 Consuming Hemingway's Feast – CRN 7124 (4 credits)

Monday 9:00 – 11:40AM

Hemingway's *A Moveable Feast* is the quintessential portrait of expatriate writers in Paris between the wars. We use this classic as a literary guide to the world's most romanticized city by reading short works by the figures featured therein: Aleister Crowley, Ezra Pound, F. Scott Fitzgerald, Ford Madox Ford, Hilaire Belloc, Pascin, John Dos Passos, Wyndham Lewis, James Joyce and Gertrude Stein. In the process we will encounter Paris as a city valued by American writers as a means to simultaneously reject and affirm their American or British identities. Our repast will primarily consist of an exploration of this negotiation and secondarily a sample of mythological and actual Paris.

LLSW 2902 Creative Workshop: Urban Walking Tours – CRN 7125 (4 credits)

Wednesday 3:00 – 5:40PM

The urban walk-poem or story is a species of travel literature, one in which, without going anywhere, one adopts a stance of unfamiliarity in her own town. Like a poem or a piece of music, the walk provides the reader/writer with a sequence of experiences, one that is not organized like a traditional narrative. In this writing class students discover the literary ramble as a genre with its own formal qualities and expressive possibilities. The class will consider Rebecca Solnit's *Wanderlust*, a history of walking, and move to peripatetic poets such as Walt Whitman and Frank O'Hara. Americans from Thomas Jefferson to Edith Wharton walked in Paris, and Rousseau and De Quincey walked in 19th century London. Contemporary provocateurs Will Self and Iain Sinclair followed in their footsteps. The course mixes walking, reading, composition, revision, and walking again. Along the way, we will reinvent a classic and contemporary – yet overlooked – literary style.

FRENCH LANGUAGE

PLFR 1001 French Culture & Language 1 – CRN 6026 (3 credits)

Monday and Wednesday 6:00 – 7:20PM

This first course is designed for students with no previous knowledge of French. Students build a solid basis in oral and written skills upon which to develop and expand their knowledge of the French language and culture. There is a wide range of class activities, including listening and writing practice, role-playing, and interactive exercises. The present and near-future tenses of regular and most common irregular verbs and basic French idioms are studied. Basic everyday vocabulary is emphasized.

PLFR 1002 French Culture & Language 2 – CRN 6479 (3 credits)

Monday and Wednesday 7:40 – 9:00PM

After a brief review of material covered in French Intro 1, new grammatical and syntactical elements are introduced (pronominal verbs, *passé composé*, *imparfait*, multiple pronouns, etc.). Through in-class interactive exercises, students expand their vocabulary and knowledge of French culture and learn to write short descriptive and narrative texts.

PLFR 2001 French Intermediate 1 – CRN 6480 (3 credits)

Monday and Wednesday 6:00PM – 7:20PM

Beginning with a review of basic French grammatical structures, this course moves on to cover more complex forms such as the conditional and the subjunctive. Special attention is paid to increasing students' ability to understand spoken

French and to converse on a number of topics pertaining to different times and places, particularly French-speaking countries. Students also begin to write short compositions on chosen topics and make oral presentations to the class.

PLFR 2702 La Mode in French – CRN 7253 (3 credits)

Wednesday and Friday 10:00 – 11:20AM

This course is designed for intermediate level students who are interested in exploring the many facets of fashion in Paris. Through a situational and hands-on approach, students will learn the fundamentals of the Parisian fashion world from the history and current trends to clothing, accessories and fashion shows. The class will use Paris as a laboratory for discovering, exploring and learning the French language for fashion.

ART & DESIGN HISTORY & THEORY

PLHT 1000 Objects as History: Prehistory to Industrialization – CRN 7003 (3 credits)

Wednesday 9:00 – 11:40AM

This course introduces students to major trends in world history and to the considered study of objects as expressions of a particular place and time. Its structure is roughly chronological, beginning in prehistory and continuing until the dawn of mass industrialization - a development that occurred at different times for different cultures. The focus will be on objects, from ordinary tools of daily life to extraordinary monuments of skill and design, on display in local museum collections. These objects will be explored in terms of how and why they were made, by whom and for whom, how they were used, what they meant to their users, and what social structures are embedded in them.

PLDS 3512 This Is Not An Object – CRN 6012 (3 credits)

Thursday 6:00 – 8:40PM

This course will trace a contextualised history of 20th century avant-garde movements in relationship to the evolution and politics of material culture. From Duchamp's ready-made bottle-rack (1914), to Oppenheim fur-lined teacup (1936), or Arman's assemblages of daily consumer goods (1960s), many avant-garde artworks can be read as objects responding to crucial issues of modernity such as the rise of mass-consumption society, the redefining of metropolitan life or the globalisation of culture. Dada, Surrealism, Pop Art, Situationism, Nouveau Réalisme, among others, will be presented through their practices (montage, collage, repurposing, accumulation, etc) and perspectives (negation, criticality, play, fascination) towards the object, as well as through their relationship to the fields of fashion, design and the decorative arts. The course will include visits to Parisian museums and galleries, and more specifically to the exceptional Pompidou's exhibition "le Surréalisme et l'objet".

PLDS 3514 Redefining Modernity – CRN 6477 (3 credits)

Thursday 9:00 – 11:40AM

Expressing modernity was of prime importance to designers and decorative artists in the early decades of the 20th century, spurring the development of a number of new styles and design movements in Europe and beyond. L'Art Nouveau, the "New Art" of the Belle Epoque, heralded a definitive break from previous styles, launching a quest to develop a design program that would give rise to Art Déco and Modernism as it sought to define the new era – an era marked by changing social mores and political ideals, mass industry and technology, an increasingly high-speed global world, and the horrors of modern warfare. This class will trace the origin and development of these self-consciously modern stylistic and idealistic movements in Europe from 1900 to 1939, examining their expression through architecture, product design, fashion and interiors. Our focus will be on French production, which we will explore

through Parisian museums and especially through the exceptional Art Déco exhibition at Cité de l'architecture et du Patrimoine.

PLAH 4004 Queer Art History – CRN 7007 (3 credits)

Tuesday 6:00 – 8:40PM

Beginning in the 1990s, in the context of the rise of identity politics and of queer theory within the academy, the idea of Queer Art History began to form. What this means, though, still remains in flux - is Queer Art History an art history of an identity group, or is it a methodology? This course seeks to introduce students to an open and expansive idea of what might constitute Queer Art History, focusing on different ideas of what the field might entail, and considering the stakes and consequences of each of the models we will consider. Through careful attention to not only art historical texts, but also exhibitions and even artist practices that have addressed this question and present some model of Queer Art History, students will gain a broad understanding of how to think about the relationship between academic disciplines and political and social movements, as well as specific insight into contemporary debates on the topic. Open to all university undergraduate degree students. Pre-requisite(s): at least two prior history or methods course in art, media, film, or visual culture (one of these courses should be 3000-level).

PLAH 4021 Art, Economics, and the Art Market – CRN 6991 (3 credits)

Monday 9:00 – 11:40AM

You want to understand the laws of economics? You need to be acquainted with “the products of the highest industries, commonly called “Fine Arts”. So said the art critic and economist John Ruskin in 1872. But what if the reverse was also true? This class will propose an overview of the dialogue between art and economics since the beginnings of the private art market. The first part of the semester will present how art production can be considered from economic perspectives. Are artworks good investments? Is being an artist a profession like any other? During the second sequence of this class, the terms will be reversed, and we will study how art and artists can become producers of critical economic thinking. In particular the following themes will be examined: art as gift since the Renaissance; the avant-garde's traditional role as a resistance against capitalism; the Surrealists' commitment to an economics of gift, surplus and excess; and subversions of international commerce in the 1970s'. Readings will be selected from artists' writings, art historical literature, but also economic, sociological and anthropological literature. Open to all university undergraduate degree students. Pre-requisite(s): at least two prior history or methods course in art, media, film, or visual culture (one of these courses should be 3000-level).

PLAH 4051 The Cold War Material Culture: Between Scarcity & Utopia – CRN 7225 (3 credits)

Thursday 12:00 – 2:40PM

The Cold War Material Culture: Between Scarcity and Utopia” aims to introduce the students to a wide variety of topics inherent to the Cold War culture in Western Europe, the US and beyond between the early 1950s and the early 1970s. The course focuses on architecture, design, art and graphics, and combines close analyses of art objects, architectural projects and design pieces with an approach that can be defined as cultural history. The narrative will be loosely chronological and will emphasize the interconnections between material culture and geopolitical concerns. Open to university undergraduates, junior and senior level.

LIBERAL ARTS LECTURES

ULEC 2230 Intro to Political Economy: Lecture – CRN 6373 (3 credits)

ULEC 2231 Intro to Political Economy: Discussion – CRN 6374

Friday 3:00 – 4:20PM & 4:30 – 5:50PM

This introductory course provides an overview of the history, theories, and institutions of the contemporary world economy. The focus will be on the globalization of the real economy -- production and labor -- and finance. Underpinning these concepts are the frameworks of supply and demand, how companies behave, and how governments try to regulate them. This course aims to develop an analysis of the current economic crisis, and will include discussion of variations in capitalist economies and an overview of the institutions and dynamics of growth in the post-W.W. II period: their breakdown in the 1960s; the spread of international crisis in the 1970s; and the rise of neoliberalism as a response and the crises of various neoliberal strategies that ensued in the 1980s to the present. Subjects will include austerity and debates about debt levels and debates about immigration and international banking regulation. The course will be built around case studies and student projects, but will also involve a survey of fundamental principles of economics. The goal is economic literacy, as upon completion of the course, students will be able to read the newspaper, government reports, and some economic articles, and interpret the events with regard to the goals of sustainable and equitable growth, and will be able to write and speak intelligently on economics issues using statistics. This course satisfies the economics requirements for Global Studies, Lang Economics and the Parson BBA degree.

PLDS 2500 Intro to Design Studies: Lecture – CRN 6996 (3 credits)

PLDS 2501 Intro to Design Studies: Discussion – CRN 6997

Wednesday 12:00-1:20PM & 1:30-2:40PM

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. Co-requisite(s): PLDS 2501 Discussion

PLVS 2500 Intro to Visual Culture : Lecture – CRN 7235 (3 credits)

PLVS 2501 Intro to Visual Culture: Discussion – CRN 7236

Monday 3:00-4:20PM & 4:30-5:50PM

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. Co-requisite(s): PLVS 2501 Discussion

STUDIO COURSES

PUFY 1020 Space/Materiality - CRN 6024 (3 credits)

Friday 9:00AM – 2:40PM

In this studio course, students learn through first-hand experience in Parsons' modeling facilities and hybrid studio/shop classrooms. Students explore concepts such as malleability, weight, texture, color, durability, smell, sound, taste, life cycle and ecological impacts through a wide variety of projects that privilege the close relationship of making to thinking. Other areas of inquiry range from space formation to environmental psychology to object exploration—and more—to discover how materials and their uses shape meaning. Discussion, critique and written responses create class community and idea sharing, while helping students understand their work in historical and cultural contexts.

PUFY 1040 Time - CRN 6025 (3 credits)

Wednesday 12:00 – 5:40PM

This course is an introduction to the cultural and perceptual constructions of time. Learning to work with time involves more than simply editing video and sound into linear sequences. It entails the consideration of time as a designed idea that can function as a tool. How does this tool, in turn, affect how objects function, how environments are perceived, or how experiences are shared? Studio projects, readings, writing, and examples of many artists' work are used to examine how ideas such as frame, duration, and speed have evolved to impact our understanding of time. A variety of methods and media -- from digital video, to drawing, to performance -- are used to explore and represent different cross-disciplinary notions of time in the fields of art, design, science, and industry.

PUFY 1100 Sustainable Systems – CRN 6011 (3 credits)

Monday 12:00 – 2:40PM

This course surveys, from multiple perspectives, the sources of energy used when designing better futures. Through a combination of lectures, seminars, fieldwork and experiments, students will be introduced to the physics, chemistry and biology of energy, and how these principles translate to our everyday experiences of food, devices, clothes, rooms, buildings, transport and cities, and more. Students will learn about issues surrounding societal energy sources, such as the pollution associated with their production and use, risks of climate change, and the challenges associated with infrastructural dependence on dwindling supplies. Students will focus on the energy systems associated with particular kinds of designing and through assignments that combine research, writing and making to discover how these systems impact the practices of art and design.

PUFY 1237 Drawing: Fashion & Form – CRN 7214 (3 credits)

Tuesday 3:00 – 5:40PM

This studio course comprehends a concentrated introduction to the fashion design process through drawing. Using a variety of different approaches to drawing from a live model the student is encouraged to develop their creativity by practicing the different techniques that constitute fashion drawing: rendering, proportion, clothing volume and print rendering. Using mixed media including pencil, ink, color markers and collage, students are introduced to the different creative processes from initial vision to final design within 2D processes. Class projects are combined with discussions centered around professional practice.

PUFY 1260 Collective Works – CRN 7213 (3 credits)**Monday 3:00 – 5:40PM**

This is a team-based studio course that focuses on the strengths of collective creativity to address a range of socially pertinent issues from environmental concerns to cross-cultural understanding, race and gender equality. Selected topics will be analyzed within cultural contexts and responded to through group-led processes that consider persuasive communication strategies using a variety of media and distribution platforms. Projects are combined with discussions centered around team-based professional practices in art, design and design management.

PSAM 2650 Game Design – CRN 7379 (3 credits)**Tuesday 9:00 – 11:40AM**

This is an introductory course about game culture, theory, design, development, concepts, mediums and techniques for creating games. This course will cover game design through objects and interfaces. Through the semester, they will develop an understanding of the formal structure, play experience, and community aspect of games, and speak to a larger issue at the heart of games: the design of interactivity. Students will approach game related work with various inquiries, such as: Are there things that we can find in common among all games? How do games work? What defines a game as different from other kinds of experiences? From what elements is a game constructed? How does a player interact with a game? How do games intersect with and create community and culture? To aid us in our creative work, we will read a number of theoretical approaches to games and design, critically evaluate existing games on several levels, and engage in peer evaluation of fellow students' work. Open to Sophomore and Junior level.

PSDS 2141 Collaborative: Human Services - CRN 7006 (3 credits)**Monday 3:00 – 5:40PM**

This is a hands-on design studio carried out in partnership with an external organization, and will focus on daily-life services that affect the wellbeing and quality of life of people living in urban communities. Working through collaborative design frameworks and methods, students in this course will research, conceptualize, and develop proposals in areas that may include youth-related services, food services, education services, and recidivism prevention and reintegration services. Students will explore new service opportunities through specific service design methods and tools, such as direct field research and co-design practices. They will develop and utilize knowledge of the contexts and socio-political dynamics that space the focus of our design work in the course. This course is an excellent opportunity for students to build their portfolios and gain experience in the emerging field of Service Design.

PUFD 3065 Fashion Show: Production & Publicity – CRN 7380 (3 credits)**Tuesday 9:00 – 11:40AM**

This course provides an overview of fashion show production and public relations. It will cover: market research; audience identification; visual merchandising; direct marketing; sponsorship; press releases; electronic media; publicity and advertising; and the primary purpose -- merchandising the product. Show production from start to finish, back stage planning through presentation to wrap-up, and evaluation will be covered as well.

DISTANCE LEARNING COURSES THROUGH NSPE**NANT 3633 Whose Heritage: Contested Cultural Sites – CRN 6807 (3 credits)**

What does "culture" mean to those who produce it and those who consume it as tourists? Can sites, objects, and their histories simultaneously belong to a local community, a nation, and all humanity? How do culture-specific museums operate in a global context? How do mainstream museums address diversity? This course is an examination of the

phenomenon of cultural heritage from an anthropological perspective, pairing specific cultural sites with questions central to anthropology. We begin with sites in New York City, including the American Museum of Natural History, the National Museum of the American Indian, Ellis Island, the Museum of Chinese in the Americas, the Metropolitan Museum of Art, and Weeksville Heritage Center. We then consider the meaning of "world heritage" and "universal value" as defined by UNESCO and focus on some of its World Heritage sites, including Chich en-Itza in Mexico, Angkor in Cambodia, Ghana's El Mina Slave Fort, and Pharaonic and Islamic monuments in Egypt. Through our case studies, we link the local to the global, exploring the role of public memory; the representation of racial, ethnic, religious, and sexual identities; the role of archaeology in constructing national identities; indigenous ownership of material culture; performance theory in historical re-enactment; and symbolism and iconography in site marking and the marking of tragic histories, such as slavery and wars. Field trips to New York City sites are scheduled throughout the term.

NARH 3369 Art in Nineteenth-Century Europe – CRN 6806 (3 credits)

This course explores the visual culture of 19th-century Europe, concentrating on depictions of modernity in painting, sculpture, and photography. Using the rapidly changing city of Paris and its artists as emblematic of the modern, the course addresses the major art movements of the period, some of which had echoes in the history of music. Topics include Jacques-Louis David and the art of the French Revolution, Romanticism and resistance in works by artists including Eugène Delacroix (who traveled in the same circles as composer Frédéric Chopin), the impact of photography on art and perception, and the allure of the new grand boulevards, which were built in Paris in this period. Students learn to think critically about art in relation to the new markets, institutions, and criticism that shaped the artistic movements of that time. To offer a broader cultural framework, two class sessions focusing on the music of the same period are taught by the instructor of NMUS3515, Music in Nineteenth-Century Europe.

NCOM 3000 Introduction to Media Studies – CRN 1654 (3 credits)

Students explore media history and the basic concepts employed in media analysis, spanning the history of technologies from the magic lantern to multimedia and stressing the relationship between media and their social, political, and economic contexts. Since media are at once technology, art, entertainment, and business enterprises, they need to be studied from a variety of disciplinary perspectives. The readings for this course reflect this multifaceted approach and draw attention to the work of key thinkers and theorists in the field. Examples are drawn primarily from the visual media of commercial film, television, advertising, video, and the Internet, although alternative media practices are also noted. Students gain an understanding of how media texts are constructed, how they convey meaning, and how they shape one another in significant ways.

NCOM 3023 Media, Nature, and Apocalypse – CRN 4678 (3 credits)

What can we learn from comparing media coverage of environmental disasters with fictionalized representations of such apocalyptic scenarios? This class examines media responses to natural disasters and environmental catastrophes including mainstream coverage of the BP oil spill, Hurricane Katrina and Superstorm Sandy as well as the historical Titanic sinking and global disasters in Japan, Sri Lanka and Haiti. We evaluate the impact of disaster journalism alongside that of citizen-driven media advocacy around climate change via Twitter, Instagram, Tumblr and Facebook. Analysis of both the film and book versions of Cormac McCarthy's *The Road* contrasts the fictional treatment of environmental apocalypse with nonfiction and other media treatments (video games, TV series, artistic projects). Assignments invite students to practice interviewing, gathering footage and building a social network advocacy campaign of an environmental issue in their own neighborhoods.

NCOM 3026 Beyond iCelebrities: Social Networking and Social Activism – CRN 2743 (3 credits)

Popular social networking sites have evolved rapidly in the past few years, alongside Internet-savvy grassroots organizations like MoveOn.org. The course outlines the recent history of Move On, Code Pink, Facebook, YouTube, and Second Life (virtual activism) and the viral nature of Internet trends. What happens when corporate entities enter social networks on the Internet? What is the link between viral marketing and social change? We consider questions about the nature of the "collective generosity" mindset inherent in millennial offerings like Wikipedia, with an eye to mapping global resource and information networks to include the most disenfranchised of global citizens. How can the activist potential of the Internet be used to address global warming, poverty, and political injustice?

NCOM 3114 Real TV: The Business of Non-Fiction Television –CRN 4676 (3 credits)

Once confined to PBS and other educational programming, reality TV has grown into a major player in cable and network television. For better or worse, shows like *The Biggest Loser* and *Jersey Shore* have redefined both the TV medium and the cultural landscape. How did we get to this point, and where is reality TV going next? Who does what in the production of a reality show? How can you be a part of it? In addition to studying the who, what, when, and where of reality TV, the class examines the economics of this entertainment form, especially as cable TV has become the tail that wags the dog of the television business and a financial powerhouse fueling media empires. Through individual research, class discussions, and visits from media professionals, students put themselves in the shoes of industry hopefuls as they learn how to create a series pitch and sell it to a production company or network.

NCOM 3465 New Media: Global Equalizer – CRN 3429 (3 credits)

New information and communication technologies are transforming the most remote and disenfranchised communities in the world's poorest countries. This course examines the use of new communications technologies in developing countries. How do these tools enable ordinary people in developing countries to give voice to their own stories? Can new media equalize participation and access to information for people heretofore bypassed by the benefits of globalization? Mobile phones, Internet kiosks, and satellite uplinks are being adopted and adapted by resourceful and creative users throughout the developing world. Through analytic studies, samples of new media, and direct engagement with some of the users themselves, the class explores how this connectivity, both technological and human, is transforming life in developing countries. From eyewitness reporting in societies as closed as Myanmar to community action in countries undergoing political upheaval such as Kenya to public health activities in Indonesia to joint problem solving by farmers, scientists, and policymakers half a world apart, new channels of communication and cross-cultural awareness are opening up within and beyond borders.

NCST 2650 Performing Gender: Paris in the Roaring Twenties – CRN 3708 (3 credits)

The Jazz Age in Paris was, in the words of Maurice Sachs, "the decade of illusion." It was the era of dancing, le bal negre, Mistinguett, the Charleston, Josephine Baker, and jazz; it was the era of Cocteau, Picasso, Man Ray, Kiki, and the Russian ballet; it was the era of Paul Poiret, Coco Chanel, and the flapper. This course provides a cultural overview of Paris in the Roaring Twenties, with a focus on the representation of women on stage and in literary texts. Our study includes surrealist art and literature, avant-garde film, performance art, jazz music, and cultural criticism. We examine a number of paradigms that arise in the literature of the period: the New Woman, the female phantom, the machine woman, the Black Venus. We pay close attention to both primary sources and cultural reception. Slides of art and lithographs of the period are shown. Readings include Hemingway's *A Moveable Feast*, Colette's *Cheri*, Breton's *Nadja*, Djuna Barnes' *Nightwood*, and Langston Hughes' poetry. There is a creative role-playing component to the course.

NECO 2002 Introduction to Macroeconomics – CRN 7030 (3 credits)

This course introduces both theoretical and applied issues in macroeconomics, looking at the U.S. economy on the one hand and the global economy on the other. The course emphasizes theoretical controversies relevant to contemporary policy debates. Beginning with the key principles of modern economics, we examine major questions in macroeconomic policy, including measuring the gross domestic product, the possible connection between employment and inflation, the relationship between saving and investment, the effects and limitations of government monetary and fiscal policy, and business cycles. We also consider issues in the international political economy, such as trade policy and its relation to current account deficits and the role of the International Monetary Fund and the World Bank in the international financial system.

NFDS 3110 A Cultural History of Nutrition and Dieting – CRN 3225 (3 credits)

In this course, the science of nutrition is explored as a cultural and historical phenomenon. Students learn how ideas about food, health, body images, fears, and disgust change in different times and places, beginning with the ancient world and continuing through the 20th century. This class examines how the concept of nutrition itself has changed over time and how those changes have affected what societies and individuals think is fit to eat. Readings include work by Michael Pollan, Rachel Laudan, Jared Diamond, and Michel Foucault.

NFDS 3203 Alternative Food Networks – CRN 4361 (3 credits)

In recent decades, alternative practices of food production and consumption have emerged in response to concerns about the environmental and social impact of the global industrial food system. Farmer's markets, community-supported agriculture, food co-ops, and urban farms are examples of alternative food networks, which are place-based, socially embedded, and intended to change the way we grow, know, and get our food. In this class, we examine the history of these and other alternative food enterprises. Using critical theory, we evaluate the promise and limitations of alternative food networks as a means of creating more sustainable and just food systems. Readings are drawn from the fields of economic geography, rural sociology, community psychology, critical theory, and public health. Case studies from the popular press serve as a basis for class discussions about the practices brought together under the umbrella of alternative food networks.

NFDS 3401 Eating Identities: Food, Gender, and Race in the Media – CRN 3883 (3 credits)

This course examines how food-related representations establish, question, reinforce, reproduce, or overturn cultural assumptions about gender, race, and class relations. Students study the representation of food in media including advertisements, TV shows, cookbooks, travel brochures, magazines, blogs, and videos. Drawing on this critical analysis, the class identifies and discusses elements and themes connected with eating that shape the way gender and race are perceived, negotiated, and embodied in popular culture.

NFLM 2400 Introduction to Cinema Studies – CRN 1402 (3 credits)

Everyone appreciates film, but cinema studies is not merely movie appreciation. As an academic discipline, cinema studies explores the techniques filmmakers use to make meaning and the various frameworks within which viewers understand those meanings. This course offers an overview of the key concepts of cinematic communication and meaning: the shot and its relation to other shots in a sequence; the composition of shots; camera movement; editing; sound; mise-en-scène; and the relationship between form and content. These aesthetic concerns are grounded in theoretical approaches, including realism, genre, auteurs, stars and national cinemas, and methodologies based on ideology, psychoanalysis, feminism and postmodernism. Students view and discuss a range of classic films (and excerpts

from others), developing a cinematic vocabulary and the ability to read a film through critical analysis. Students are also encouraged to see and critique current first-run features in order to explore one another's reactions to today's commercial cinema.

NFLM 3424 American Independent Cinema: Then and Now – CRN 6989 (3 credits)

This course begins in the wake of the most important week of the year for American independent film: the behemoth that is the Sundance Film Festival. After discussing the festival, we undertake the task of understanding the movement. Lacking the resources and recognition of its bigger Hollywood brother, the independent movement produced, and still produces, works that challenge the dominant industry's notions of what stories to tell and how to tell them. The result is a collection of films and viewpoints as diverse as the citizenry from which they were born. This course explores the highlights of American independent cinema in works that range from the dreamlike feminism of Maya Deren to the queer cinema of Todd Haynes and the macho postmodernism of Quentin Tarantino. Students are required to view films outside of class.

NFLM 3436 Surrealism in Cinema – CRN 5812 (3 credits)

The surrealist movement in art reached its peak during the early years of filmmaking. Surrealists like Salvador Dali and Germaine Dulac saw cinema as an excellent means of exposing a mass audience to their ideas. The films that resulted from this movement are still striking today for their complexity, atypical humor, and attack on the senses. Several recent filmmakers also bring surrealist sensibilities to their work. This course looks at the work of surrealist filmmakers past and present, including Luis Buñuel, David Lynch, Germaine Dulac, and Alexandro Jodorowsky. Students are required to view films on video outside of class; the instructor will help students locate hard-to-find films.

NFLM 3471 This Picture is Condemned! Controversy, Censorship, and the Movies – CRN 2220 (3 credits)

According to filmmaker John Waters, "Bad taste is what entertainment is all about. If someone vomits watching one of my films, it's like getting a standing ovation." Is there really such a thing as "appropriate" entertainment? Are there boundaries that should never be crossed? In the 1930s, the Hays Office, Hollywood's watchdog, declared, "Wrong entertainment lowers the whole living conditions and moral ideals of a race." But who is responsible for determining these ideals? This class considers the U.S. film industry's attempts at regulation, from the 1930s Production Code to the Hollywood blacklist in the 1950s to the current ratings system. Students examine cinema's relationship with censorship and the larger notion of moral responsibility in artistic expression. Students must view assigned films on their own.

NFLM 3565 What Buyers Want: Writing Scripts That Sell – CRN 3431 (3 credits)

Most screenwriting classes teach the fundamentals of putting feature film ideas on paper, from the "hero's journey" to the three-act structure. This course goes a step further, teaching aspiring writers how to write a script that could actually be sold to a Hollywood studio, production company, or independent producer. Students explore the film genres whose scripts are the easiest to sell and learn how to come up with high-concept loglines and create castable characters that could attract A-level stars. The class also delves into the fine details of a screenplay that make it attractive to buyers: scene lengths, careful writing of dialogue and exposition, situations to avoid putting your characters in, and much more.

NHUM 3160 Contemporary Crime & Punishment – CRN 6890 (3 credits)

In this interdisciplinary course, we read Dostoyevsky, Nietzsche, Freud, and Foucault. Dostoyevsky's novel, *Crime and Punishment*, raises many questions about crime in all its complexities, the personality of the criminal, his or her state of mind after committing a crime, punishment and about the relation of crime and punishment to redemption and love. In

On the Genealogy of Morals, Nietzsche looks at crime from the standpoint of culture, values, and civilization; he dissects modern culture and locates the origins of sin/crime and punishment within the broader context of our value system. Freud, in *Civilization and Its Discontents*, examines crime as it relates to the unconscious and the topography of the psyche: What is the psychic condition of someone who commits a crime or punishes another for a crime? Our last author, Foucault, in *Discipline and Punish*, investigates the topic from the perspective of institutions in a historical context and in relation to the interplay of power, knowledge, and truth. We assess the ways in which all four thinkers agree and disagree, while reflecting on the contemporary relevance of their perceptions.

NLIT 3424 Dangerous Liaisons: Love in French Literature – CRN 6914 (3 credits)

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

NMGT 1300 The Basics of Investment – CRN 7061 (3 credits)

Description TBA

NMGT 2133 Introductory Finance for Management – CRN 3771 (3 credits)

This course introduces financial statements and concepts and is designed for students with no prior knowledge of the subject. We look at how statements (profit and loss, balance sheet, cash flow, income statement etc.) are used in the operations of for-profit and not-for profit enterprises, how enterprises of various sizes and purposes finance their growth, and how governance practices affect financial health. We will look at return on investment, and the role of stock and bond markets in the finances of enterprises, both for-profit and not-for-profit. Case studies will be used extensively.

NMUS 3424 Simplicity in Music – CRN 7243 (3 credits)

Description TBA

NPOL 3570 International Law – CRN 5629 (3 credits)

This course introduces the fundamental concepts of international law. We consider basic ideas and problems of public international law: What is the origin of international law? Is international law really law? Who is governed by international law? How are treaties interpreted? What is the relationship between international law and domestic law? We examine the interplay between international law and international politics, as well as between international human rights, humanitarian law, the use of force, and international criminal prosecutions. We also analyze the international law implications of the conflict in Iraq and the Hezbollah/Israel conflict.

NPOL 3620 Comparative Constitutional Law – CRN 7244 (3 credits)

Description TBA

NPSY 2401 Theories of Personality – CRN 7108 (3 credits)

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

NPSY 2501 Abnormal Psychology – CRN 7435 (3 credits)

Using a multitheoretical model of psychopathology, students explore basic contemporary and historical conceptions of abnormal behavior. They are introduced to the current classification system of mental disorders, the Diagnostic and Statistical Manual (DSM-IV-TR), and consider its strengths and weaknesses in an increasingly complex field. Psychodynamic, cognitive, humanistic, and sociocultural approaches to major Axis I and Axis II disorders are presented. The class employs critical thinking to examine current controversies over classification, assessment, and treatment of mental illness.

NPSY 3820 Media Psychology – CRN 5638 (3 credits)

In this course, we use psychological concepts as tools with which to examine the way our experiences with media are filtered through our minds to create knowledge and construct meaning, which informs our attitudes, behaviors, and even perceptions of reality. In an exploration of developmental issues, we consider the ways in which children's interactions with media differ from those of adults, and note the importance of the medium of music for teens and young adults in particular. We look critically at media portrayals of Latinos, Muslims, Native Americans, African-Americans, gays and lesbians, women and men, the elderly, and people with physical or mental disabilities. We apply psychology in order to understand how the media covers the news and how politicians use media. We explore violence and sexual content in media in contrast to media-promoted pro-social behaviors, while also considering areas in which media standards have become less strict in recent years, such as the use of profanity, and areas in which standards have become stricter, such as overt expressions of racism and sexism.

NSOC 3231 Theories and Practices of Social Movements – CRN 7246 (3 credits)

Why, when, and how do groups mobilize to act against social injustice and for social change? Until the mid-20th century, scholars viewed collective action as irrational outbursts that grew out of frustration. After the emergence of the civil rights, feminist, and peace movements of the 1960s, sociologists began to explain social movements by recognizing their strategy and purpose. In this course, we analyze theories that examine different aspects of social movements: political and economic reform, democratization, networks, civil society, collective identities, cultural change, and emotions. We discuss contemporary cases and explore the way these movements struggle at the local and global levels for social change. We also examine how media and technology have contributed to shifts in mobilization.

NSOS 3142 Critical TransTheory & Politics – CRN 7251 (3 credits)

Exploring the contemporary moment of trans culture, media representation, and the consolidation of transgender studies into a formalized discipline, this course will give an overview of foundational trans theory, ranging from hallmark

texts on gender and social construction such as Judith Butler's *Gender Trouble* to more recent work on trans embodiment and phenomenology such as Gayle Salamon's *Assuming a Body*. This course will also examine trans feminist of color politics and theory, including those articulated by the 1970s collective Radical Queens, Sylvia Rivera at the 1973 Pride March, and those evidenced in more recent media representations by trans women of color such as Janet Mock's "girls like us" campaign. This course will also consider how structural violence and material struggles shape trans theory and knowledge production of trans subjects.

NSRW 2800 Script Analysis – CRN 1834 (3 credits)

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

NSRW 3810 Screenwriting 1: Fundamentals – CRN 1410 (3 credits)

This course for the beginning screenwriter introduces the tools, vocabulary, and techniques used to tell a screen story and put an original idea into outline form. Assignments illustrate basic three-act structure, economical use of dialogue, visual storytelling elements, development of complex characters, revelation of background information, and effective use of dramatic tension. Students become familiar with screenwriting terminology as scenes from well-known films are analyzed on video to reveal structural elements in the writing. By the end of the course, each student will have developed an original idea into a detailed step outline for a feature-length screenplay and written the opening scene.

Prerequisite: Script Analysis.

NSRW 3820 Screenwriting 2: Writing the Screenplay – CRN 1412 (3 credits)

Students work on finishing the first half of a feature-length screenplay. They begin by creating a detailed outline to solidify structure and simplify the writing process. In class, writers analyze their own and one another's stories for strength of imagery, clarity of underlying ideas, and effective use of elements such as unity, tension, obstacles, exposition, foreshadowing, and cause and effect. Writing exercises help students develop unique, complex characters. Finally, students use their finished outlines to write the first 50 pages of a draft in proper screenplay format. Weekly page requirements keep them on track, while in-class reviews offer support, guidance, and direction.

Prerequisite: Screenwriting 1 or permission of the instructor.

NSRW 3852 Episodic and Procedurals: Crafting The Original One-Hour Pilot – CRN 4679 (3 credits)

From period dramas like *Mad Men* and *Boardwalk Empire* to fairy tale-inspired procedurals like *Grimm* to musicals like *Smash* and *Glee*, the diversity of shows on TV today is unprecedented. The industry is always innovating and looking for fresh ideas. This course begins with a guided analysis of contemporary network and cable pilot scripts, ranging from the serialized (*Breaking Bad*, *Big Love*, *Mad Men*) to the procedural (*Grimm*, *Awake*, *Psych*). Students examine the structures, episodic breaks, and essential elements of functional origin stories. They are challenged to identify the qualities of a script that make it special to viewers. A discussion of dramatic questions explored in the course of a series or season and of unique selling points follows. Each student devises a five- to ten-page treatment or pitch document describing an idea for an original series, including character breakdowns, a pilot synopsis and brief outline of the first

season, a description of episode structure (A and B stories), and a statement of theme and tone. After these have been reviewed, students go on to write the first and second acts of their original scripts.

NWRW 1104 Academic Writing – CRN 2653 (3 credits)

Writing well is the key to success in college. This course teaches students the foundations of academic writing: the nature of research; the skills of criticism, analysis, and argumentation; the process of revision; and the basics of correct grammar and American English usage.

NWRW 2203 Beginning Poetry Workshop – CRN 4694 (3 credits)

"A poem," said William Carlos Williams, "is a small (or large) machine made of words--efficient, with no unnecessary parts, doing important work." In this workshop, students learn how to build verse, from the individual word through lines and stanzas to the finished, polished poem. Poetic inspiration is explored: what activities can summon it and how to use it when it happens. Writing exercises help students practice basic elements of the craft, such as line breaks, voice, and openings and closings. Students read a variety of modern and contemporary poets, selected according to the interests and needs of the class. In every class meeting, students' poems are read and discussed to clarify their strengths and develop students' understanding of the process of revision.

NWRW 2301 Introduction to Fiction – CRN 4072 (3 credits)

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

NWRW 2304 Beginning the Novel – CRN 3793 (3 credits)

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

NWRW 2401 Introduction to Creative Nonfiction – CRN 3794 (3 credits)

This workshop is for serious beginners as well as more experienced writers who want to delve into the still-evolving genre of creative nonfiction, which includes personal essay, memoir, documentary, and literary journalism. Through in-class writing and weekly assignments, students develop the skills to build a narrative frame around real-life events and situations. Student work is read and discussed in class. Readings from both *The Art of the Personal Essay: An Anthology from the Classical Era to the Present*, edited by Phillip Lopate, and Vivian Gornick's *The Situation and the Story* guide our considerations of the choices made by James Baldwin, Joan Didion, Natalie Ginzburg, Walter Benjamin, and other masters.

NWRW 2601 Journalism Basics – CRN 2210 (3 credits)

Writing a well-structured, high-quality newspaper or magazine story is not easy. Students interested in journalism are challenged to write clear, evocative, and compelling prose with exercises, assignments and deadlines, specific tips, and plenty of encouragement. Students examine contemporary newspaper and magazine writing, including current stories in the *New York Times*, *Newsday*, and the *Washington Post*, as well as a variety of Pulitzer Prize–winning pieces. Magazines and newspapers that depend heavily on freelance contributors are discussed. A portion of each class is devoted to the study of language, with discussions of grammar, style, and usage designed to help students learn to write simple, elegant, and jargon-free prose.

NWRW 3308 Fiction Writing: Memory, Imagination, Desire – CRN 1417 (3 credits)

Fiction, though we write it to share with the world, comes from a place within us that is a private, interior alembic in which memory and imagination, heated by desire, mix. This course helps students discover this special place and the voices that arise from it and learn how to draw these voices into a well-written story. We ponder the essential mystery of putting words on paper--how to discover material, conquer initial confusion or lack of confidence, and proceed with discipline. Basics are stressed--character, story, point of view, voice, style--as well as rhythm, pacing, psychological subtlety, development, imagery, color, tone, and the power of what's not stated but is nonetheless made clear. We discuss one another's original stories as well as classics by Chekhov, Joyce, and others. Assignments are given to students who need a gentle goad. Each story is individually critiqued by the instructor, and marketing advice is given. Professional writers and editors occasionally join our discussions.

NWRW 3520 The Experimental Essay – CRN 2002 (3 credits)

The experimental essay trespasses on poetry, fiction, and nonfiction. It evolves from trials, impulses, longings, and risks—often culminating in a form that is both surprising and inventive. It is a genre in which, as Emerson says, "everything is admissible, philosophy, ethics, divinity, criticism, poetry, humor, fun, mimicry, anecdotes, jokes, ventriloquism." We read a variety of experimental essays, spanning different time periods and cultures. Paying close attention to form as well as content, we study contemporary essayists including Susan Sontag, Anne Carson, Joe Wenderoth, and Annie Dillard. We also delve into the history of the essay by reading Seneca, Sei Shonagon, Montaigne, Pessoa, Barthes, and others. Students write several experimental essays, which are read and discussed in class. We also talk about experimental essays in the context of current literary publishing. Our aim is to discover how, because of its ability to engage with and mimic a variety of forms and genres, the essay is the most radical, experimental, comprehensive, and inventive, as well as the most forgiving, of the literary genres.

NWRW 3691 Writing and Reporting for the Web – CRN 3792 (3 credits)

Print media is on the decline and may well be on the way out, but readers continue to flock to the Internet to get their fill of media. What does this mean for aspiring journalists and authors? How can they prepare for the brave new world of Web reporting, blogging, and multimedia journalism and still be true to their dreams of creating great nonfiction writing? The simple truths of communicating are the same in any medium. Students practice narrative style, interviewing techniques, and anecdotal reporting. Regular exercises help them discover the Internet as a vehicle for sharing prose in powerful new ways. Topics include blogs, user-generated journalism, rich media, and the changing face of newspapers and magazines online. Students work in groups throughout the term, editing one another's work and analyzing assigned readings from some of the best online sources around. All students are expected to complete one major piece of online writing by the end of the course.

NWRW 3702 Playwriting – CRN 5401 (3 credits)

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