

جامعة نيويورك أبوظبي



Core Curriculum User Guide

2017-2018



EXPANDING HORIZONS

What is the Core Curriculum?

NYU Abu Dhabi is pioneering a new model of higher education for a global world, dedicated at once to excellence in teaching and research and to advancing cooperation and progress on humanity's shared challenges. Drawing on the strengths of the NYU global network, it offers an outstanding liberal arts and sciences education to undergraduate students from the United Arab Emirates, the United States, and around the world, with a distinctive focus on intercultural understanding and leadership.

It supports innovative research and graduate education programs that push forward the frontiers of knowledge and respond in powerful and interdisciplinary ways to vital global and local challenges. NYU Abu Dhabi advances NYU as a model university for the 21st century and contributes in multiple ways to the development of a sustainable, knowledge-based economy in Abu Dhabi.

NYU Abu Dhabi's Core Curriculum forms the heart of our mission to provide an international student body with an outstanding, expansive education.

The Core draws on the diversity and cultural wealth of the world's traditions and spans the content and methodologies of 21st-century disciplines across the Arts and Humanities, Engineering, Science, and Social Science. It offers Core Competencies that will help graduates address major global challenges, including the pursuit of equality, justice, peace, health, sustainability, and a rich understanding of humanity.

It fosters modes of thinking and habits of mind central to well-rounded intellectual development and to global citizenship and leadership.

The Core Curriculum is our mission, manifested.

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**A note from Bryan Waterman,
Associate Vice Provost for
Undergraduate Academic
Development**

Students sometimes ask me why NYUAD's Core exists, or why we've given it the shape it has. Why not simply allow students to take introductory courses in various fields to fill a general education requirement? Or why not, as some schools do, adopt a common Core Curriculum, providing an identical set of foundational courses for all students?

There are several reasons NYUAD has not followed either of those models. Our Core doesn't merely aim to introduce you to various disciplines or skills; unlike most introductory courses, which are designed to integrate students vertically into larger programs of study, Core courses aim to provide windows onto the world beyond the university, to allow you to cultivate habits of mind and to apply new skills and concepts to real-world problems and situations. Nor do we believe that a concentrated set of courses can provide anything like a comprehensive set of foundational texts and skills, especially not in a global university.

Rather, our Core courses aim even more specifically to open pathways for you to follow into deeper intellectual engagements

in additional coursework and throughout your life, courses that will help you live an examined life and think critically about your place in human history, cultures, and in the broader world we share with other species.

The Core's primary task, then, is to help you learn to ask big questions—and good questions—about our shared existence, to imagine lives other than your own, and to explore new solutions or approaches to long-standing problems, some that have been around as long as recorded thought and some that have immediate implications for the future of life on Earth.

Over the last several years, in conversation with students and faculty, we have refined a 21st-century Core curriculum with our specific student body in mind. Our Core is lean—comprising just six courses—which is smaller than some similar programs at peer institutions.

We have done this for two reasons. First, we want all students, regardless of how demanding their majors are, to participate fully in this key component of an NYUAD education. Second, we want to offer you the flexibility to follow up your experiences in the Core with additional courses of your own choosing. At the same time our Core remains lean and supple, it still prioritizes an ideal of disciplinary and conceptual breadth and an atmosphere of intimate inquiry that should allow you to learn from stellar faculty and peers from across the entire university. It's entirely possible that a single Core course can have students from all academic divisions, and also that a single student can take Core courses from faculty based in all four of those divisions.

This breadth should allow you to approach important questions from multiple—and even global—perspectives, while we also recognize the challenges inherent in that quest. In Core courses you may encounter questions or topics that you will carry with you into your majors, providing motivations

for and contexts in which you will deepen your expertise. Or you may find yourself pursuing topics in the Core completely unrelated to your major but about which you have some long-standing or newly discovered curiosity.

Liberal education traditionally offers a breadth of study for many reasons, among them personal development, a rich context for one's vocational training, and the cultivation of civic awareness and engagement. We hope your Core courses allow you to discover passions, interests, or abilities you didn't know you had and to engage in local and global societies in new ways. Allow the Core to help you transition into the intellectual richness and rigors of university life and an examined life beyond your college years.

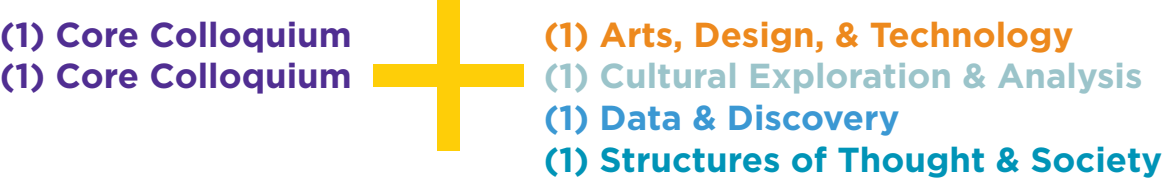
Strive, as you fill your Core requirements, to make connections across fields. Get to know your teachers as individuals and find out what spurs their interests and research. Use your Core courses as opportunities to get to know your classmates better, to ask questions about what grounds their deeply held convictions, some of which may differ vastly from your own. Use these courses to find common connections that unite you across such differences.

The Core should be a place for exploring new knowledge, exchanging new views, and enhancing yourself as an individual and our campus as a community. But it should also help you find your place at NYUAD. What do you bring to the conversation each time you walk into a classroom? And what will you carry from your courses back into the larger world? We look forward to journeying with you as you find out.

With all best wishes,

Core Structure

The NYUAD Core consists of two Core Colloquia, each of which addresses a significant global challenge from multidisciplinary perspectives, and four Core Competency Courses, one each in the four categories. All Core courses develop students’ abilities to formulate precise questions and arrive at well-reasoned and effectively communicated conclusions about themselves and the world. In this way they complement and deepen skills developed in the first-year writing seminar.



The Core Colloquia

Exploring timeless questions about human experience and the world around us should be relished for its own sake. The Core Colloquia, organized around some of the most pressing challenges global society faces today, offer such opportunities even as they remind us that timeless questions can also be timely. As daily news reports bear out, the pursuit of equality, justice, peace, health, and sustainability are all vital endeavors to which individuals and nations must renew commitment and devote cooperative efforts. Taught by faculty from all divisions, Core Colloquiua aim to offer multidisciplinary, global perspectives and substantively engage two or more of the Core Competencies (outlined on the next page). These seminars help nurture civic awareness fundamental to global citizenship and leadership by developing your abilities to grapple with the complex conceptual and

ethical dimensions of global issues, to communicate respectfully across cultural difference, and to devise problem-solving strategies. They remind us that your individual academic experiences contribute to our collective efforts to make NYUAD a new model of higher education for a global world.

The cooperation needed to address the world’s most pressing challenges depends upon a rich understanding of humanity itself, a sense of how societies and individuals have developed in relation to one another and to other species, to the environment, to technologies, and to ideas—both sacred and secular—about the universe. When it comes to tackling such challenges, Core Colloquia may raise questions to which there are no easy answers. But learning to pose good questions is itself an important skill, as is learning to approach them from multiple points of reference. Rather than simply taking the idea of a “global perspective”

as a given, these courses require us to ask what it means to think about such enduring and urgent challenges across cultures, borders, disciplines, languages, and time.

Colloquia are fourteen-week courses taught only in Abu Dhabi. Students should take at least one Core Colloquium during their first year. Colloquia do not cross-list with any major or minor programs. Seats are generally restricted to students who have yet to fill their Colloquium requirement.

The Core Competencies

No single course can provide competency in a subject or mode of thought, but the Core offers opportunities to begin to develop competencies in key areas that will be fundamental to your education here at NYUAD and throughout the rest of your lives. The Core Competencies represent a well-rounded approach to inquiry, to habits of mind, and to modes of scholarly and creative practice.

With the full range of academic disciplines as starting points, these courses give every student some experience with thinking critically and contextually about culture, social institutions, ideas, and the natural world, as well as experience in problem-solving, design, and other creative work. These courses, which may also be taken as general electives, will provide not only a broad foundation for your undergraduate studies, but also an opportunity to explore

subjects you may never have encountered otherwise with faculty members from a range of disciplines. Their guidance and insights might offer you new perspectives on your chosen field of study or open up new vistas on the vast storehouse of human knowledge, experience, and expression. Most importantly, Core Competency courses should offer ways of thinking with which you can approach the world around you and should demonstrate the relevance of a range of disciplinary thinking to life beyond the classroom.

Core Competency requirements can be satisfied from offerings in Abu Dhabi or approved courses in NYU’s global network, including some J-Term and summer courses. Although some divisional courses may cross-list as Core Competency courses, coursework that applies toward a student’s major or minor may not be used to satisfy a Core requirement. In practical terms, this means that if you take a Core course and choose later to apply it to a major or minor, you will need to take another course from the same Core category—ideally with a different disciplinary orientation—to fill the Core requirement.

Most students will only count one of these intensive courses toward the Core, and in no case will credit be granted for more than two intensives. However, Core courses are always available as general electives; to date most NYUAD students have graduated with more Core courses than were actually required.

The Four Core Competencies

Arts, Design, and Technology courses foster critical thinking and creative work toward innovations in arts practice, design and engineering, creative writing, data visualization, programming, and performance.

Cultural Exploration and Analysis courses teach basic approaches to understanding and comparing works of art, literature, film, music, and other forms of expression, with an eye toward developing cross-cultural understanding.

Data and Discovery courses—primarily originating in the sciences, mathematics, or social sciences—present opportunities to develop quantitative reasoning and experimental inquiry in an effort to understand the world around us.

Structures of Thought and Society courses allow you to consider past and possible future global frameworks for organizing ideas and social behavior. They span disciplines such as philosophy, psychology, intellectual history, and the social sciences.

Choosing your courses

You may be overwhelmed by the number of courses offered each semester; you may find yourself interested in more courses than there are Core requirements or general electives to fill. How you prioritize your course selection will probably depend on what you want most out of your Core experience. Some students will wish for immediate exposure to specific faculty or topics related to possible fields of study. Others will want to use Core courses and general electives to satisfy intellectual cravings outside intended majors, to provide balance or even a release valve. Either approach is valid and has potential benefits. Think of your overall coursework as perpendicular lines: \perp . The broad horizontal base is like the Core, grounding and stabilizing the vertical pillar, or depth, of your major. Chances are that even when you're exploring a field outside your major or intended career path,

you'll find yourself making fortuitous connections between fields that ultimately increase the overall quality of your education. Engineers might find unexpected insight in a sculpture studio; musicians might benefit from exposure to neurobiology; social scientists might gain new perspectives from coursework in interactive media. There's another approach you might consider as well: Explore topics that promise knowledge that's valuable for its own sake or that will lead to an examined life well beyond your university years.

Most importantly, we want you to experience the Core as something much more than a set of courses that stand between you and immersion in your major; they should be mutually sustaining. And so you may wish to spread your Core requirements throughout your undergraduate career, allowing you to access and accumulate exposure to diverse perspectives even as you begin to specialize in the areas that will eventually ground your capstone project. And remember that additional Core courses may always be taken as general electives.

FORMING A BROAD FOUNDATION

The following pages detail the Core courses on offer for Academic Year 2017-2018, along with selected readings and biographies of professors to help you explore and decide what path you will take.

Core Colloquia

CONFRONTING GLOBAL CHALLENGES



Students are required to take two Core Colloquia, one of which should be taken during the first year. Numerous Colloquia are offered every semester. The courses specified in the next pages are offered periodically, typically each year in the semester indicated.

FALL 2017

Dignity and Indignity

CCOL-UH 1001 • FALL 2017

Dignity, a concept elaborated for its emancipatory potential, has come to serve varied ends. Beginning with contemporary evocations of the notion of dignity within international institutions (the Universal Declaration of Human Rights), bio ethics (stem-cell research and end-of-life care), and socio-economics (the Indignants Movement and the Vatican's "Dignity of Labor"), this class traces distinct and often-conflicting conceptions of the term "dignity." It investigates the ways in which the notion and experience of human dignity have come under assault in the modern world system, with its corresponding economic, social, and cultural practices. A series of historical investigations into philosophical definitions, visual and literary expressions, key official documents, and personal narratives, will lead the class to ask whether the contemporary period may recover or conserve the liberating potential of dignity in our evolving world system.

Selected Materials:

Ferdowsi, *The Shahnameh*
Pico, *Oration on the Dignity of Man*
Hobbes, *Leviathan*
Berman, *All that Is Solid Melts into Air*
Fanon, *Black Skin White Mask*



MAHNAZ YOUSEFZADEH
Clinical Assistant Professor of Liberal Studies

Professor Yousefzadeh is a historian of 19th-century Italy and the early modern Mediterranean. Her research and teaching interests also include the history of a esthetic and political theory.

Indigeneity

CCOL-UH 1002 • FALL 2017

This course explores the quality and concept of indigeneity—or native belonging—as a force of history and nature. We will examine trajectories of indigenous peoples, paying attention to relationships between indigenous peoples and their respective settler-states, and to how legacies of conflict and accommodation raise difficult questions about economic, cultural, and political justice. We will also look at "at-risk" ecologies currently threatened by so-called invasive species, asking if notions of justice apply equally to the natural world, and if not what alternatives are available for protecting the non-human. Science, Social Science, and Culture converge in this class, in an inquiry into who or what came first, and why it matters for where we go next. We study local manifestations of these global phenomena through cycles of case studies drawn from the Americas, the north and south Pacific, and Zomia. Readings are drawn from the fields of anthropology, environmental studies, ethnopharmacology, history, and public policy, and also include memoirs and personal testimony.

Selected Materials:

Harrell, *Ways of Being Ethnic in Southwest China*
Shiva, *Biopiracy: The Plunder of Nature and Knowledge*
Pinker, *Follow the Rabbit-Proof Fence*
De las Casas, *A Short Account of the Destruction of the Indies*
Crosby, *Ecological Imperialism*



MARK SWISLOCKI *Program Head and Associate Professor of History*

Professor Swislocki specializes in the history of China. His current research focuses on the environment history of southwest China. He is the author of *Culinary Nostalgia: Regional Food Culture and the Urban Experience in Shanghai* (Stanford, 2009) and articles on the history of nutrition and environmental history.

Migration: 20th- and 21st-Century Stories and Images

CCOL-UH 1004 • FALL 2017

With visual images, like those of master photographer Sebastião Salgado; Edward Said’s *Reflections on Exile and Other Essays*; filmmaker Sarah Gavron’s adaptation of Monica Ali’s novel *Brick Lane*; and the stories of Ghassan Kanafani, such as the brilliant “Returning to Haifa,” artists have been attempting to tell the stories of contemporary migration: the forces that lead to emigration and exile, the immigrant experience, and the pain of trying to go home again. This course will be an exploration of visual art, film, theater, literature and essays that attempt to illuminate the immigrant journey, and will give students the opportunity to tell their own stories of migration using a variety of media.

Selected Materials:

El Guindi, *Pilgrims Musa and Sheri in the New World*
Akhtar, *The Who and The What*
Kanafani, *Palestine’s Children*
Lahiri, *Interpreter of Maladies*
Eggers, *What Is the What*



CATHERINE CORAY
Associate Arts Professor of Theater

Professor Coray has served on the faculty of NYU Tisch School of the Arts since 1991, teaching acting at the Experimental Theater Wing. She teaches and collaborates with artists in Austria, Belarus, Chile, Cuba, Lebanon and Egypt and is the program director for the Lark Middle East-US Playwright Exchange.

Wellness, Illness and Everything in Between

CCOL-UH 1005 • FALL 2017

Please Check One That Best Describes Your Current Status:

☐ Healthy ☐ Ill ☐ Healing

Can this survey be answered accurately? This course focuses on how these states are defined personally, culturally, biologically, and clinically. Laying a foundation in the biological basis of illness and wellness, this course will also consider cultural and social issues that impact disease susceptibility, treatment, and outcome. Students will explore how data are used to construct evidence-based “best practices” for clinical care and will discuss how these can be implemented across a range of societies. Two of the most pressing global health concerns—cancer and obesity—will serve as primary case studies which will be studied in depth from scientific and cultural perspectives. Assignments and class discussions will include clinical studies, documentaries, and readings that highlight how globalization and diverse cultural contexts have influenced the prevalence and treatment of these conditions. Students will acquire an informed perspective on the scientific, medical, and cultural issues surrounding wellness and illness and the medical practices that aim to heal the sick and “above all, do no harm.”

Selected Materials:

Verghese, *Cutting for Stone*
Additional scientific articles



KIRSTEN EDEPLI
Associate Professor of Biology

Professor Edepli holds a Ph.D. in Cell and Developmental Biology from Harvard University and a Masters in Medical Sciences from Harvard Medical School. After spending 3 years on the faculty at Bogazici University in Istanbul, she pursued postdoctoral training at MIT and then joined the faculty at Mount Sinai School of Medicine in NY where she studied liver development, liver cancer, and metabolic disease using zebrafish. She joined NYUAD in 2015 and is passionate about promoting women in STEM fields.

Conserving Global Heritage through Science

CCOL-UH 1006 • FALL 2017/SPRING 2018

What is “global heritage”? Is it simply our collective legacy as human societies—how we want to be remembered by future generations—or must we confront more difficult questions about identity, the ownership of culture, and conflicts between local and global stewardship of the cultural treasures and historical evidence? With time, negligence, and even military conflict working to erase the past, we must ask: Can a better understanding of our shared heritage assist us in addressing cultural differences in the present day? And how can science both help us understand the historic record and work to preserve it? This class examines ways in which scientific methods can help define “global heritage” and protect it for future generations. Students explore the history and the science behind the creation of paintings, frescoes, parchments, sculptures, ancient mummies, historical buildings, musical instruments, and other artifacts. They will also examine the methods we can use to differentiate between an authentic object and a fake and ask how some objects come to be valued more than others: distinctions that can lead, and have led, to cultural conflict in recent years.

Selected Materials:

Lowenthal, *The Past Is a Foreign Country*
Brodie and Renfrew, “Looting and the World’s Archaeological Heritage”
Scott, *Conservation and Authenticity*
Demortier, “Revisiting the Construction of the Egyptian Pyramids”
Doortmont (Ed.), *The Castles of Ghana*



MARIA BAIAS
Assistant Professor of Chemistry

Professor Baias completed her PhD at RWTH-Aachen University, Germany, where she worked on using nuclear magnetic resonance for a broad range of applications from studying materials and proteins to research on conservation of cultural heritage. After three postdocs—in the UK, France and Israel—she joined NYU Abu Dhabi in 2015 to develop her own research in the field of NMR, where her main interests are to advance the field of solid-state NMR crystallography and to use portable NMR for conservation of cultural heritage.

NYUAD VICE CHANCELLOR AL BLOOM ON THE GLOBAL CHALLENGE OF PEACE:

“Fundamentally I am persuaded it is possible to realize the human quest for a peaceful world. The more I have traveled and the more I have researched the bases of human commonality, the more I am convinced that, with the right perspectives, education, and institutions internationally in place, peace is really possible. The development of NYU Abu Dhabi is a way of creating the leaders who will produce that peace.”
(The Gazelle, 12 April 2014)

What Do Leaders Do?

CCOL-UH 1007 • FALL 2017

Are social outcomes primarily shaped by prominent individuals or deterministic structural forces? Some claim leadership is a mere label used to justify social change stemming from structural forces of nature and culture. Others assert history can be found in the biographies of a few prominent men and women. In this course students examine this old and unsettled debate. Considering political, social, artistic, and business perspectives, students will dissect the concept of leadership. Students will learn to elaborate on the interplay between culture and leadership and to which extent societies create their own leaders. The course draws on the work of classic and modern thinkers. Students will also explore the lives of prominent individuals across cultures, such as Mandela, Mother Teresa, Jobs, Soros, Churchill, Thatcher, Sheikh Zayed, among many others. Students will develop a conceptual framework to link leadership and some of the most pressing global challenges, such as inequality, sustainability, peace, and understanding humanity.

Selected Materials:

Duhigg, *The Power of Habit*
Harrison, *What Can You Learn From Machiavelli?*
Gladwell, *Outliers*
Lakoff, *Moral Politics*
Pearce, *The Leadership Lessons of Nelson Mandela*



PABLO HERNANDEZ-LAGOS
Assistant Professor of Economics

Professor Hernandez-Lagos currently teaches Corporate Finance and Mathematics for Social Scientists at NYUAD. He has also taught Principles of Economics at the Universidad de Los Andes, graduate and undergraduate courses in management and strategy, as well as executive training to entrepreneurs outside the academia.

Reading the Earth

CCOL-UH 1008 • FALL 2017

This course introduces students to a wide variety of cultural perspectives on the ways that nature is conceived in its relation to human agency, social organization, and political behavior. As we become increasingly caught up in a new and ever changing dynamic of climate change that is transforming cultures and societies globally, understanding our relation to nature becomes a pressing global challenge. How are we to confront the environmental changes caused by industrialization and continuing technological change? How have our views of nature and of ourselves been transformed by urbanization and technological change? Does the global character of production inevitably lead to the dilution of individual and local identities together with previous conceptions of nature? Constructed around a series of discrete problems that will be contextualized historically and culturally, the course also strives for a unifying, global perspective on the environmental crisis and will address a range of today’s most pressing ecological dilemmas and challenges.

Selected Materials:

Gilman, *Herland*
Shiva, *Stolen Harvest*
Carson, *Silent Spring*
Zola, *Germinal*
Munif, *Cities of Salt*



SOPHIA KALANTZAKOS
Global Distinguished Professor of Environmental Studies and Public Policy

Professor Kalantzakos spent the first half of her career as a policy maker, an elected member of Parliament, and Member of the Greek Government until 2009. She joined NYU in 2010. She writes widely on economic, labor, and environmental issues and has recently completed a book on the geopolitics of rare earths and the implications of China’s near monopoly of these strategic materials.

Subjectivity

CCOL-UH 1009 • FALL 2017

Human beings differ from machines, and perhaps also from other animals, in the way we encounter the world—always from a first-personal perspective, an awareness of oneself in the world and not merely an acknowledgement of the world. But what exactly is this peculiarly distinctive way of experiencing the world? What is the essence of our subjectivity? Can it be explained by neuroscience, locating some particular function of the brain or “neural correlate”? Has it been better represented in the humanities, in explorations of “the human condition”? Or perhaps the philosophers, who in every age and culture have reflected on the nature of the self more than any other single topic, have had something valuable to say? We will study important ancient thinkers from Buddhist, Hindu, Islamic, Greek, Christian and Jaina intellectual cultures, looking critically at their appeal to metaphors of light, of mirrors, and of interior spaces; at expressions of contemporary subjectivity in modern novelists and film-makers including Fernando Pessoa and Andrei Tarkovsky; and at dissenters from William Hazlitt to Simone Weil, who have said that subjectivity is merely an illusion—or, worse, a deceit.

Selected Materials:

Shulman, *More Than Real: A History of the Imagination in South India*
Akutagawa, *Rashomon and Seventeen Other Stories*
Weil, *Selected Essays*
Pessoa, *A Little Larger Than the Universe*
Ederglass, *Buddhist Philosophy*



JONARDON GANERI
Professor of Philosophy

Jonardon Ganeri works on the philosophy of self, consciousness, and self-knowledge, on conceptions of rationality, on epistemology, metaphysics, and the philosophy of language and logic, with a particular focus on bringing Sanskrit philosophical tradition into dialogue with contemporary international philosophy.

Cooperation

CCOL-UH 1016Q • FALL 2017

How can human societies best address global challenges such as promoting peace and environmental sustainability? Hardly a week goes by without a major news story concerning the need for cooperation either between countries, political parties, organizations or individuals. This course explores the topic of cooperation using insights from economics, evolutionary biology, mathematics, social psychology, and anthropology. The main questions to be addressed are: When is cooperation desirable? When should an individual, an organization, or a country expect others to cooperate? Why do some people fail to cooperate even when it would be to their benefit? Which factors undermine cooperation? How can individuals engineer cooperation to achieve better outcomes?

Selected Materials:

Poundstone, *Prisoner’s Dilemma*
Nowak and Highfield, *SuperCooperators*
Ostrom, *Governing the Commons*



NIKOS NIKIFORAKIS
Associate Professor of Economics

Professor Nikiforakis’s research interests are predominantly in behavioral and public economics. His main body of work consists of experimental studies in the lab and the field investigating factors that impact on the evolution of cooperation.

**U.N. SECRETARY GENERAL BAN KI-MOON
ON THE GLOBAL CHALLENGES OF HEALTH,
SUSTAINABILITY, AND EQUALITY:**

“Saving our planet, lifting people out of poverty, advancing economic growth—these are one and the same fight. We must connect the dots between climate change, water scarcity, energy shortages, global health, food security and women’s empowerment. Solutions to one problem must be solutions for all.” (*From a speech to the U.N. General Assembly, 21 Sept 2011*)

Extinction

CCOL-UH 1019 • FALL 2017

Evidence suggests that our planet is currently experiencing the onset of a sixth mass extinction. (The fifth, caused by a meteor collision, occurred 65 million years ago.) Just recently, experts recommended that scientists recognize and declare a new geological epoch, the Anthropocene, to mark the massive impact of human activities (and human-induced extinctions) on its biosphere. But how might we make sense of this era’s accelerating rate of species death? Is there a connection between the extinction of a species and the extinction of cultures, languages, and lifeways? And how have biodiversity loss, language death, the vanishing of “savage races” and aboriginal populations, genocide, and the specter of self-extinction shaped our understanding of what it means to be human? This course examines the human encounter with biotic, cultural, and metaphorical extinctions through a variety of genres, from Darwin’s reflections aboard the Beagle to the preservation of Ishi (“the last wild Indian”) and from flood narratives to apocalyptic fantasies.

Selected Materials:

Atwood, *Oryx and Crake*
Coetzee, *The Lives of Animals*
Kolbert, *The Sixth Extinction*
Al-Koni, *The Bleeding of the Stone*
Kroeber, *Ishi in Two Worlds*



NATHALIE PEUTZ *Assistant Professor Of Arab Crossroads Studies*

Professor Peutz received her Ph.D. in Cultural Anthropology from Princeton University. Her research, based on field-work conducted in Somaliland and in Yemen, focuses on questions of migration and mobilities, conservation and development, and identity and heritage in the Arab and Western Indian Ocean worlds.

Privacy in a Digital Society

CCOL-UH 1027 • FALL 2017

What is privacy, and how will our digital future change the ways we perceive and experience it—individually, as nations, and as a global society? We leave digital footprints on the Internet and in numerous everyday situations, with direct consequences on our privacy. These digital footprints are desirable in some cases, such as when we post pictures and comments in discussion forums and social networks. In other situations, the consequences of leaking information are less apparent, such as when we are tracked by carrying electronic devices or by the websites we visit. Personal data is increasingly becoming the new currency used to pay for services—consciously and unconsciously. In this colloquium, students sharpen their understanding of privacy in the digital age, discuss historic and various national views on privacy, form opinions on levels of desirable privacy, and develop a basic understanding of technical means to reach privacy goals, with a focus on their respective opportunities and limitations. Materials include general documents, such as the Universal Declaration of Human Rights, European Data Protection Directive, court rulings, and Solove’s taxonomy of privacy, along with technical and ethical discussions.

Selected Materials:

Solove, *A Taxonomy of Privacy*
Diffie and Landau, *Privacy on the Line: The Politics of Wiretapping and Encryption*
Mayer-Schöneberger, *The Virtue of Forgetting in the Digital Age*
Rogaway, “The Moral Character of Cryptographic Work”
European Union Agency for Fundamental Rights, *Handbook on European Data Protection Law*



CHRISTINA PÖPPER *Assistant Professor of Computer Science*

Professor Pöpper received her B.A., M.A., and Ph.D. from ETH Zurich. She was an Assistant Professor at Ruhr-University Bochum, Germany, prior to joining NYU Abu Dhabi. Her research focuses on wireless and information security.

War

CCOL-UH 1030 • FALL 2017

What is war? Why do wars exist? What are the differences between wars in the past and those being waged today and how have the conditions of conflict changed throughout history? Is there an art of war? These questions are central to the purview of this course, which examines artistic responses to war across a wide range of historical and cultural contexts from antiquity to the present. The course explores how the arts, particularly music and musical practices, play a critical role in accompanying the sociological rituals of war from the military marches part of deployment, to the laments and requiems that figure centrally in process of mourning in the aftermath of conflict. Drawing on histories and philosophies of war, students will engage with issues related to propaganda, censorship, detention, internment, torture, heroism, sacrifice, bravery, justice, history, memory, and death and with reference to work by Homer, Thucydides, Sun Tzu, Clausewitz, Tolstoy, Shostakovich, Britten, Picasso, Dix, Mishima, Wiesel, Tarkovsky, Kubrick, and John Lennon, among others.

Selected Materials:

Agambin, *Remnants of Auschwitz: The Witness and the Archive*
Barnstone, *Tongue of War: from Pearl Harbor to Nagasaki*
Imamura (Dir.), *Black Rain* (Film)
Sun Tzu, *The Art of War*
Tolstoy, *War and Peace*



GWYNNETH BRAVO *Assistant Professor of Music*

Professor Bravo is a musicologist, music educator, and cellist. Her research explores intersections between music, war, and politics in 20th-century contexts with a focus on German and Czech music, opera, nationalism, exile, aesthetics, hermeneutics, media studies, and transdisciplinary approaches to music pedagogy and education.

Nature and Human Nature

CCOL-UH 1031 • FALL 2017

The notion of “following nature” as a guide to human conduct is ages-old. So is the opposing contention that humanity should rise (but how?) above what nature has given us in order to grasp some higher destiny (but what?). What lies behind these opposing conceptions of the relationship between humanity and our natural environment? If we are shown to be nothing but animals of a particular sort, then what does that spell for our self-image, societal ideals, and ultimate end? And does our place in the natural order confer upon us some special duties with regard to the rest of nature? Finally, what notion of “natural” is operative behind these discussions, anyway? Is the notion of “human nature” even coherent, or particularly helpful? Students will examine psychology, society, morality, and religion, and approach these topics from the point of view of philosophy, literature, and science. Classical texts and cutting-edge research will deepen an understanding of the problem faced by us all—that of what it means to act naturally, and whether we should.

Selected Materials:
Stevenson, Halberman, and Right, *Twelve Theories of Human Nature*
Kupperman (Ed.), *Human Nature*
Collingwood, *The Idea of Nature*
Kant, *Critique of Practical Reason*
Plato, *Republic*



KALLE TANELI KUKKONEN
Professor of Philosophy

Professor Kukkonen specializes in classical Arabic philosophy, Aristotle, and the Aristotelian and Platonic traditions from antiquity to the Renaissance. He also has interests in philosophy and pop culture, religious studies, Islamic culture in the classical period, and the early history of science.

Crosstalk and Communication: From Bacteria to Humans

CCOL-UH 1032 • FALL 2017

No organism on Earth lives in isolation! This simple fact underscores the importance of interactions between species. But how do organisms interact? What languages do they use? This course explores how crosstalk between species sustains life on Earth and how modern challenges, such as global warming, influence such communication. Topics to discuss include the role of chemical communication between bacteria in causing infectious diseases and whether the overuse of antibiotics is sustainable; how communication between ocean algae coupled with global warming lead to recurrent “red tides”; the breakdown of coral-algae symbiosis and implications for coastal fisheries; disruption of the language bees use to maintain colonies and the rise of colony collapse disorder that threatens pollination globally; the potential use of plant language to combat bug infestation in lieu of pesticides; how our gut microbiota influence physical appearance and susceptibility to disease and whether our innate bacteria affect our social interactions; how human communication has influenced civilization and whether modern technological advances, such as social media, have positive or negative effects on us as a species.

Selected Materials:
Hawes (Dir.), “Hated in the Nation” (*Black Mirror* TV series)
Levy, *The Antibiotic Paradox*
Lunde, *The History of Bees*
Wohlleben, *The Hidden Life of Trees*
Wright (Dir.), “Nosedive” (*Black Mirror* TV Series)
Yong, *I Contain Multitudes*



SHADY AMIN
Assistant Professor Chemistry

Professor Amin’s work explores how interspecies interactions and communication between microbes and primary producers, such as plants and algae, influence the chemistry and ecology of these organisms and in turn sustain life on Earth.

Postcolonial Memory: Representing Cultures of Displacement

CCOL-UH 1036 • FALL 2017

“We are here because you were there” has become a common slogan for postcolonial diasporas in the metropolitan “centers” of the West. With the growing numbers of immigrants and refugees from the Middle East/North Africa in cities such as London, Paris, Berlin, Barcelona, New York, Los Angeles, Montreal, Mexico City, Buenos Aires, and São Paulo, the construction of “us” versus “them” can no longer correspond to one geography, simplistically imagined as “over there.” This seminar will study questions of displacement as represented, mediated, and narrated in a wide variety of texts. It will focus especially on memoirs, whether in written or audiovisual form, which confront exclusionary and essentialist discourses with a rich cultural production that foregrounds a complex understanding of such issues as “home,” “homeland,” “exile,” “hybridity,” and “minorities.”

Selected Materials:
Alloula, *The Colonial Harem*
Antoon, *I’jaam: An Iraqi Rhapsody*
Benguigui (Dir.), *Immigrant Memories* (Film)
Guénoun, *A Semite: A Memoir of Algeria*
Satrapi, *Persepolis*
Shohat, *Taboo Memories, Diasporic Voices*



ELLA SHOHAT
Professor of Cultural Studies

Professor Shohat’s books include: *Taboo Memories, Diasporic Voices*; *Israeli Cinema: East/West and the Politics of Representation*; *Talking Visions: Multicultural Feminism in a Transnational Age*; *Dangerous Liaisons: Gender, Nation and Postcolonial Perspectives*; *Between the Middle East and the Americas: The Cultural Politics of Diaspora*; and with Robert Stam, *Unthinking Eurocentrism: Multiculturalism, Postcoloniality and Transnational Media*; *Flagging Patriotism: Crises of Narcissism and Anti-Americanism*; and *Race in Translation: Culture Wars Around the Postcolonial Atlantic*.

Prejudice

CCOL-UH 1038 • FALL 2017

“Prejudice is a burden that confuses the past, threatens the future and renders the present inaccessible”—Maya Angelou. Every society in the world struggles with intergroup prejudice to some degree. This colloquium explores the antecedents and consequences of (and potential remedies for) intergroup prejudice through the lens of multiple disciplines, including history, social science, literature, and the arts. It considers the perspectives of the perpetrators, targets, and observers of prejudice and discrimination and explores the following topics: the origins of prejudice, the different forms of prejudicial expression and their justifications, the conditions under which prejudice is exacerbated (or reduced), and the differential ways explicit and implicit prejudice manifests in individuals and institutions. We also discuss the burden of living in prejudicial societies, the social and psychological obstacles involved in acknowledging and confronting prejudice, and the costs associated with overcoming these obstacles.

Selected Materials:
Shakespeare, *Merchant of Venice*
Haley, *The Autobiography of Malcolm X*
De Beauvoir, *The Second Sex*
Biko, *I Write What I Like*



JAIME NAPIER
Assistant Professor of Psychology

Professor Napier is a social psychologist, whose research centers on the social and psychological antecedents and consequences of inequality, broadly defined. Recently, her work has focused on the denial of group-based discrimination among members of low-status groups (e.g., members of the LGBTQ+ community, women, and Black Americans).

Conserving Global Heritage through Science

CCOL-UH 1006 • FALL 2017/SPRING 2018

What is “global heritage”? Is it simply our collective legacy as human societies—how we want to be remembered by future generations—or must we confront more difficult questions about identity, the ownership of culture, and conflicts between local and global stewardship of the cultural treasures and historical evidence? With time, negligence, and even military conflict working to erase the past, we must ask: Can a better understanding of our shared heritage assist us in addressing cultural differences in the present day? And how can science both help us understand the historic record and work to preserve it? This class examines ways in which scientific methods can help define “global heritage” and protect it for future generations. Students explore the history and the science behind the creation of paintings, frescoes, parchments, sculptures, ancient mummies, historical buildings, musical instruments, and other artifacts. They will also examine the methods we can use to differentiate between an authentic object and a fake and ask how some objects come to be valued more than others: distinctions that can lead, and have led, to cultural conflict in recent years.

Selected Materials:

Lowenthal, *The Past Is a Foreign Country*
Brodie and Renfrew, “Looting and the World’s Archaeological Heritage”
Scott, *Conservation and Authenticity*
Demortier, “Revisiting the Construction of the Egyptian Pyramids”
Doortmont (Ed.), *The Castles of Ghana*



MARIA BAIAS
Assistant Professor of Chemistry

Professor Baias completed her PhD at RWTH-Aachen University, Germany, where she worked on using nuclear magnetic resonance for a broad range of applications from studying materials and proteins to research on conservation of cultural heritage. After three postdocs—in the UK, France and Israel—she joined NYU Abu Dhabi in 2015 to develop her own research in the field of NMR, where her main interests are to advance the field of solid-state NMR crystallography and to use portable NMR for conservation of cultural heritage.

AMARTYA SEN ON THE GLOBAL CHALLENGE OF JUSTICE:

“A sense of injustice must be examined even if it turns out to be erroneously based, and it must, of course, be thoroughly pursued if it is well founded.

And we cannot be sure whether it is erroneous or well founded without some investigation. However, since injustices relate, often enough, to hardy social divisions, linked with divisions of class, gender, rank, location, religion, community and other established barriers, it is often difficult to surmount those barriers, to have an objective analysis of the contrast between what is happening and what could have happened—a contrast that is central to the advancement of justice.”

(From *The Idea of Justice*)

Future of Medicine

CCOL-UH 1010 • SPRING 2018

One of the biggest challenges in medicine is to prevent disease and ensure personalized treatment. This is now becoming possible thanks to the implementation of high-resolution DNA sequencing technology to decipher our individual information. These developments are already impacting global health but they raise global challenges such as equality. How will these new technologies blend into healthcare systems? What regulations are needed to ensure that personalized medicine reaches all layers of society? How do we prevent discrimination based on our genes? Through an inquiry-based approach we will examine the science, economics, and politics behind medicine and evaluate the ethical issues that arise in this fast-developing field.

Selected Materials:

Topol, *The Patient Will See You Now*
Additional scientific articles



PIERGIORGIO PERCIPALLE
Associate Professor of Biology

Professor Percipalle holds degrees from the International School for Advanced Studies and International Centre for Genetic Engineering and Biotechnology (ICGEB), Trieste, Italy. He was a post-doctoral fellow for medical research with Council Laboratory of Molecular Biology, Cambridge UK, and Karolinska Institute, Stockholm Sweden. His lab applies molecular and cell biology techniques in combination with genome-wide approaches to study the global role of actin and myosin in transcription regulation and assembly of nascent ribonucleoprotein complexes during differentiation and development.

Colonialism and Postcolonialism

CCOL-UH 1013 • SPRING 2018

Until very recently much of the world has lived under colonial rule. Major colonial powers shaped social, religious, and institutional life in countries that they controlled. This course explores the legacies of colonial rule. In this course we encounter the markedly different perspectives of the colonizers and the colonized and ask whether these can be reconciled both historically and in the context of the more contemporary post-colonial discourse. We ask how colonial practices have shaped the causes of global inequality and have influenced the dynamics of recent conflicts. We also engage with the notion of justice in the post-colonial context and ask whether former colonizers might have contemporary obligations toward their former subjects. This is a multi-disciplinary course drawing on sources from the social sciences, history, and literature.

Selected Materials:

Conrad, *Heart of Darkness*
Fanon, *The Wretched of the Earth*
Soyinka, *Of Africa*
Tagore, *The Home and the World*



LEONID PEISAKHIN
Assistant Professor of Political Science

Professor Peisakhin studies political legacies of colonial and imperial rule especially in eastern Europe; the formation, persistence, and dissolution of political attitudes and identities; and, broadly, political behavior. He also maintains an interest in anti-corruption research, work on good governance, and government transparency.

Justice: Theory and Practice

CCOL-UH 1014 • SPRING 2018

This course engages with historical and contemporary thinking about a global challenge: justice. Its scope is both global and firmly grounded in the experience of the NYUAD community and the United Arab Emirates more broadly. The course explores five key questions: 1. What makes individual action just? 2. Which solidarities, rights, and autonomy must a just polity protect? 3. What sorts of equality should a just society ensure? What sorts of liberties? 4. What sort of justice are economic institutions bound to provide? 5. What systems of global justice exist? What should their scope comprise? How can we work to approach global justice in our local institutions? Students will approach these questions through historical and contemporary theories of justice from Plato and the Prophet Muhammad (peace be upon him) to Marx and Engels, Qutb, and Ambedkar. Discussions will draw on both qualitative and quantitative methods to understand, analyze, and communicate about how we can approach ideals of justice in the context of local institutions. Throughout the course, we will engage in participatory action research to improve access to justice here in the UAE.

Selected Materials:

Kant, *Grounding for the Metaphysics of Morals*
Khalidoun, *The Muqaddimah*
Marx and Engels, *The Communist Manifesto*
Rawls, *A Theory of Justice*
Qutb, *Social Justice in Islam*



RACHEL BRULE

Assistant Professor of Political Science

Professor Brule’s research focuses on the field of comparative politics, including the political economy of development, gender equality, and the role of legal institutions in altering social conventions.

Global Health Inequalities

CCOL-UH 1018 • SPRING 2018

Health inequalities count among the primary global challenges facing our contemporary world. But how should we understand their underlying causes? What is their relationship to processes of globalization? And what institutions and practices should be established and supported to best address them? Debates over these questions are fierce, reflecting a wide range of cultural understandings, economic interests, ecological endowments, and ethical positions. By considering case studies drawn from Asia, Africa, South and North America, and Europe, this course explores the heated politics of answering these questions. Given today’s predominance of Global Health programs that aim to universalize evidence-based medicine (EBM) and to deliver public health via randomized control trials (RCTs), particular attention is paid to assessing these approaches from the vantage of their “target populations.”

Selected Materials:

Biehl and Petryna, *When People Come First*
Fadiman, *The Spirit Catches You and You Fall Down*
Livingston, *Improvising Medicine*
Packard, *A History of Global Health*
Pepin, *The Origins of AIDS*



LAUREN MINSKY

Assistant Professor of History

Professor Minsky received her Ph.D. in History from the University of Pennsylvania. Her research interests lie at the intersection of agrarian, environmental, medical, and religious studies, with a past focus on the Punjab and a current focus on the wider Indian Ocean region. Her book, *Cultivating Health: South Asia and the Global Transmission of Medicine, 1200-1900* is under contract with Cambridge University Press.

Water

CCOL-UH 1020 • SPRING 2018

Water is the lifeblood of existence. Across time and place it has sustained society, nourished crops, made war, diffused networks of trade and cultural exchange, delimited political jurisdictions, and powered machines. Whether tranquil, in motion, or in modes of manipulation, water has also inspired many worlds of artistic practice. This course uses examples from the visual and performing arts to highlight the subject of water as element, energy, human right, bridge between cultures, and instrument of war. Films include *Drowned Out* by Arundhati Roy, *Even the Rain* by Iciar Bollain, *Water* by Deepa Mehta, and *Black Water*. Performing arts include plays such as *Fire on the Water*, a fast-paced series of short plays inspired by a pivotal moment in Cleveland’s history created by diverse playwrights, *Water by the Spoonful* by Quiara Alegria Hudes, and *The Water Carriers* by Michael Williams. These works highlight representations of water, the technologies deployed to shape such representations, and their larger role in illuminating big questions about the human condition.

Selected Materials:

Strang, *The Meaning of Water*
Bachelard, *Water and Dreams*
Carson, *Silent Spring*
Roy (Dir.), *Drowned Out* (Film)
Spielberg (Dir.), *Jaws* (Film)



AWAM AMKPA Associate

Professor of Drama and Social and Cultural Analysis

Professor Amkpa is the author of *Theatre and Postcolonial Desires* (Routledge, 2003). He is director of film documentaries and curator of photographic exhibitions and film festivals. Amkpa has written several articles on representations of African and its diasporas, modernisms in theater, post-colonial theater, and Black Atlantic films.

The Desert

CCOL-UH 1021 • SPRING 2018

The desert has been imagined as a barrier, a dry ocean, a bridge, and a hyphen between various ecological and cultural spaces across the globe. Drifting, parched tides of sand and vast, empty landscapes have made it seem uninhabitable and a metaphor for exile, difficult journeys, spiritual reflection, and death. This course explores the ways in which the desert has been depicted and experienced in various historical, cultural, and geographic contexts—from the Sahara to the Mojave, from the origins of Abrahamic religions to Burning Man, from desert oasis to urban food desert. This course will also consider the future of deserts in the global challenge context of climate change, desertification, and resources (water, oil, solar). Students will encounter the desert through diverse sources that include film, literature, soundscapes, musical performances, environmental and social history, artistic production, fieldtrips, and travel writings. So, even while the desert is an environmental reality that makes inhabitation difficult, it is still a space of demographic, cultural, and economic activity and exchange.

Selected Materials:

Sissako (Dir.), *Timbuktu* (Film)
Deeter (Dir.), *Spark: A Burning Man Story* (Film)
Miller (Dir.), *Mad Max: Fury Road* (Film)
Le Clézio, *Desert*
Davis, *The Arid Lands: History, Power, Knowledge*



ERIN PETTIGREW Assistant

Professor of History and Arab Crossroads Studies

Professor Pettigrew is an historian of modern Africa, with a research focus on 19th- and 20th-century West Africa and histories of Islam, race, and healing in colonial and postcolonial contexts.

MARTHA NUSSBAUM ON THE GLOBAL CHALLENGE OF EQUALITY:

“In the absence of a good grounding for international cooperation in the schools and universities of the world, however, our human interactions are likely to be mediated by the thin norms of market exchange in which human lives are seen primarily as instruments for gain. The world’s schools, colleges, and universities therefore have an important and urgent task: to cultivate in students the ability to see themselves as members of a heterogeneous nation (for all modern nations are heterogeneous), and a still more heterogeneous world, and to understand something of the history and character of the diverse groups that inhabit it.”
(From *Not for Profit*)

Life in the Universe

CCOL-UH 1024Q • SPRING 2018

How did life form on Earth? How likely is it that life formed elsewhere in the universe? If it did, how can we find these beings? Was the formation of life in the universe a bygone conclusion? Answering these questions requires understanding the basics of biology, chemistry, and physics and has strong bearing on our understanding of the human condition and the sustainability of life on our planet. During this semester, students will discuss current models for how the necessary ingredients for life formed in the universe, the observational and experimental evidence for these theories, attempts by scientists and science fiction writers to imagine life in other parts of the universe, and the many questions which remain.

Selected Materials:

Bennett and Shawstack, *Life in the Universe*
Clarke, *2001: A Space Odyssey*
Asimov, *Nightfall*
Bradbury, *Martian Chronicles*
Card, *Speaker for the Dead*



JOSEPH GELFAND

Assistant Professor of Physics

Professor Gelfand’s scholarly focus is core collapse supernovae—the cosmic explosions believed to mark the death of the most massive stars, in particular the neutron stars and pulsar wind nebulae formed in these events.

Migration

CCOL-UH 1026 • SPRING 2018

Migrants are making headlines, and newspapers now speak of a global migration crisis. There are more migrants in the world today than Brazil, the fifth-largest country in the world, has inhabitants. China, India, and the Philippines are the leading countries in sending migrants, while masses of refugees are leaving Syria, Iraq, Afghanistan, and Eritrea. The most important host areas are Europe and the United States. Though fewer in absolute numbers, expats make up more than 60% of the total population in Qatar and the United Arab Emirates. How has the process of migration been imagined, how have migrants and migration been represented in literature and visual arts—whether produced by migrants themselves or by others? What are the commonplaces (topoi) associated with migration, from fearing to yearning to be elsewhere and from nostalgia for the home (nostos) to making a home elsewhere? How has the emergence of migration literature (at times located between countries and languages) affected both national literary histories and notions of world literature? This course traces the theme of migration from the sixth century B.C.E. to the present and examines foundational, modern, and contemporary versions of the experience of migrating from one place to another.

Selected Materials:

Homer, *The Odyssey*
Wu Cheng’en, *The Journey to the West*
Hamid, *The Reluctant Fundamentalist*
Cho, *Look Who’s Morphing*
Ibn Ishaq, *The Life of Muhammad*



WERNER SOLLORS

Global Professor of Literature

Professor Sollors is Cabot Professor of English Literature and Professor of African American Studies at Harvard University, where he has taught for more than thirty years. He is coeditor with Greil Marcus of *A New Literary History of America* (2009).

Global Governance

CCOL-UH 1028 • SPRING 2018

The creation of structures and norms of global governance is a crucial moment in historical efforts at pacifying international relations, fostering economic development, and providing global public goods. Today, an expansive network of inter-governmental institutions exists, but global attempts at engaging with poor, conflict-affected countries often struggle to meet local needs. This course will examine global governance’s origin and logic, and its varying impact in local contexts. Through critical debate, students will explore different perspectives on global governance and develop a better understanding of how power, institutions and cultural norms shape interactions between global and local actors. Specifically, we will analyze successes and failures of international attempts at post-conflict peacebuilding in Namibia, Somalia and Afghanistan; 2) facilitating transitional justice in Liberia and Yugoslavia; and 3) addressing the refugee crises in Mozambique and Syria. The course will help students to grapple with the complex political and ethical dilemmas of global governance and devise more effective and context-sensitive strategies for resolving some of the most pressing challenges of our time.

Selected Materials:

Barrett, *Why Cooperate?*
Farouky and McEvoy, *Tell Spring Not to Come This Year*
Isabey, *The Congress of Vienna* (Painting)
Rawlence, *City of Thorns: Nine Lives in the World’s Largest Refugee Camp*
Special Court for Sierra Leone, *Sentencing Judgment for Charles Taylor*



MICHAEL HARSCH Assistant Professor of Practice of Social Science

Professor Harsch’s research examines why and when security, effective governance and development emerge in fragile, conflict-affected countries. He is currently leading a project that aims to explain “islands of stability” within Afghanistan, Iraq and Somalia. His book, *The Power of Dependence: NATO-UN Cooperation in Crisis Management*, was published by Oxford University Press in 2015. He is a Non-Resident Fellow at the Center on International Cooperation in New York.

Gender

CCOL-UH 1034 • SPRING 2018

What is gender? What does it mean to be male or female across time and space? How can thinking about gender inform the analysis of texts, societies, and politics? This class will explore these questions by drawing on a wide range of sources from religion, science, Islamic and Jewish law, psychoanalysis, philosophy, art, history, and literature including the Marquis de Sade, Freud, Virginia Woolf, Anton Chekhov and the feminist revolutionary Alexandra Kollontai. Using these and other sources, we will investigate how gender is constructed in relation to race, class, morality, social justice, and other norms of “appropriate” social behavior in different contexts. The class will conclude by drawing on examples from contemporary advertising and media to discuss the relationships of gender and power, violence, the economy, and humor.

Selected Materials:

Alsanea, *Girls of Riyadh*
Pierce (Dir.), *Boys Don’t Cry* (Film)
Roughgarden, *Evolution’s Rainbow*
Schlöndorff (Dir.), *The Handmaid’s Tale* (Film)
Woolf, *A Room of One’s Own*



MASHA KIRASIROVA

Assistant Professor of History

Professor Kirasirova is an historian of exchanges between the Soviet Eurasia and the Middle East. Her work brings together several hitherto separate scholarly domains: Soviet nationalities policy with regard to the USSR’s Muslim populations; social and cultural history of Stalinism in shaping the experience of Arab communists in the Soviet Union in the 1920s and 1930s; cultural exchange with Arab left-ist intellectuals during the Cold War; and the impacts of these exchanges on artistic, bureaucratic, and political practices inside the USSR and on those exported to Syria, Lebanon, Israel/Palestine, and Egypt.

Inequality

CCOL-UH 1035 • SPRING 2018

Inequality is a fundamental issue with which every human society, past and present, has had to deal. This course explores why inequality occurs and why it matters, questions which have taken on critical importance in this time of deepening global inequalities. The course will approach these questions by considering inequality in comparative and historical perspective so that students will gain a deeper perspective on today’s debates. While the course will focus on the wide-ranging consequences of inequality, particular emphasis will be placed on the relationship between inequality and government. How does governmental action influence inequality, and why? Does the presence of inequality influence what type of government is possible? To answer these questions the course will draw on sources from a range of academic disciplines including political science, history, economics, philosophy, and literature. However, no prior expertise in any of these areas will be required. By the end of the course students will be in a better position to formulate their own normative opinions about inequality while also understanding how it functions in practice.

Selected Materials:

Deaton, *Great Escape: Health, Wealth and Origins of Inequality*
Desmond, *Evicted: Poverty and Profit in the American City*
Piketty, *Capital in the 21st Century*



JEFFREY JENSEN

Lecturer of Political Science

Professor Jensen studies comparative political economies through the lens of comparative politics and quantitative methods. His research considers the effect of historical institutions on current levels of economic development by examining the political economy of the United States in the antebellum era (1789-1860).

Animals: Subjects or Actors

CCOL-UH 1039 • SPRING 2018

Humans, across culture and time, have turned to animals to address fundamental questions in biology. Select species coined model organisms have been widely used to study development, behavior, evolution, disease, and recently to demystify cognition and perception. By anthropomorphizing non-human species, we create frameworks for understanding and relating to them. Animal research has also been essential to addressing the global challenges to preserve declining and endangered species. This course tackles a number of biological paradigms where the animal has been a central figure. What determines which animals we use as subjects in research? What are the ethical and moral implications of animal-based experiments? How have animal-based research discoveries been communicated in the scientific community and popular media? And how might we tackle environmental and conservation issues through a non-human lens? As a final project, students will choose an animal and explore its representation in scientific and artistic practices. Creating short films about these subjects, they will give the animals unique perspectives and an opportunity to speak back to us.

Selected Materials:

Bluth (Dir.), *The Secret of Nimh* (Film)
Cronenberg (Dir.), *The Fly* (Film)
Nuridsany & Pérennou (Dirs.), *Microcosmos* (Film)
Carroll, *Endless Forms Most Beautiful*
Hopper (Dir.), *When Björk Met Attenborough* (Film)



ALEXIS GAMBIS

Visiting Assistant Professor of Biology and Film and New Media

Professor Gambis is a French-Venezuelen scientist, filmmaker, and founder of Imagine Science Films, a non-profit organization focused on scientific storytelling and create dialogue between scientists, artists, and filmmakers. His interdisciplinary work bridges the sciences and the visual arts through film, exhibits and installations, research and teaching.

Disability

CCOL-UH 1040 • SPRING 2018

This course considers disability as a cultural concept—not simply a medical condition or personal misfortune—that describes how human variation matters in the world. How has disability been understood over time and across cultures? How have disabled bodies been represented and classified? How does disability intersect with other identity formations such as race, class, and gender? Ultimately, we will ask: what new forms of representation might bodily difference produce, and what might the concept of disability teach us about all bodies? We will consider literary, visual, performative and performance-based possibilities for bodies and minds that resist normative structures, which theorize ideas of access, cure, and care, and which claim disability as enlivening identity.

Selected Materials:

MacArthur, *Ramps*
Téllez, *Letter on the Blind For the Use of Those Who See*
Farokhzad, *The House Is Black*
Bel and Hora, *Disabled Theater*
Ishiguro, *Never Let Me Go*
Crosby, *A Body, Undone*



DEBRA LEVINE

Assistant Professor of Theater

Professor Levine’s work explores the intersection between performance, politics, and new media/digital humanities in the 20th and 21st centuries through the lens of feminist and queer theory, disability studies, and visual studies.



KATHERINE WILLIAMS

Assistant Professor of Literature

Professor Williams reads, writes about, and teaches 16th- and 17th-century English literature. Her research focuses especially on early modern drama, and on disability studies, performance theory, and Global Shakespeare.

Core Competencies: Arts, Design, and Technology

CREATING NEW FRONTIERS

Arts, Design, and Technology courses foster critical thinking and creative work toward innovations in arts practice, design and engineering, creative writing, data visualization, programming, and performance. Numerous Arts, Design, and Technology courses are offered every semester. The courses in the following pages are offered periodically, typically each year in the semester indicated.

FALL 2017

Manus et Machina

CADT-UH 1001 • FALL 2017

Counts as Art, Technology and Invention in previous Core
This course (formerly called Men & Machines) explores how technology and machines have influenced human life across the ages. The course further explores how technology has influenced the fields of arts and design, and investigates this inspirational source for new technological developments. Lecture and discussion will be the breeding ground for concept development of new machines: Every student will realize a prototype of a machine executing a certain task. This hands-on project will be complemented by case studies, reading assignments, workshops, excursions, and one-on-one meetings with the professor. The course builds knowledge about futuristic developments and their use and influence from past to present, dealing with questions concerning ethics and values. Students will leave the course with a completed project to be displayed in an exhibition and a personal philosophy of Arts, Design, & Technology.

Selected Materials:

Himanen, *Hacker Ethic and the Spirit of the Information Age*
Laurenza, *Leonardo's Machines*
Kelly, *What Technology Wants*
Lanier, *Who Owns the Future*
Horowitz and Hill, *The Art of Electronics*



FELIX BECK Assistant Professor of Practice of Design

Professor Beck is a designer, technologist, researcher, and educator. He holds a Diplom degree (M.A.) from the Berlin University of the Arts' Visual Communication program where he studied New Media Design. He was nominated as Meister-schüler of UdK Berlin in 2010.

Communication and Technology

CADT-UH 1003 • FALL 2017

Counts as Art, Technology and Invention in previous Core
Crosslisted with Interactive Media

From cave paintings to live video streams on smartwatches, this course will explore the development, reaction, and impact of some of humankind's most transformative inventions—its forms of communication. How have these inventions, such as writing, printing, photography, the telegraph, television, radio, and the internet, influenced human behavior throughout the course of history? What role do they play in shaping our lives today? Toward the end of the course, students will speculate on the future of communication technologies in a connected world by prototyping their own inventions and experiences. Readings and discussion will cover communication theory, technical processes, and creative applications. Writing assignments will be paired with practical assignments where students will be challenged to bring their analysis and ideas to life. We will also utilize the web as a test bed for experiencing and experimenting with various forms of communication both old and new, ranging from the printing press to the 3D printer and everything in between.

Selected Materials:

Gleick, *The Information*
Lanier, *You are Not a Gadget*
Shirky, *Here Comes Everybody*
Standage, *The Victorian Internet*
Zuckerman, *Rewire*



CRAIG PROTZEL Program Head and Assistant Professor of Interactive Media

Professor Protzel is a creative technologist whose work lies at the intersection of web development, education, video, and storytelling. He is actively involved in the NYU Entrepreneurs Institute and teaches courses at NYU Tisch's Graduate Interactive Telecommunications Program.

Rhythm

CADT-UH 1004Q • FALL 2017

Counts as Art, Technology and Invention in previous Core

Rhythm consists of patterns of events in time and space, and is a prominent feature of life. This interdisciplinary course examines what rhythm is and how it manifests itself in a variety of domains that range from music and the visual arts (across cultures and throughout history), to such areas as mathematics, computer science, music theory, music technology, biology, psychology, linguistics, sociology, evolution and human migrations, ethnology, crystallography, nuclear physics, calendar design, radio astronomy, architecture, and computer graphics. Students read, listen to music, learn the rudiments of drumming, use computer software to analyze and generate rhythms, solve puzzles of musical time patterns, and write on various topics. They complete an individual research project that showcases the application of knowledge in their selected discipline or culture to an open question concerned with rhythm. They discuss progress on their projects during the term and present their results to the class at the end of term. No computer programming experience or musical training is required.

Selected Materials:

Toussaint, *The Geometry of Musical Rhythm*
Harkleroad, *The Math Behind the Music*
Butler, *Unlocking the Groove*
McLachlan, *A Spatial Theory of Rhythmic Resolution*
McCartan, “Prelude to Musical Geometry”



GODFRIED TOUSSAINT

Program Head and Professor of Computer Science

Professor Toussaint teaches and conducts research in the areas of pattern recognition, information theory, computational geometry, algorithms, discrete mathematics, machine learning, and music information retrieval. He has won several prestigious awards, including the Killam and Radcliffe fellowships.

Creativity and Innovation

CADT-UH 1005 • FALL 2017

Counts as Art, Technology and Invention in previous Core

Is creativity a gift or a skill? Can creativity be learned? Because creativity is deeply personal, this course will address these questions through individual and collective experiences. The heart of this course is the Personal Creativity Project—an opportunity for students to actively practice creativity by designing and executing a project of their choice. The project may be on any topic, and previous projects have ranged from art and music to computer programs and business model development. The project will be complemented by reading assignments (completed prior to class), class discussions, and one-on-one meetings with the instructor. Over the course of the semester, students will develop a personal creativity philosophy, based on the fusion of readings, study, discussion, and experience. Students will leave the course with a completed project and a personal philosophy of creativity. The course provides a great deal of freedom for learning and does not provide step-by-step instructions. As a result, the successful completion of this course will require a significant amount of self-motivation.

Selected Materials:

Kjelgaard, *Fire Hunter*
Johnson, *Where Good Ideas Come From*
Berkun, *Myths of Innovation*
Gelb, *Innovate Like Edison*
Sawyer, *Explaining Creativity: The Science of Human Innovation*



DOUGLAS COOK

Assistant Professor of Engineering

Professor Cook is an engineer with a background in human biomechanics. He holds MS and PhD degrees in mechanical engineering from Purdue University, and has been professor of engineering at NYUAD since 2009.

Words

CADT-UH 1011 • FALL 2017

Counts as Science, Society and History in previous Core

Words, words, words. How do words, as basic units of language, help us communicate our thoughts? How are they internally constructed? And how do they come together to form complex meanings? How are words from different languages similar, and how are they different? Do words reflect or shape our thought? Do they expand or constrain our imagination? This interdisciplinary course explores what words are and how we think of them by bringing together insights and ideas from a number of fields: linguistics, computer science, psychology, sociology, philosophy, history, literature, religion and visual arts to help answer these questions. Students will read materials from a variety of books and articles and discuss them in class, and they will engage in solving and creating language puzzles. Students will learn how to analyze words in terms of their form, function, and meaning in context. The final group project will be to invent a constructed language.

Selected Materials:

Fasold and Connor-Linton (ed.s), *An Introduction to Language and Linguistics*
Deutscher, *Through the Language Glass: Why the World Looks Different in Other Languages*
Jurafsky, *The Language of Food*
Elgin, *Native Tongue*
Cukor (dir.), *My Fair Lady* (film)



NIZAR HABASH Associate Professor of Computer Science

Professor Habash is a computer scientist specializing in natural language processing and computational linguistics. Before joining NYUAD, he was a research scientist at Columbia University’s Center for Computational Learning Systems. His research includes work on machine translation, morphological analysis, and computational modeling of Arabic and its dialects.

Laughter

CADT-UH 1012 • FALL 2017

Counts as Pathways of World Literature in previous Core
Crosslisted with Cultural Exploration and Analysis

Laughter is an essential part of the human experience. Why do we laugh, and what does it mean? How does laughter function within us as individuals, in our local circles, and as a global community? What evokes laughter that transcends culture, and what is culturally specific? In this course students will confront laughter and its capacity to disarm, connect, heal, teach, debunk, humiliate, reform, confront, expose, progress, politicize, humanize, and empower. The course readings will include literature, visual art, theater, film, television, animation, new media, psychology, and biology. Students will encounter such artists, writers, and thinkers as Nasreddin Hoca, Aristophanes, Jean-Pierre Jeunet, Margaret Cho, Jim Henson, Frida Kahlo, Oscar Wilde, Jane Austen, Shakespeare, Anton Chekhov, Joss Whedon, Tina Fey, and Takashi Murakami.

Selected Materials:

McGraw and Warner, *The Humor Code: A Global Search for What Makes Things Funny*
Beard, *Laughter in Ancient Rome: On Joking, Tickling, and Cracking Up*
Shelto, *Once There Was, Twice There Wasn’t: Fifty Turkish Folktales of Nasreddin*
Cousins, *Anatomy of an Illness*
Austen, *Northanger Abbey*



AYSAN CELIK

Assistant Professor of Theater

Professor Celik is a performer and theater maker. Classically trained and experimental in focus, she has a fifteen-year career that traverses Shakespeare, devised work, documentary theater, comedy, classical texts, dance-theater, cross-gender work, cabaret, and new plays. Celik has originated roles in world premieres and inhabited classic parts Off Broadway, Off Off Broadway, and on tour in the US and UK.

Digital Curation

CADT-UH 1018 • FALL 2017

This course asks what it means to be a curator of content online: What is an author? a collection? What are ways we made collections before the digital age? Who is our audience? It looks critically at popular forms of curation, historical examples, and those found in social media (Snapchat, Tumblr, playlists). It examines trends in digitization and open cultural data, exploring what makes a digital object and what constitutes a web-based collection. It surveys a variety of open-content management systems used in the museum and academic sector. Students will use, and critique, a common technology for academic curation—omeka.org and neatline.org—and will reflect on digital citizenship through their own social media practices. Students are encouraged to be creative, co-creating new content, remixing, and building upon the “vast and growing digital creative commons.” The course is useful for any student interested in information sciences, content creation, and the GLAM sector (galleries, libraries, archives and museums) but is open to all. Student work consists of open, reflective blog writing about curation as we build web-based exhibits in student web hosting.

Selected Materials:

Bodenhamer et al, *Deep Maps and Spatial Narratives*
Goldand Klein, *Debates in the Digital Humanities*
Obrist, *A Brief History of Curation*
Sabharwal, *Digital Curation in the Digital Humanities*
Svensson, *Big Digital Humanities*



DAVID WRISLEY Associate Professor of Digital Humanities

Professor Wrisley is a comparative medievalist and digital humanist. His research straddles the domains of late medieval court culture, Mediterranean studies, multilingual corpora analysis and the spatial humanities.

Lies and Lying

CADT-UH 1019 • FALL 2017

Counts as Art, Technology and Invention in previous Core Crosslisted with Structures of Thought and Society
Lying is an integral part of human communication. It is only in contrast to lies that we are able to construct the concept of truth and “choose” our perception of reality. From white lies and exaggerations to advanced techniques of persuasion such as propaganda and brainwashing, this course will examine the psychological, philosophical, ethical and social aspects of several contexts in which lying commonly occurs: art, culture, literature, science, politics, advertising, journalism, relationships, digital world and history. Students will discuss and analyze the motives, techniques, technology and outcomes of some of the biggest lies and liars throughout history, from mythological gods in ancient Greece through fake alchemists in the Islamic Golden Age to contemporary schemers. Students will study examples of lying in texts, films, biographies, cartography, visual arts, the Internet, social networking, mass media, advertisement as well as guest liars and lying experts.

Selected Materials:

Barnes, *A Pack of Lies*
Bok, *Lying: Moral Choice in Public and Private Life*
Ford, *Lies!! Lies!! Lies!! The Psychology of Deceit*
Lee, *The Interplay of Truth and Deception*
Knapp, *Lying and Deception in Human Interaction*



SCANDAR COPTI Program Head and Assistant Arts Professor of Film

Professor Copti is a Palestinian filmmaker whose debut full-length feature film *Aja-mi* (co-directed by Yaron Shani) won the Camera d’Or Special Mention and was nominated for the 82nd Academy Awards. Formerly a mechanical engineer, he has written, directed, and edited several fiction, documentary, and experimental short films.

Wayfinding: Graphic Design in the Built Environment

CADT-UH 1020 • FALL 2017

Counts as Art, Technology and Invention in previous Core Crosslisted with Visual Arts
In November 2014, Volvo Race’s boat *Vestas* did not find her way to Abu Dhabi port and got stranded on a reef in the Indian Ocean instead. What went wrong? Is it still possible to get lost today, in the age of ubiquitous and democratized GPS? What does it mean to find one’s way? How do different environments create unique problems, as well as provide solutions? How do we find those solutions ourselves, and how can we intervene in the design of our working and living environments, in the design of our navigational practices, in order to avoid getting lost? What tools do we have? How do they work? What can we learn from navigation before GPS? Informed by new technologies, the demand for sustainability, and the inputs from cognitive studies, “wayfinding” has grown to become a field of research in its own right, related to both architecture and design. It studies the ways in which people orient themselves via the organization of sensory cues from the external environment. The course explores visual design components and theoretical ramifications and will include workshops on campus signage systems, with a focus on accessible design.

Selected Materials:

Calori, *Signage and Wayfinding Design*
Gibson, *The Wayfinding Handbook*
Huth, *The Lost Art of Finding Our Way*
Mollerup, *Wayshowing > Wayfinding: Basic & Interactive*
Shaw, *Helvetica and the New York City Subway System*



GOFFREDO PUCCETTI Assistant Professor of Practice of Visual Arts

Professor Puccetti is a graphic designer and visual communications consultant. His area of expertise are in corporate identity and branding. His main interests are in the interactions of visual communications with policy and decision making processes.

The Art of Narrative Science

CADT-UH 1021 • FALL 2017

Counts as Art, Technology and Invention in previous Core
Crosslisted with Literature and Creative Writing
Are art and science really in conflict with each other, as is often thought? Is science dispelling mystery and consigning us to a world of dreary reductionism? This course answers such questions with a resounding no. There is, in fact, neither conflict nor antagonism between the realms of art and science. Indeed, the two complement and complete one another in ways that only artful narrative can fully reveal. A poet, through metaphor, builds bridges from entangled inscapes of thought and emotion to a place of shared understanding. A good narrative science writer must do the equivalent with the often recondite minutiae of modern scientific exploration. It has become ever more essential for writers to report back from these new and wild frontiers with clear, intelligible, and descriptive prose. Students in this course will develop their vocabularies of both science and writing, learning to seize upon the parallels between the writing process and sound scientific method: trial, error, repetition, and, perhaps most importantly, daring.

Selected Materials:

Fortey, *Life: An Unauthorized Biography*
Johnson, *The Ghost Map*
Lucretius, *On the Nature of Things*
Sobel, *Longitude*
Thomas, *The Lives of a Cell*



CHARLES SIEBERT Professor of Practice of Literature and Creative Writing

Professor Siebert is the author of three critically acclaimed memoirs, *The Wauchula Woods Accord: Toward A New Understanding of Animals* (2009), *A Man After His Own Heart* (2004), and *Wickerby: An Urban Pastoral* (1998), a New York Times Notable Book of 1998, as well as a novel, *Angus*; an e-book, *Rough Beasts: The Zanesville Zoo Massacre One Year Later*; and a children’s book, *The Secret World of Whales*. A poet, journalist, essayist, and contributing writer for *The New York Times Magazine*, he has written for *The New Yorker*, *Harper’s Magazine*, *Vanity Fair*, *Esquire*, *Outside*, *Men’s Journal*, *National Geographic*, and numerous other publications.

Vision

CADT-UH 1022 • FALL 2017

Counts as Art, Technology and Invention in previous Core
This seminar concerns the phenomenon of vision. The sense of vision is closely related to processes of understanding, thought, and linguistic interpretation. Seeing is an activity in which the eye and brain work together, and hence it raises questions about theories of consciousness. Students will approach these questions on the basis of texts, cinematic materials, and experiments we conduct ourselves. Texts include “classical” treatments by authors such as Charles Baudelaire and Maurice Merleau-Ponty but also more recent theoretical approaches by Serge Daney, for example. We will study more closely the connection of image and language using the example of Hollis Frampton’s film *Nostalgia*, which suggests that vision must be seen as having an aspect of imagining. What we see and how we see are determined by memories and expectations. Our vision can be connected to imaginations—that is, an extension of what has actually been seen—but this is just the flip-side of the fact that our vision operates very selectively. From these issues follows the question of how each of our visual perceptions relates to the visual perception of others.

Selected Materials:

Baudelaire, *The Painter of Modern Life and Other Essays*
Daney, *Montage Obligé*
Hollis (Dir.), *Nostalgia* (Film)
Marker (Dir.), *Sans Soleil* (Film)
Merleau-Ponty, *Phenomenology of Perception*



SANDRA PETERS Assistant Arts Professor of Arts Practice

Professor Peters’ work emerges from her engagement with the architecture that surrounds her. Her artistic research focuses on architectural structures and their cultural contexts in terms of the (aesthetic, psychological, emotional) impact that sculptural interventions can have on our awareness of them.

What Is Music?

CADT-UH 1024 • FALL 2017

Counts as Art, Technology and Invention in previous Core
Crosslisted with Music
This course analyzes what we understand as “music.” Drawing on music of different styles from all over the world, seminar members will explore what constitutes musical meaning, how it is produced, and how music expresses feelings. Taking advantage of the multicultural nature of NYUAD, students will explore the cultural and universal mechanisms at play when we listen to and understand music. A lab portion of the class guides students through basic musical elements such as notation systems, scales, sound synthesis, and simple compositional techniques.

Selected Materials:

Agawu, *The African Imagination in Music*
Chadabe, *Electric Sound: The Past and Promise of Electronic Music*
Leman, *The Expressive Moment: How Interaction (with Music) Shapes Human Empowerment*
Pejrolo & Metcalfe, *Creating Sounds from Scratch*
Ross, *The Rest Is Noise*



ROBERT ROWE Professor of Music and Music Education

Robert Rowe received degrees in music history & theory (B.M. Wisconsin 1976), composition (M.A. Iowa 1978), and music & cognition (Ph.D. MIT 1991). He is currently Professor and Director of the Music Technology program in NYU Steinhardt’s Department of Music & Performing Arts Professions.

Inspiration, Art, and the Examined Life

CADT-UH 1029 • FALL 2017

Counts as Art, Technology and Invention in previous Core
Has a book ever knocked you out? Has a story stuck with you for years? Has an image stopped you cold? A song? Are you changed by these encounters? Where do you turn for inspiration? What do you do when immobilized? Can you engage your fears in pursuit of your goals? How do you flip your script to make progress? This course explores, examines, considers, and activates the elusive and subjective motor for creative work. It begins with material that has directly impacted the professor’s life and work as a theater artist. Later, students will share igniting materials from their own experiences. The aim: to incite the imagination, culminating in an original work. Departure points include artists, writers, filmmakers, thinkers, and theater makers such as Judith Malina, Allen Ginsberg, Art Spiegelman, Francis Bacon, Edmund White, Anne Carson, David Markson, Italo Calvino, Pedro Almodovar, Jean Genet, Andy Goldsworthy, Banksy, C.G. Jung, Franz Fanon, Aimé Césaire, Patricia Peters, theoretical physicists, Black Lives Matter, and even occasional recipes. When it comes to inspiration, can a good meal change everything?

Selected Materials:

Calvino, *6 Memos for the New Millennium*
Carson, *Autobiography of Red*
Césaire (Illustrated by Pablo Picasso), *Lost Body*
Interviews with Francis Bacon
Malina, *The Diaries of Judith Malina*
White, *The Flâneur*



JOANNA SETTLE Assistant Arts Professor of Theater

Professor Settle completed her BA at Hampshire College and then went on to completed her graduate studies in Directing at The Juilliard School. Her directing credits include: Heather Raffo’s *NOURA*; *The Total Bent*; *Estuary*; *In Darfur*; *Future Me*; the finale of Suzan-Lori Parks’s *365 Days/365 Plays*; *An Octoroon*; *Rapture*, *Blisters*, *Burn*; *Hands Up*; *Family Album*; *Nine Parts of Desire*; *BLOOD LINE: The Oedipus/Antigone Story*; *Macbeth* by Ionesco; several Samuel Beckett shorts including *Cascando* and *Play*; *A Midsummer Night’s Dream*; *Othello*; *Much Ado About Nothing*; and *Romeo and Juliet*. She is past artistic director for Division 13 Productions (1998-2004); Shakespeare on the Sound (2009-2012).

Politics of Code

IM-UH 3110 • FALL 2017

Counts as Art, Technology and Invention in previous Core Crosslisted with Interactive Media and Political Science

Is software political? While our relationships between ourselves, our environment, and other people are inherently political, computer technologies and technology companies consistently claim to remain “neutral.” This course, by contrast, will focus on how software applications may share commonalities with political systems, how they affect their users as political actors and how we can build alternatives or improvements to those systems. Students will learn to deconstruct the design and implementation of software as a political medium, such as Facebook’s timeline algorithm, city officials’ use of computer simulations to orchestrate urban life, blockchain-backed proof of ownership and algorithmic criminal assessment. Informed by political theory and media studies, and coupled with an exploration of the underlying political impacts of those systems, students will work on several hands-on projects to offer functioning alternatives to those systems. To that end, this course will include several workshops in JavaScript, Python, and Unity.

Selected Materials:

Weizenbaum, *Computer Power and Human Reason*
Dyer-Witherford and De Peuter, *Games Of Empire: Global Capitalism and Video Games*
Kitchen and Dodge, *Code/Space: Software and the Everyday Life*
Galloway, *Protocol: Control after Decentralization*



PIERRE DEPAZ *Lecturer of Interactive Media*

Professor Depaz is a software developer and political scientist. After his Masters in Media Studies at the Institut d’Études Politiques (France), he completed a graduate program in Game Design at NYU Tisch School of the Arts and has been working and teaching in the field of arts and media ever since.

J-TERM 2018

Nomads

CADT-UH 1006J • JANUARY 2018

Counts as Art, Technology and Invention in previous Core

What can the unique human ecology and worldview that emerges from mobile ways of life teach us about human ingenuity and culture? This course uses the lenses of philosophy, art, and design to examine the history, influence, and cultural underpinnings of nomadism and nomadic dwelling. Paying special attention to kinetic objects and the built environment, we will probe historical and contemporary conceptions of ownership and ecology, transience and permanence, home and homelessness, and citizenship and belonging. All aspects of mobile dwellings, from familiar vernacular models such as tents and huts to developments in humanitarian design and contemporary art, will be considered. Students will be presented with a series of design challenges and will be asked to solve problems by creating new designs and producing prototypes. No previous background or training in design is required.

Selected Materials:

Barfield, *The Nomadic Alternative*
Kronenburg, *Architecture in Motion: The History and Development of Portable Building*
Deleuze and Guattari, *Nomadology: The War Machine*
Braidotti, *Nomadic Theory: The Portable Rosi Braidotti*
Jodidio, *Temporary Architecture Now!*



DAVID DARTS *Associate Dean of Arts, Associate Professor Art and Art Professions*

Professor Darts is an artist and technologist. His work focuses on the convergences between society, technology, and contemporary art and design. He uses sculpture and designed objects to provide spaces for critical reflection and social critique.

Explorable Stories

CADT-UH 1015J • JANUARY 2018

Counts as Art, Technology and Invention in previous Core

The fundamental building blocks of good storytelling have remained consistent throughout history. What constantly changes though are the technologies, including tools, mediums, and platforms, through which stories are communicated. In this class, we will utilize today’s dominant mode of communication, the World Wide Web, to create and share stories that are engaging, interactive, and “explorable.” Combining traditional writing skills with modern web javascript libraries and other multi-media tools, students will learn how to write, design, and code their own 21st-century digital stories. These stories may take a variety of forms including creative fiction, journalistic non-fiction, educational lessons, or personalized accounts. The work will be inspired and influenced by our time in London, but will address a global audience. The goal will be for each student to iteratively produce their own compelling explorable piece that lives on the web and can be shared universally. Some web development or coding experience is preferable but not required.

Selected Materials:

Papert, *Mindstorms*
Piaget, *To Understand Is To Invent*
Victor, *Media For Thinking the Unthinkable*
Ford, *What Is Code?*
Case, *Explorable Explanations*



CRAIG PROTZEL *Visiting Assistant Professor of Interactive Media*

Professor Protzel is a creative technologist whose work lies at the intersection of web development, education, video, and storytelling. He is actively involved in the NYU Entrepreneurs Institute and teaches courses at NYU Tisch’s Graduate Interactive Telecommunications Program.

Re-Performing Death

CADT-UH 1017J • JANUARY 2018

This class investigates death’s circumstances and aftermath by way of “re-performance”: ritualized explorations of myth, poetics, imagery, and emotion that lead to a rich understanding and celebration of being alive. Spanning millennia, continents, and cultures, the course will consider science, imagination, instinct, fear, love, and faith as driving forces in understanding death. From ancient texts like *The Tibetan Book of The Dead*, *The Gospel of Matthew*, and *The Egyptian Book of the Dead* the course will turn to a range of modern poetics, including literature, music, film, visual art, and performance from Norman Mailer, Sarah Kane, Laurie Anderson, Diamanda Galás, David Bowie, The Smiths, Arca, Joy Division, Jodorowsky, David Lynch, Akira Kurosawa, Matthew Barney, Kiki Smith, Ai Weiwei, Bill Viola, Ron Athey, Marina Abramovic, and Yoko Ono. Traveling to Japan, the course brings these artists into conversation with Japanese re-performances of death in Shinto Ritual, Noh, Kabuki, and Bunraku, as well as Butoh, anime, and video gaming. Students will respond to this rich material by way of creative writing, visual arts, ensemble performance, and photography.



RUBÉN POLENDO *Arts Professor of Drama*

Profesor Polendo teaches in and chairs the Drama Program at NYU’s Tisch School of the Arts. He is a theater director and the founder and artistic director of the permanent group of collaborators, Theater Mitu. He and his company work towards expanding the definition of theater through experimentation with its form. Polendo and his company research and investigate global performance as a source for their training, work, and methodologies.

Re-Design

CADT-UH 1025J • JANUARY 2018

Crosslisted with Art and Art History

What do we really learn by copying? Is any form of contemporary mannerism out there today in our world dominated by visual information? Why did we wait half a century before producing computers in other colors but beige? When and how do changes happen then? Who is deciding the visual trends and fashions and why do we seem oblivious to the presence of manufactured filters to the observation of nature itself? What are the differences between the “artists” of the past and the “brand consultants” of today? Did not we rebel against the skill-based taxonomy of Art brought forward by Vasari five hundred years ago? This course will guide students through a re-elaboration of the many facets of Visual Design to understand those components that can be studied and appreciated for their artistic values. The reading of the small but seminal books by Bruno Munari and Paul Rand will assist in discussing the emerging of the multidisciplinary mind as the fundamental asset of the contemporary designer, who is nowadays required to be “the intellectual artist who employs the tools of Science.”

Selected Materials:
Munari, *Design as Art*
Rand, *Thoughts on Design*
Tufte, *Visual Explanations*
Tufte, *Beautiful Evidence*



GOFFREDO PUCCETTI *Assistant Professor of Practice of Visual Arts*

Professor Puccetti is a graphic designer and visual communications consultant. His areas of expertise are in corporate identity and branding. His main interests are in the interactions of visual communications with policy and decision-making processes.

How Movement Makes Meaning: Dramaturgy, Dance and the Development of Aakash Oderda’s #JeSuis

CADT-UH 1031J • JANUARY 2018

This intensive class on dramaturgy and dance takes Aakash Odedra’s residency at the NYUAD Arts Center as an opportunity for project-based learning. We will engage with Aakash Odedra as he makes a dance about the current refugee crisis with a company of dancers. We will use this event to explore a series of questions about life and art, politics and performance, human behavior, crisis, and expression, both onstage and off. We will study and employ the techniques of dance dramaturgy to investigate how choreography creates meaning through bodies in motion, and to ask how the dramaturg can contribute to that process. To that end, we will use dance scholar Katherine Profeta’s working definition of the dramaturg as a collaborator who “oscillates between theory and practice, inside and outside, word and movement, question and answer.” Be prepared to think, to write, and to move. This course will include a regional seminar in Greece.



DEBRA LEVINE
Assistant Professor of Theater

Professor Levine’s work explores the intersection between performance, politics, and new media/digital humanities in the 20th and 21st centuries through the lens of feminist and queer theory, disability studies, and visual studies.

“Connecting theory and practice in the overlapping fields of art, design, and technology, ADT courses organize themselves around intriguing discussions about how these terms relate. Through hands-on sessions, students learn multiple skills: from stone-age principles of fire-making with branches, to the expertise of rapid prototyping with a laser-cutter or 3D printer, to rudimentary programming. Students will ask key questions about how arts, design, and technology have shaped human life and may inspire future developments.”

FELIX HARDMOOD BECK, ASSISTANT PROFESSOR OF PRACTICE OF DESIGN, ENGINEERING

SPRING 2018

Multidisciplinary Artistic Collaborations

CADT-UH 1000 • SPRING 2018

This course poses questions about the advantages/disadvantages/challenges of multidisciplinary collaboration in the production of new knowledge. Focusing on paradigmatic artistic collaborations in the 20th and 21st centuries we will analyze the impact of digital technologies in promoting an intricate crossover between different domains. We will consider ways in which these approaches were the key to solving certain complex problems, such as the development of computational technologies like GUI-based operating systems. Students will also develop collaborative projects involving sound, movement, digital video, lighting, interaction technologies, robotics, and telematics, which will be presented publicly at the end of the semester.

Selected Materials:
Wagner, *Outlines of the Artwork of the Future*
Ballets Russes, *The Rite of Spring* (Performance)
Marinetti et al, *The Futurist Cinema*
Hopkins, *Dada and Surrealism: A Short Introduction*
Zommer and Dawson (Dir.), *Fully Awake: The Black Mountain College* (Film)



CARLOS GUEDES
Associate Arts Professor of Music

Professor Guedes is a Portuguese composer, media artist, educator, and researcher, whose creative work comprises several commissions of music for contemporary dance, theater, film and interactive installations, aside from traditional concert music. His music has been heard in places such as The Kitchen, Joyce SoHo, Judson Church, ArCo, De Waag, SXSW, Teatro Nacional de S. João, SIGGRAPH, Shanghai eArts, Casa da Música, Expo ’98, Porto 2001, Guimarães 2012 European Capital of Culture, and Beijing Modern Music Festival 2016.

Language of Computers

CADT-UH 1013Q • SPRING 2018

Counts as Art, Technology and Invention and Experimental Discovery in the Natural World in previous Core
Crosslisted with Data and Discovery

This course introduces students to the basics of how computers “think” and some of the inherent limitations of computers. How do programs (software applications) make computers behave intelligently and allow them to solve problems effectively for a wide range of applications and fields, from art and other media to education, medicine, and the core sciences? How do we use computer programs to process, structure, and manage information, create and manipulate digital media, and search and gather information relevant to any particular topic? How do computer programs operate virtually, creating the World Wide Web of the modern digital age, and how does all of this effect issues related to security and privacy in the wired world we live in today? Students are asked to create innovative programming solutions to a set of problems and develop applications focused on the social good for their final project. The programming language of choice is Python, a relatively easy programming language with powerful visual, text processing, and graphics capabilities.

Selected Materials:

Donaldson, *Visual Quickstart Guide to Python*
Sweigart, *Making Games with Python & Pygame*
Harris, *Game Programming: The L Line, The Express Line to Learning*



SANA ODEH

Clinical Professor of Computer Science

Professor Odeh takes a cross-disciplinary approach to Computer Science in her courses on game programming and web development. Her research focuses on information systems for the developing world and assessing the effectiveness of e-learning systems. She is the founder of Arab Women in Computing and organizes the Hackathon for Social Good in the Arab World.

Utilitas, Venustas, Firmitas

CADT-UH 1016 • SPRING 2018

Counts as Art, Technology and Invention in previous Core Design seems to be omnipresent, but what is it? This course (whose title is Latin for “usage, beauty, and stability”) explores how design influences our life and investigates the fundamentals of “good design.” We take a look at the status quo of the use of design in media, objects, and architecture, and observe its influence on art and technology from past to present. Design tools and processes will be highlighted. Based on the fusion of readings, study, discussion, and experiences, over the course of the semester students will develop an understanding of how mutually reinforcing and beneficiary a mix of Arts, Design, and Technology can be. Lecture and discussion will help development the design of a bricolage: Every student will realize a product prototype of an Audio-Device to be displayed in an exhibition and a personal philosophy of about Arts, Design, and Technology.

Selected Materials:

Bürdek, *Design: History, Theory and Practice of Product Design*
Joost (et al), *Design as Research: Positions, Arguments, Perspectives*
Milton and Rodgers, *Research Methods for Product Design*
Hustwit (Dir.), *Objectified* (Film)
Hustwit (Dir.), *Helvetica* (Film)



FELIX BECK Assistant Professor of Practice of Design

Professor Beck is a designer, technologist, researcher, and educator. He holds a Diplom degree (M.A.) from the Berlin University of the Arts’ Visual Communication program where he studied New Media Design. He was nominated as Meister-schüler of UdK Berlin in 2010.

Questioning and Writing the Self: Memoir and Anti-memoir

CADT-UH 1027 • SPRING 2018

Counts as Pathways of World Literature and Art, Technology, and Invention in previous Core
Crosslisted with Cultural Exploration and Analysis and Literature and Creative Writing

Is writing a life possible and what does it mean to try? What can be learned about notions of self and society, culture and change, as well as art and literature through the window of memoir? Many traditions celebrate the individual voice, singular stories, and remarkable people, yet there are also examples of “life writing” that express skepticism and anxiety around ideas of the individual as remarkable, distinct from the collective, and particularly entitled to tell their story. Students will read texts across eras, cultures, ethnicities, and genders that raise questions about the self and the collective, writing and memory, and about writing the remarkable as well as the everyday.

Selected Materials:

Shonagon, *The Pillow Book*
Equiano, *The Interesting Narrative*
Duras, *The Lover*
El Saadawi, *Memoirs from the Women’s Prison*
Cesaire, *Notebook of a Return to the Native Land*



JILL MAGI Assistant Arts Professor

Professor Magi is an artist, critic, and educator whose research and teaching interests include poetry and poetics, experimental literature, handmade books, alternatives to mainstream publishing, and textile arts. From February to April of 2015, she wrote a weekly commentary series for *Jacket2* on “a textile poetics,” her most current area of research.

The following Cultural Exploration and Analysis course is also crosslisted with Arts, Design and Technology. Please see the full description under the primary listing on page 51:

Artists’ Writing, CCEA-UH 1008 • SPRING 2018

Counts as Art, Technology and Invention in previous Core
Crosslisted with Art & Art History; Arts, Design, and Technology

SUMMER 2018

Wood

CADT-UH 1007 • SUMMER 2018

Counts as Art, Technology and Invention in previous Core
Crosslisted as Art and Art History

Wood is inseparably linked to human history and culture. From mankind’s earliest use of sticks for shelter, warmth, and gathering food, the increasingly complex ways that we have used and understood this material reflect the history of civilization itself. What can wood can teach us about ecology, human history, ingenuity, and culture? By examining wood’s role across several diverse cultures, this class will consider our ever-evolving relationship to wood through its use in architecture, art, and design. We will study the work of artists and designers including Richard Deacon, Giuseppe Penone, and Ai Weiwei, and will also examine the lore and mythology of wood through literary works like the Epic of Gilgamesh and the Enchanted Forests of the Brothers Grimm. The class will include a practical studio component in which students learn historic and contemporary woodworking techniques, respond to carpentry design challenges, and develop a kinesthetic knowledge and materials understanding through the exploration and manipulation of wood and wood-based materials. No previous background or training is required.

Selected Materials:

Harrison, *Forests: The Shadow of Civilization*
Perlin, *A Forest Journey: The Story of Wood and Civilization*
Hesse, *Siddhartha*
Silverstein, *The Giving Tree*
The Original Folk and Fairy Tales of the Brothers Grimm



DAVID DARTS Associate Dean of Arts, Associate Professor Art and Art Professions

Professor Darts is an artist and technologist. His work focuses on the convergences between society, technology, and contemporary art and design. He uses sculpture and designed objects to provide spaces for critical reflection and social critique.

Core Competencies: Cultural Exploration and Analysis

NAVIGATING A GLOBAL UNDERSTANDING

Cultural Exploration and Analysis courses pursue understanding and appreciation of diverse cultural forms and perspectives, and the ability to navigate differences to establish cross-cultural understanding. Numerous Cultural Exploration and Analysis courses are offered every semester. The courses specified in the following pages are offered periodically, typically each year in the semester indicated.

FALL 2017

Collecting

CCEA-UH 1003 • FALL 2017

Counts as Art, Technology and Invention in previous Core Crosslisted with Art and Art History

What motivates human beings to form collections? How do we select, order, preserve and display information and objects? And what intellectual processes are involved in these activities? What does the content of these collections say about those who created them? And what kind of narratives can be traced within the display of these collections? This course surveys the phenomenon of collecting, focusing on key moments in its history, from antiquity up to contemporary times. In the first section of the class, students explore collections of “thought,” that is, how knowledge has been stored, organized and retrieved—and some of the tools we have developed to do so—including mnemonic devices, writing, codices, libraries, information architecture, and digital technologies. The second section concerns physical objects and their collection, classification, organization, and display. Finally, students discuss the work of modern and contemporary artists who incorporate concepts of assemblage and curation. In response to the readings and to the materials covered in class, students will conceive, create, describe and display a collection of their own making.

Selected Materials:

Hermann, *Siddhartha*

Pamuk, *The Innocence Objects*

Paul, *The First Modern Museums of Art*

Fricke (Dir.), *Samsara* (Film)

Clooney (Dir.), *Monuments Men* (Film)



DENISE-MARIE TEECE

Assistant Professor of Art History

Professor Teece is an art historian specializing in the art and architecture of the Islamic world. In addition to teaching undergraduate coursework on the art of the Islamic world at NYU in New York, and at Wagner College on Staten Island, she has lectured widely on the topic of Islamic art, with a special focus on carpets and textiles, and manuscripts.

Identity and Object

CCEA-UH 1004 • FALL 2017/SPRING 2018

Counts as Art, Technology and Invention in the previous Core

This course asks how objects from the past obtain meaning long after they were made, and how they have come to express the identity of communities, nations, and religions. We will consider fundamental questions of identity by assessing how objects become imbued with meaning. Who ascribes these objects meaning and why? How do we relate to objects designated to represent us? We will explore object biographies from a range of periods, regions and traditions. We will discuss objects representing contested national and global identities, such as the Cyrus Cylinder from Iraq, and the Koh-i-noor diamond from India, as well as material that facilitates discussion of socially and culturally defined identities. In all of these examples politics plays a constant role. Through case studies of iconic objects from around the world, we will compare significance in the originating society with place and function today to better understand how, why, and by whom identity is constructed.

Selected Materials:

De Waal, *The Hare with Amber Eyes*

Lyons, “Objects & Identities: Claiming & Reclaiming the Past”

Schnitzler, “Hijacked Images: Ancient Egypt in French Commercial Advertising”

Kinsey, “Koh-i-Noor: Empire, Diamonds, and the Performance of British Material Culture”

Flood, “Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum”



FIONA KIDD *Assistant Professor of History and Art and Art History*

Professor Kidd is an archaeologist with more than a dozen years of excavation experience in the Near East and Central Asia, predominantly Uzbekistan. As a member of the Karakalpak-Australian Archaeological Expedition she excavated and continues to publish a major corpus of Central Asian wall paintings dated to the first century BCE—including a gallery of life-sized portraits—from the site of Akchakhan-kala in Khorezm.

A Thousand and One Nights

CCEA-UH 1009 • FALL 2017

Counts as Pathways of World Literature in previous Core
Crosslisted with Literature and Creative Writing
This course focuses on questions of religious and cultural difference through the 1001 Nights and related texts. Jewish, Christian, Zoroastrian, Muslim and “pagan” realms co-exist uneasily in the original cycle of tales that often confront their protagonists with such differences as a problem. Even the possession of supernatural powers recurs in the tales in the form of an accusation made against perceived outsiders. The reception of the Nights tales in Europe animated the new sciences of anthropology and psychology, suggesting alternative modes of modernity less strictly beholden to Enlightenment reason. Cultural difference piqued the interest of the translators who brought the Nights to Europe and pioneered travelogues and ethnographies of the Levant, Egypt, and Arabia. Their writings would serve as points of departure for seminal works on the engagement with cultural difference and its representation, Appiah’s *Cosmopolitanism* and Said’s *Orientalism*.

Selected Materials:

Haddawy, Lane, Burton, and Mardrus (Trans.), *Nights*
Trojanov, *The Collector of Worlds*
Al-Shaykh, *The Thousand and One Nights*
Lyons and Lyons, *Tales from 1,001 Nights: Aladdin, Ali Baba and Other Favourites*
Irwin, *The Arabian Nights: A Companion*



PAULO LEMOS HORTA
Associate Professor of Literature

Professor Horta is a comparative scholar of postcolonial literatures. His first book, *Marvellous Thieves: Secret Authors of the Arabian Nights* (Harvard University Press, 2017) traces the cross-cultural collaborations that shaped the first European versions of the story collection. His next book, “*Rotten Little Worlds*”: *How Latin America Shaped Global Fiction*, under contract with HUP, brings this focus on overlooked collaborators to the editors, publishers, and translators who overcame resistance to global south literatures in Barcelona, Paris, and New York. He is co-editor of *Cosmopolitanisms* (NYU Press, 2017).

Imagined Cities

CCEA-UH 1010 • FALL 2017/SPRING 2018

Counts as Pathways of World Literature in previous Core
This course examines the ways in which writers have responded to the social complexity of urban life and the difficult task of finding points of connection within the diversity of the city. How do writers narrate both the order and the disorder of urban space? What intellectual frameworks do they call upon to find meaning in unfamiliar settings? How do these assumptions shape what is seen and unseen within the city? And most importantly, what do these city texts reveal about the potential for building new forms of belonging and community within the urban environment? Readings will include philosophical works from ancient Greece, travel accounts of the medieval and early modern world, and fiction from writers such as Zola, Woolf, Mahfouz, Conrad, and Pamuk.

Selected Materials:

Calvino, *Invisible Cities*
Zola, *The Kill*
Mahfouz, *Midaq Alley*
Woolf, *Mrs. Dalloway*
Pamuk, *Istanbul: Memories and the City*



NADINE ROTH Assistant Teaching
Professor of History

An authority on pre- and post-war Europe, Professor Roth traces the changing role of public space in Germany from the years of occupation through the German Democratic Republic. Her work on the topic received the John Bullen Prize, Canadian Historical Association, and she is currently preparing a book manuscript on the subject.

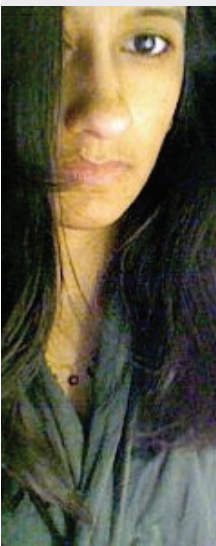
On Violence

CCEA-UH 1017 • FALL 2017

Counts as Pathways of World Literature in previous Core
This course tracks the history of an idea, through the interrogation of one key term: violence. The ethics of violence, its articulation and resistance, violence as a social problem and violence as social necessity: from the epic, to the novel, to contemporary poetry, literature has been attempting to reckon with the question of violence. This includes violence in the form of divine retribution, violence as part of the rhetoric of patriarchy, and violence as necessary for anticolonial nationalism. Students will consider this both as a theoretical problem as well an aesthetic one. In other words, they will consider the work of philosophers and theorists wrestling with ethical and political implications of violence, while also considering how literary texts drawn from a diverse geographic and historical corpus have attempted to “write” violence as a mode of artistic representation. Some of the texts studied include Euripides’ *Medea*, Dante’s *Inferno*, Dostoevsky’s *Crime and Punishment*, Sorel’s *Reflections on Violence*, Gandhi’s *Hind Swaraj*, Franz Fanon’s *The Wretched of the Earth*, the speeches of Martin Luther King and Malcolm X, and the poetry of Faiz Ahmed Faiz and Dennis Brutus.

Selected Materials:

Euripides, *Medea*
Naipaul, *Guerrillas*
Dante, *The Inferno*
Dostoevsky, *Crime and Punishment*
Asad, *On Suicide Bombing*



TORAL GAJARAWALA Associate
Professor of English

Professor Gajarawala is a member of the English Department at NYU New York. Her areas of teaching and research include theories of the novel and narrative, postcolonial studies, subaltern studies, and the relationship between aesthetics and politics. Recent essays include “Some Time between Revisionist and Revolutionary: Reading History in Dalit Fiction” (*PMLA*) and “Fictional Murder and Other Descriptive Deaths” (*Journal of Narrative Theory*).

RICHARD RORTY ON THE VALUE OF
CULTURAL EXPLORATION AND ANALYSIS:

“[The] process of coming to see other human beings as ‘one of us’ rather than as ‘them’ is a matter of detailed description of what unfamiliar people are like and of re-description of what we ourselves are like. This is a task not for theory but for genres such as ethnography, the journalist’s report, the comic book, the docudrama, and, especially, the novel.” (From *Contingency, Irony, and Solidarity*)

Utopias and Dystopias

CCEA-UH 1047 • FALL 2017

Counts as Pathways of World Literature in previous Core
Crosslisted with Literature and Creative Writing

We all think about wanting to live in the perfect world, but what happens when definitions of “perfect” conflict with one another? In this Cultural Exploration and Analysis course, we will explore the ways that writers and artists have wrestled with the question of “utopia” and, more particularly, the ways in which utopias always seem to fall short of their ideal. As we examine these failed utopias, we will consider the ways in which these texts explore the increasingly fraught relationship between humanity and technology, and between the community and the individual. Drawing on written and cinematic texts from around the world, this course will consider whether any attempt at utopia is doomed, given the human proclivity for violence and xenophobia. We will also consider why, in recent years, dystopian worlds have become the mainstay of pop culture, from novels to video games and movies. The course may include contemporary work by Hiyo Miyazaki, Asma Abdel Aziz, and Octavia Butler, as well as such classics as Thomas More’s *Utopia*, Charlotte Perkins Gilman’s *Herland*, and Fritz Lang’s *Metropolis*.

Selected Materials:
Atwood, *The Handmaid’s Tale*
Blomkamp (Dir.), *District 9* (Film)
Orwell, *1984*
Takami, *Battle Royale*
Zamayatin, *We*



DEBORAH WILLIAMS *Program Head and Visiting Master Teacher of Literature and Creative Writing*

Professor Williams’ fields of interest include 20th-century US Fiction, Children’s Literature, and Feminist Literary History and Historiography. She is the author of a number of articles about U.S. women writers and *Not in Sisterhood: Edith Wharton, Willa Cather, Zona Gale, and the Politics of Female Authorship*. She writes a bi-weekly column for *The National*, and is co-editor of the forthcoming *Oxford History of the Novel in English, Volume Eight: American Fiction after 1940*.

Cultural Memory and Resistance

CCEA-UH 1051 • FALL 2017

Counts as Pathways of World Literature in previous Core

As the Atlantic slave trade forcibly dispersed Africans throughout Europe and the Americas over four centuries, cultural memory became a key component of survival for those who journeyed through the Middle Passage. How did languages incorporate modes of expression—creole, patois, pidgin—that connected with scarce-remembered cosmologies and ways of being to allow for resistance to systems of oppression? And how was the traditional music of African peoples reconstructed with new instruments and inflections during this process? We will examine texts ranging from Plato, the Book of Exodus, Ibn Battuta, *The Tale of Sundiata*, early African slave narratives, the music of the Fisk Jubilee Singers, Bessie Smith, Billie Holiday, Nina Simone, works by Amiri Baraka, Aimé Césaire, Edouard Glissant, Wole Soyinka, Mos Def, Common, Nubian Sisters, Saul Williams, Talib Kweli, Tupac Shakur, and in films such as *Sugar Cane Alley*, *La Haine*, *Illmatic* and *Belle* to better understand key components of cultural memory and resistance.

Selected Materials:
Ali, “The Crisis of the Nativist Imagination”
Dunn, *The Adventures of Ibn Battuta: A Muslim Traveller in the Fourteenth Century*
Gilroy, *The Black Atlantic*
Ottobah, *Thoughts and Sentiments on the Evil of Slavery*
Silver (Dir.). *Style Wars* (Film)



MICHAEL DINWIDDIE *Associate Professor of Individualized Study*

Professor Dinwiddie teaches in NYU’s Gallatin School of Individualized Study. His research interests include cultural studies, African American theater history, dramatic writing, filmmaking and ragtime music. A dramatist whose works have been produced in New York, regional, and educational theater, he has been playwright-in-residence at Michigan State University and St. Louis University and taught writing courses at the College of New Rochelle, Florida A&M University, SUNY Stony Brook, California State University at San Bernardino, and Universidad de Palermo in Buenos Aires, Argentina.

Global Shakespeare

CCEA-UH 1055 • FALL 2017

Counts as Pathways of World Literature in previous Core
Crosslisted with Literature and Creative Writing and Theater

To what extent can “Shakespeare” serve as the focal point for a cultural heritage that belongs to the entire globe? This course offers a comparative, interdisciplinary approach to the plays of William Shakespeare, considering him both as an exemplar of Western literature and also as a world author whose influence can be felt throughout many cultures. We will approach the study of Shakespeare through three different sets of questions: 1) In what ways was Shakespeare a “global” author in his own day, adopting a “worldly” approach that transcends his English context? 2) How does the history of the publication, performance, and criticism of his plays transform “Shakespeare” into a global cultural commodity? 3) What is the cultural legacy of Shakespeare’s work throughout a variety of global media forms, including plays, films, novels, operas, and works of visual art? We will begin by looking at two plays, *Othello* and *The Tempest*, that have inspired adaptations in a variety of cultural contexts and genres. We will then devote a number of classes to investigating the global spread of Shakespeare’s most famous play, *Hamlet*, from 1603 to the present. The course concludes with a creative project inspired by Shakespeare’s lost play, *Cardenio*.

Selected Materials:
Stoppard, *Rosencrantz & Guildenstern Are Dead*
Hammond (Ed.), *Double Falsehood*
Holderness, *The Arab Shakespeare Trilogy*
Litvin, *Hamlet’s Arab Journey*
Burster, *To Be or Not To Be*



CYRUS R.K. PATELL *Global Network Professor of Literature*

Professor Patell began his scholarly career as a specialist in 19th- and 20th-century American literature and culture, but his recent scholarship and teaching has centered on the theory and practice of cosmopolitanism, on late-20th-century U.S. emergent literatures, and on the literature and culture of New York City.

Memory

CCEA-UH 1061 • FALL 2017

Counts as Art, Technology and Invention in previous Core
Crosslisted with Art and Art History

What is memory? We tend to think it will be activated when the right moment comes, but our experiences may belie our thinking, such as when we forget a name just when we need it. A variety of disciplines and theories approach the phenomenon of memory: cognitive science, computer science, biology, psychology, sociology, media theory, theory of perception, philosophy, history, cultural history and art history, trauma theory, heritage studies. And we can observe a huge variety of attempts to preserve memories: monuments, memorials, museums, libraries, archives, rituals, writing, filming, and even in seemingly more ephemeral forms such as blog posts or status updates (nothing gets lost in the web!). The course allows students to sample these various approaches without being restricted to any one of them as they explore fundamental questions about the relationship between memory and human identity: Is memory everything we can remember, or everything we can forget? How can we know memories from dreams or fantasies? Do we remember things as they really were or as they never were? Is memory what we take for granted and thus an impediment to creative thinking, or is it the prerequisite of creative activity?

Selected Materials:
Assmann, *Cultural Memory and Early Civilization. Writing, Remembering, and Political Imagination*
Joffé (Dir.), *Before I Go To Sleep* (Film)
Lupton, *Chris Marker: Memories of the Future*
Le Poidevin, *The Experience and Perception of Time*
Ramadanovic, *Forgetting Futures. On Memory, Trauma, and Identity*



GREGOR STEMMRICH *Professor of Art and Art History*

Professor Stemmrich is a Professor of Art History at Freie Universität Berlin who specializes in 20th- and 21st-century art, new technologies in contemporary art (film and video), media theory, history of exhibitions and art institutions, artist’s writings, art criticism, art theory, trans-cultural perspectives in art history, post-colonial critique, gender studies, and Bildwissenschaften (attempts to theorize the image/picture).

Everything Is a Remix

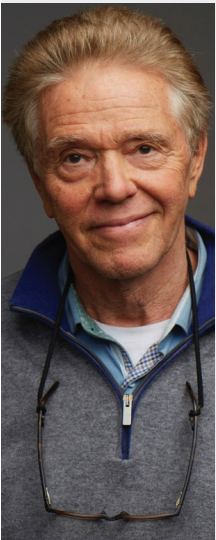
CCEA-UH 1062 • FALL 2017

Crosslisted with Film and New Media

Is anything original? Before “remixes” had that name, they went by many others, including “tradition and the individual talent,” parody, pastiche, burlesque, adaptation, dialogism, collage, detournement, refunctioning, intertextuality, intermediality, transtextuality, and the carnivalesque. Asking what happens when we make something new from something old, this course explores artistic and interpretative remix practices that are both very ancient and extremely contemporary. While “remix” is a recent term that evokes studio production and internet culture, understanding its roots obliges us to go back to long-standing traditions in arts and culture generally. Although the course focuses to some extent on film adaptations of literary works, it should be of interest to students curious about music, film, and artistic adaptation in general, but also with our mass-mediated social environment that thrives on sampling, mash-ups, memes, and adaptation.

Selected Materials:

Austen, *Pride and Prejudice*
Bakhtin, *Selected Readings*
Defoe, *Robinson Crusoe*
Flaubert, *Madame Bovary*
Gallager and Navas (Eds.), *The Routledge Companion to Remix Studies*



ROBERT STAM University Professor and Professor of Cinema Studies

Professor Stam teaches about the French New Wave filmmakers. He has published widely on French literature, comparative literature, and on film topics such as film history and film theory. His books include: *Flagging Patriotism: Crises of Narcissism and Anti-Americanism* (Routledge, 2006); *Francois Truffaut and Friends: Modernism, Sexuality, and Film Adaptation* (Rutgers, 2006); *Literature through Film: Realism, Magic and the Art of Adaptation* (Blackwell, 2005).

MARSHALL HODGSON ON THE GLOBAL CHALLENGE OF UNDERSTANDING HUMANITY:

“So far as there is moral or spiritual solidarity among human beings, apart from physical confrontations at any given time, the fate of each people is relevant to all human beings whether or not it had permanent external consequences otherwise. It is, then, also, and perhaps above all, as events and acts have altered the moral context of human life that they are of universal significance, for they have set irreplaceable standards and norms, and they have posed distinctive challenges and established moral claims which as human beings we dare not ignore.”
(From *The Venture of Islam*)

Literary Translation

CCEA-UH 1063 • FALL 2017

Crosslisted with Literature and Creative Writing

This course explores the craft of and the market for literary translation, and will teach students how to translate and to pitch works in translation to publishing houses. Why do some translators aim for familiarity and others for estrangement? What is lost, and perhaps even gained, in a text’s cultural relocation? What can be accessed in translation and what are the limits of translation? Translation plays a pivotal role in shaping intercultural exchange and globalizing literary markets and canons. The course familiarizes students with practices and theories of translation from different literary traditions. Case studies include comparative examples drawn from distinct genres such as the epic, forms of lyric poetry, drama and modern prose fiction.

Selected Materials:

Ferrante (Tr. Goldstein), *My Brilliant Friend*
Bolaño (Tr. Andrews), *By Night in Chile*
Luiselli (Tr. MacSweeney), *The Story of My Teeth*
Lispector (Tr. Moser), *The Hour of the Star*
Aira (Tr. Andrews), *Ema the Captive*
Fernando (Tr. Horta), *Lisbon Revisited*
Kemeid (Tr. Miller), *The Aeneid*
Virgil (Tr. Heaney), *The Aeneid Book VI*



PAULO LEMOS HORTA Associate Professor of Literature

Professor Horta is a comparative scholar of postcolonial literatures. His first book, *Marvellous Thieves: Secret Authors of the Arabian Nights* (Harvard University Press, 2017) traces the cross-cultural collaborations that shaped the first European versions of the story collection. His next book, “*Rotten Little Worlds*”: *How Latin America Shaped Global Fiction*, under contract with HUP, brings this focus on overlooked collaborators to the editors, publishers, and translators who overcame resistance to global south literatures in Barcelona, Paris, and New York. He is co-editor of *Cosmopolitanisms* (NYU Press, 2017).

The following Arts, Design, and Technology course is also cross-listed with Cultural Exploration and Analysis. Please see the full description under the primary listing on page 29:

Laughter, CADT-UH 1012 • FALL 2017

Counts as Pathways of World Literature in previous Core
Crosslisted with Cultural Exploration and Analysis

Opera: Mortal Encounters, Immortal Songs

MUSIC-UH 1661 • FALL 2017

Counts as Art, Technology and Invention in previous Core
Crosslisted with Music

How does the encounter with mortality both define human experience and serve as an impetus for aesthetic response? Can musical texts memorialize and immortalize the dying and the dead? From its inception in 16th-century Europe, Western opera has registered changing cultural attitudes towards death in the stories they tell. Exploring death in the myths, legends, and ancient histories that shaped the stories and plots of early operas, the seminar also engages with histories and philosophies of modernity in order to examine works shaped by the cataclysmic events of the twentieth century. These radical changes in the historical conditions of death over the last centuries has resonated far beyond the battlefield, becoming an impetus for exploring fundamental questions concerning the meaning of the self, time, and history in philosophy and in music. How has opera registered these changes and participated in these shifts? Can musical work like an opera provide a map for examining uncharted places beyond the thresholds of human experience? Can opera’s music, language and images address the historical challenges of representing death on stage? Drawing on scholarship from diverse fields, the seminar engages with these questions as a basis for examining the texts and contexts of operatic works from the 17th century to the present with a special focus on the arias and songs of this genre’s dying protagonists.

Selected Materials:

McClary, *Feminine Endings: Music, Gender, and Sexuality*
Mozart, *Don Giovanni*
Presner, *Mobile Modernity: Germans, Jews, Trains*
Wagner, *Tristan und Isolde*
Wyschogrod, *Spirit in the Ashes: Hegel, Heidegger, and Man-Made Mass Death*



GWYNNETH BRAVO Assistant Professor of Music

Professor Bravo is a musicologist, music educator, and cellist. Her research explores intersections between music, war, and politics in 20th-century contexts with a focus on German and Czech music, opera, nationalism, exile, aesthetics, hermeneutics, media studies, and transdisciplinary approaches to music pedagogy and education.

Jazz in New York

CCEA-UH 1021J • JANUARY 2018

Counts as Art, Technology and Invention in previous Core
Over the course of the past hundred years, jazz has been framed variously as an erotic display, a symbol of modernity, the sound of the Black avant-garde, “America’s classical music,” a part of our common global cultural heritage, a decadent type of bourgeois entertainment, a virtuosic art form, a revolting noise, and a radical performance of democracy and freedom. Jazz is, in other words, complicated—its densely textured sound world is entwined with a complex social history. This course immerses you in the world of jazz through an exploration of New York City, the undisputed global capital of the genre. During our regular class sessions and a number of evening excursions, we will meet musicians, attend concerts and jam sessions, tour venues, work in archives, listen to recordings, compare notes on the music, and read a broad array of the best jazz scholarship and journalism. We will dig deep into the history of jazz in the city, and also explore the strange and delightful new shapes jazz is taking in the 21st century. By the end of the term, your understanding of jazz and your understanding of New York will be forever changed. No previous experience with music is required.

Selected Materials:
Berliner, *Thinking in Jazz: The Infinite Art of Improvisation*
CBS, *The Sound of Jazz* (TV Series)
Stern and Avakian (Dir.), *Jazz on a Summer’s Day* (Film)
Adderley (Artist), *Somethin’ Else*; *Mercy Mercy Mercy*
Armstrong (Artist), *Best of the Hot 5s and 7s*



MARTIN DAUGHTRY
Assistant Professor of Music

A specialist in ethnomusicology, Professor Daughtry studies the intersection of music, sound, listening, and violence. His monograph, *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq* (Oxford, 2015) won the Association of American Publishers PROSE award for best monograph in the Music and Performing Arts in 2016. His current projects deal with human and non-human voices in the anthropocene; jazz music in the US and elsewhere; and the acoustic imagination (i.e., the imagined “sounds” you “hear” in your “head”).

Fascism, Antifascism, and Culture

CCEA-UH 1022J • JANUARY 2018

Counts as Structures of Thought and Society in previous Core
The terms “fascism” and “culture” resonate in common parlance as opposites. We think immediately of sterile, bunker-like architecture, book burnings, and reactionary archaisms. Much fascist culture certainly entailed these. Yet we ignore the centrality and complexity of culture to fascist ideas—in the early twentieth century and beyond—at our own peril. This course examines that centrality through particular case studies: Mussolini’s Italy, Nazi Germany, Popular Front and Vichy France, and international anti-fascist activity. Through the lens of particular cases we will tackle various questions: May we speak of a general fascist theory of culture and representation? How did fascist governments use aesthetics to respond to modernity, or to help create a modernism of their own? Was the concept of an avant-garde inimical to fascist culture, or useful to it? To what extent was there a movement of international anti-fascist resistance? How did it play out in art, architecture, or literature? May we even speak of a clean, absolute break between an aesthetics of fascism and that of anti-fascism? Did fascism die with World War Two? If not, how (and where) does it live on?

Selected Materials:
Orwell, *What Is Fascism?*
Marsh, “Queen: Jazz review”
Eco, *Eternal Fascism*
Marinetti, *War, Sole Cleanser of the World*
Riefenstahl (Dir.), *Triumph of the Will* (Film)



ARA MERJIAN *Associate Professor of Italian and Art History*

Professor Merjian teaches Italian Studies and Art History at NYU New York. His areas of interest include 20th-century Italian and French Art History and Theory; Futurism and the Italian avant-garde between the World Wars; Nietzschean philosophy and modernist aesthetics; early avant-garde film theory and history; Pasolini and post-war Italian aesthetics and politics.

City of Encounters: Literatures of Indigeneity, Migration and Settlement

CCEA-UH 1068J • JANUARY 2018

Known for its beaches, sports grounds and stunning harbor views, Sydney is also Australia’s preeminent literary and cultural city. Additionally, it is the country’s first settler city, a site of continuous indigenous culture, as well as port-of-entry for much of the country’s vast immigrant population. Using literature and the spaces of Sydney as its lens, this course examines Australian culture as a place of encounters, movements and crossings. The course begins with literary representations of indigenous histories, European invasion and settler colonialism, paired with walking tours of Sydney’s colonial architecture and indigenous art collections at the Australian Museum. We then work our way through literary reckonings of the “White Australia Policy” (dismantled in the late 1960s) and postwar waves of migration and settlement, to consider today’s fragile “multiculturalism” in an age of anti-refugee policies. Engaging with both literary and site-specific cultural texts, students will enhance their close reading, interpretative and writing skills. Students will also gain fluency in concepts such as indigeneity, settler colonialism, migration, and race.

Selected Materials:
Hage, *White Nation: Fantasies of White Supremacy in a Multicultural Society*
Lucashenko, *Steam Pigs*
Le, *The Boat*
Malouf, *Remembering Babylon*
Reynolds and Lake, *Drawing the Global Color Line*
Stead, *Seven Poor Men of Sydney*



JINI KIM WATSON *Associate Professor of English and Comparative Literature*

Professor Watson received her PhD from Duke’s Literature Program, as well as a B.A. from the University of Queensland and a B.P.D (Architecture) from the University of Melbourne. Her teaching and research investigate the ways that cultural production of the Asia Pacific—literature, film, theoretical writings—have reckoned with ongoing questions of decolonization, national and global imaginaries, uneven development and political modernity. Her book *The New Asian City* (2011) examined the rise of so-called “Asian Tiger” economies and metropolises through the lens of literature and film; her current book project addresses literary responses to authoritarianism.

Gardens of Eden

CCEA-UH 1070J • JANUARY 2018

The garden is one of the oldest modes of human intervention in the environment. This course explores the garden as a major art form by focusing on pictorial and spatial representations of the Garden of Eden. The Edenic Paradise of Genesis and the Qur’an where Adam and Eve transgressed against God gives access to thought about gardens in the ancient Middle East. As a foundational figure in Judaic, Christian, and Islamic theology, the Garden of Eden spawned a history of interpretation that helped differentiate these religions. The history of Eden in the art of the Peoples of the Book is closely entwined with that of garden design, and this seminar examines both. The course introduces fundamental methods of art history as students examine gardens in ancient Mesopotamia, early Christian monasteries, Syrian and Andalusian courtyards, Renaissance altarpieces, Enlightenment cities, Persian court miniatures, Mughal tomb complexes, and early American towns. Following field trips to gardens and collections in the United Arab Emirates and a regional seminar component in India, the seminar concludes with a collaborative garden design project in Abu Dhabi.



MARIËT WESTERMANN
Executive Vice President for Programs

Professor Westermann stepped into her new role as Vice President of the Mellon Foundation in June 2010. Previously she served as NYUAD’s Provost. She began her career as an associate professor of art history at Rutgers University, and was director of NYU’s Institute of Fine Arts (IFA) from 2002 through 2008. She continues to publish widely in the field of Early Modern Netherlandish art.

Imagining the Renaissance City

CCEA-UH 1071J • JANUARY 2018

Northern and central Italy’s bustling towns inspired many of today’s modern cities. This course examines three such cases. Florence was a powerhouse of culture and industry, Siena the Wall Street of Europe (with skyline to match), and Pisa, king of the Mediterranean before being overtaken by Florence in the 15th century. Students will get to know these cities intimately and figure out what made them tick, how they jostled for power in Tuscany, and why their innovations have been so enduring. Our access to these Renaissance cities is largely through their art: their buildings, their paintings, and the words through which they were represented, reconfigured, condemned. Thus the seminar explores the way that both contemporaries and moderns imagined those cities, in words, images, and sounds. What kinds of stories did urban Renaissance men and women tell about their communities, the threats they faced from within and without, their hopes and aspirations, their fears as to what life would be like should their cities cease to exist? Dante, St. Catherine of Siena, the painter Ambrogio Lorenzetti, Italo Calvino and others will guide students’ explorations of some of the most mysterious and fascinating cities in the world.



JANE TYLUS *Professor of Italian and Comparative Literature*

Professor Tylus teaches Italian literature at NYU New York. Her research interests include late medieval and early modern Italy and Europe, particularly issues related to gender and religion; history of theatre; literature of 19th-century Sicily; the history and culture of Siena.

SPRING 2018

Identity and Object

CCEA-UH 1004 • FALL 2017/SPRING 2018

Counts as Art, Technology and Invention in the previous Core
This course asks how objects from the past obtain meaning long after they were made, and how they have come to express the identity of communities, nations, and religions. We will consider fundamental questions of identity by assessing how objects become imbued with meaning. Who ascribes these objects meaning and why? How do we relate to objects designated to represent us? We will explore object biographies from a range of periods, regions and traditions. We will discuss objects representing contested national and global identities, such as the Cyrus Cylinder from Iraq, and the Koh-i-noor diamond from India, as well as material that facilitates discussion of socially and culturally defined identities. In all of these examples politics plays a constant role. Through case studies of iconic objects from around the world, we will compare significance in the originating society with place and function today to better understand how, why, and by whom identity is constructed.

Selected Materials:

De Waal, *The Hare with Amber Eyes*
Lyons, “Objects & Identities: Claiming & Reclaiming the Past”
Schnitzler, “Hijacked Images: Ancient Egypt in French Commercial Advertising”
Kinsey, “Koh-i-Noor: Empire, Diamonds, and the Performance of British Material Culture”
Flood, “Between Cult and Culture: Bamiyan, Islamic Iconoclasm, and the Museum”



FIONA KIDD *Assistant Professor of History and Art and Art History*

Professor Kidd is an archaeologist with more than a dozen years of excavation experience in the Near East and Central Asia, predominantly Uzbekistan. As a member of the Karakalpak-Australian Archaeological Expedition she excavated and continues to publish a major corpus of Central Asian wall paintings dated to the first century BCE—including a gallery of life-sized portraits—from the site of Akchakhan-kala in Khorezm.

The Idea of the Garden

CCEA-UH 1006 • SPRING 2018

Counts as Art, Technology and Invention in the previous Core
Gardens are as diverse as cultures, but the idea of the garden is common to various cultures through the ages and across continents. What do gardens reveal about the human condition? How do gardens relate to the individual and the idea of community? How do they reflect philosophical ideas? In which ways do the real and imagined interfere with each other? Is a garden a representation of nature or culture or both? How does a garden relate to spiritual needs and sensual experience (smell, sound, sight, tactile and kinesthetic bodily feeling)? How is the idea of the garden distinguished from but related to the notion of a natural landscape? We will look at Zen-gardens and rooftop gardens, monastic and palace gardens, sculpture and pleasure gardens, mythic gardens in various religious traditions. The course is conceived as neither a historical survey nor typological compilation but chooses diverse examples of gardens and representations of gardens from various cultures and historical periods in order to reflect on the ways in which gardens reflect the human condition.

Selected Materials:

Conan, “Gardens and Imagination: Cultural History & Agency”
Harrison, *Gardens: An Essay on the Human Condition*
Balmori and Morton, *Transitory Gardens, Uprooted Lives*
Bergsma, Poot, and Liefbroer, “Happiness in the Garden of Epicurus”
Marx, *The Machine in the Garden: Technology and the Pastoral Ideal in America*



GREGOR STEMMRACH *Professor of Art and Art History*

Professor Stemmrach is a Professor of Art History at Freie Universität Berlin who specializes in 20th- and 21st-century art, new technologies in contemporary art (film and video), media theory, history of exhibitions and art institutions, artists’ writings, art criticism, art theory, trans-cultural perspectives in art history, post-colonial critique, gender studies, and Bildwissenschaften (attempts to theorize the image/picture).

Artists’ Writing

CCEA-UH 1008 • SPRING 2018

Counts as Art, Technology and Invention in previous Core
Crosslists with Art and Art History; Arts, Design, and Technology
This seminar explores artists’ writings across different cultures, with a primary emphasis on texts written since 1945. Whatever form an artist chooses for her/his writing (e.g. diary, essay, lecture, statement), we will approach the written text in relation to her/his art practice. Artists not only make art objects but also write because they feel they have something to say which nobody else (art critic or academic) would be able to express. This provokes the question: Do artists have a special way of thinking? Can we learn from artists to interrelate experience and practical ambition as well as ways of thinking and writing? Artists’ writings provide a context for their work rather than an explanation. They open up new horizons for reflection on their works and on cultural situations. Reading texts from artists such as Lygia Clark, Yoshihara Jiro, and Agnes Martin, we will observe how linguistic form and intellectual structure interfere. These theoretical studies will be accompanied by a practical task: learning from artists’ writings and experimenting with students’ own approach to writing in relation to their fields of study.

Selected Materials:

Graham, *Rock my Religion*
Frampton (Dir.), *Nostalgia* (Film)
Frampton, *On the Camera Arts and Consecutive Matters*
Clark, *Letter to Mondrian*
Jirō, *Gutai Art Manifesto*



SANDRA PETERS *Assistant Arts Professor of Arts Practice*

Professor Peters’ work emerges from her engagement with the architecture that surrounds her. Her artistic research focuses on architectural structures and their cultural contexts in terms of the (aesthetic, psychological, emotional) impact that sculptural interventions can have on our awareness of them.

Imagined Cities

CCEA-UH 1010 • FALL 2017/SPRING 2018

Counts as Pathways of World Literature in previous Core
This course examines the ways in which writers have responded to the social complexity of urban life and the difficult task of finding points of connection within the diversity of the city. How do writers narrate both the order and the disorder of urban space? What intellectual frameworks do they call upon to find meaning in unfamiliar settings? How do these assumptions shape what is seen and unseen within the city? And most importantly, what do these city texts reveal about the potential for building new forms of belonging and community within the urban environment? Readings will include philosophical works from ancient Greece, travel accounts of the medieval and early modern world, and fiction from writers such as Zola, Woolf, Mahfouz, Conrad, and Pamuk.

Selected Materials:

Calvino, *Invisible Cities*
Zola, *The Kill*
Mahfouz, *Midaq Alley*
Woolf, *Mrs. Dalloway*
Pamuk, *Istanbul: Memories and the City*



NADINE ROTH *Assistant Teaching Professor of History*

An authority on pre- and post-war Europe, Professor Roth traces the changing role of public space in Germany from the years of occupation through the German Democratic Republic. Her work on the topic received the John Bullen Prize, Canadian Historical Association, and she is currently preparing a book manuscript on the subject.

Doubles and Masks

CCEA-UH 1012 • SPRING 2018

Counts as Pathways of World Literature in previous Core
Crosslisted with Theater
Among the more significant activities of human beings is that of giving shape to fears and desires through art. All cultures participate in this form of emotional exteriorization, including creating “doubles” and “masks” through myths, literature, and other media. Concentrating on doubles and masks in several different cultures, students will chart the meaning and impact of the archetypal masked figures of the commedia dell’arte in French and British theatre; the obsessive concern with the grotesque (the monstrous mask) in French Romanticism and in Haitian magical realism; zombification, carnival figures, and ghostly doubles in Latin American, North American, and African cultural forms. Students will build a repertory of approaches to interpreting and uncovering the many layers of masking and doubling via readings taken from anthropology, psychoanalysis, aesthetics, and literary theory.

Selected Materials:

Chaplin (Dir.), *Modern Times* (Film)
Goldoni, *The Servant of Two Masters*
Hugo, *Notre Dame de Paris*
Marquez, *One Hundred Years of Solitude*
Shelley, *Frankenstein*



JUDITH MILLER *Professor of French*

Professor Miller is the former Dean of Arts and Humanities at NYU Abu Dhabi. She also previously served NYU New York as Chair of the Department of French and Director of Graduate Studies.

Money and the Good Life

CCEA-UH 1014 • SPRING 2018

Counts as Pathways of World Literature in previous Core
This course examines a variety of cultural conceptions of money and wealth, and the ethical questions that money or wealth allows a writer to probe. Is the value of men measured by the value of their money, or are there other criteria for wealth? Is someone’s wealth possible without someone else’s poverty? How is human ambition rewarded or punished in the “pecuniary culture”? The course looks for answers to these and other questions in key works of literature, sociology, economics, and other fields, reading classical texts ranging from Aristophanes’ *Plutus*, Ihara Saikaku’s “A Dose of What the Doctor Never Orders,” and William Shakespeare’s *The Merchant of Venice*, to Honoré de Balzac’s *Père Goriot*, Daniel Defoe’s *Robinson Crusoe*, and F. Scott Fitzgerald’s *Great Gatsby*. Readings are supplemented by excerpts from works by Ibn Khaldun, Adam Smith, Thorstein Veblen, Max Weber, and Alfred Hirshman.

Selected Materials:

Aristophanes, *Wealth*
Defoe, *Robinson Crusoe*
Balzac, *Père Goriot*
Fitzgerald, *The Great Gatsby*
Kanafani, *Men in the Sun and Other Palestinian Stories*



ALIDE CAGIDEMETRIO *Visiting Professor of Literature*

Having taught at Venice, Strathclyde, Harvard, Wellesley, and Udine, Professor Cagidemetro holds a Chair in American Studies at the Università degli Studi di Venezia (Cà Foscari). She is the editor of an extensive series of American classics for Marsilio, and her publications include the monographs *Una strada nel bosco: Scrittura e coscienza in Djuna Barnes* (1979), *Verso il West: L'autobiografia dei pionieri americani* (1983), and *Fictions of the Past: Hawthorne and Melville* (1992), as well as numerous essays on British and American literature, most recently on Nabokov’s *Lolita* (2003), “Henry James and the Evolution of the American Snob” (2010), and John Hersey’s *A Bell for Adano* (2012).

dis/Abilities in Musical Contexts

CCEA-UH 1023 • SPRING 2018

Counts as Art, Technology and Invention in previous Core
In this course, we attempt to answer the following question: What meanings do we make of human differences? More specifically, the idea of “dis/Abilities” in musical contexts provides a way of framing this societally far-reaching question. Our focus here is not just on musicians with disabilities. Rather, we are interested in a wide spectrum of human musical capabilities. Some scholars argue that our relationship to music is necessarily embodied. In other words, we bring a unique set of physical, sensory, cognitive, and affective capabilities into any musical situation. In this way of thinking, “the body,” with all its unique characteristics becomes an important consideration in our inquiry. In Western culture, people have a tendency to view musical ability on a continuum of “musical prodigy” to “tone deaf.” Of course, this bell-curve kind of thinking has its critics. Further into the semester, there will be a unit on Deaf musicians. Students will be exposed to a cultural view of music that remains largely out of sight of the hearing world.

Selected Materials:

Linton, *Claiming Disability: Knowledge and Identity*
Siebers, *Disability Theory*
Small, *Musicking: The Meanings of Performing and Listening*
Scarl (Dir.), *See What I’m Saying: The Deaf Entertainers Documentary* (Film)
Riedelsheimer (Dir.), *Touch the Sound: A Sound Journey with Evelyn Glennie* (Film)



WARREN CHURCHILL *Lecturer of Music*

Professor Churchill is a music educator and researcher whose work is informed through a wide range of areas that influence music education, including childhood development, disability studies, music therapy, exceptionalities, inclusion, music philosophy, and critical pedagogies. His current research is focused on individuals who are affiliated with Deaf culture (users of signed languages), who also identify as musicians or sound artists.

DEBORAH WILLIAMS, PROGRAM HEAD
OF LITERATURE AND CREATIVE WRITING:

“Studying the world’s cultures demands that we find ways to empathize with lives very different than our own. In global classrooms like those at NYUAD, these moments of empathy also enable students to understand one another better, despite their differences. Even as they are learning about literature or history or art or music, they also begin to understand that safety does not emerge from sameness but in the engagement necessitated by difference.”

The Hero

CCEA-UH 1053 • SPRING 2018

Counts as Pathways of World Literature in previous Core
What does it mean to be a hero? Why do tales of heroism remain so appealing to us today? Can one still be “heroic” in times marked by all-consuming forms of violence? Does heroism still suggest overcoming a challenge or is it now a matter of adapting to modern conditions of life? And how does heroism travel across different places to intersect with mundane questions of survival as well as with issues of racial, class, and gender differences? In this course, we will examine the concept of the hero in world literature from ancient epic to postmodern fiction and film. We will investigate how the ideals of heroism, types of heroes/heroines and antiheroes, as well as modes of heroic action change through time, across literary genres and cultural traditions. Texts may include the *Epic of Gilgamesh*, Sophocles’ *Antigone*, *Sirat Antar*, *Sir Gawain and the Green Knight*, Shakespeare’s *Hamlet*, Chinua Achebe’s *Things Fall Apart*, Pynchon’s *Crying of Lot 49*, graphic novels, selections from the Bible, the Quran, and the *One Thousand and One Nights*, and films such as *Birdman*, *Lord of the Rings*, and *300*.

Selected Materials:

Aeschylus, *Prometheus Bound*
González Iñárritu (Dir.), *Birdman* (Film)
Hesiod, *Theogony*
Sophocles, *Antigone*
Epic of Gilgamesh



MAYA KESROUANY

Assistant Professor of Literature

Professor Kesrouany teaches and researches modern Arabic literature and culture, with a specific interest in the theory, practice, and impact of translation on 20th-century Arab cultural thought.

Nationalism and the Popular: European Romanticism and the Arab Renaissance

CCEA-UH 1065 • SPRING 2018

This class asks if there is a relation between the rise of nationalism and the concurrent development of new entertainment forms. We contrast two movements: European Romanticism and the Arab Renaissance. Read broadly as intellectual movements that embraced new political and aesthetic theories, Romanticism and the Arab Renaissance share a drive to 1) reimagine the relation between the nation and state and 2) explore new artistic genres and mediums. We begin with the rise of nationalism in Romantic-era philosophy and political theory, putting these ideas in conversation with Romantic drama and the novel. We then take of up the Arab Renaissance, specifically focusing on how Syrian writers used Romantic-era texts in theorizing Arab Nationalism. Equally important is their use of new media forms—theatre, novels, and newspapers—in imagining an Arab nation. We conclude with a brief examination of the rise and fall of Arab Nationalism under Nasser, and how theater, film, and popular music participated in this trajectory. Authors examined will include Johann Gottfried Herder, Friedrich Schiller, Victor Hugo, Alexander Dumas, Jurji Zaidan, Sati’ al-Husri, Farah Antun, and Antun Sadaah.

Selected Materials:

Herder, *Treatise on the Origin of Language*
Byron, *The Two Foscari*
Haykal, *Zayneb*
Mutran, “The Arab Awakening”
Ial-Hakim, *Return of the Spirit*



EDWARD ZITER

Professor of Drama

Professor Ziter is a theater historian with specialization in nineteenth-century British theatre and contemporary Arab theatre. His book, *Political Performance in Syria: From the Six-Day War to the Syrian Uprising*, received the Joe A. Calloway Prize for Best Book on Drama or Theatre. He is also author of *The Orient on Victorian Stage*. His article “The Syria Trojan Women: Rethinking the Public with Therapeutic Theatre” will appear this fall in the journal *Communication and the Public*.

Cultural Appropriation

CCEA-UH 1069 • SPRING 2018

Virtually unknown outside of academic discourse until very recently, the term cultural appropriation has become a commonplace in social and popular media, as activists and public intellectuals have highlighted what they see as problematic uses (or abuses) of cultural symbols, artifacts, or expressive modes connected to marginalized groups. But what exactly is cultural appropriation, and under what circumstances can it be said to constitute a form of exploitation or violence? This course approaches these questions both philosophically and empirically, asking, on the one hand, What is culture, and how can it be “owned” or “stolen”?, and on the other, How have practices of adopting or using culture been implicated in processes of social subjugation or marginalization? Course readings are drawn from a range of disciplines across the humanities and social sciences, including cultural anthropology, art theory, music studies, and philosophy. By engaging with a rich corpus of ideas through in-class discussions, oral presentations, and written reflections, students will develop critical perspectives on cultural appropriation as well as the broader concepts of culture, race, and ethnicity.

Selected Materials:

Born and Hesmondhalgh (Eds.), *Western Music and Its Others: Difference, Representation, and Appropriation in Music*
Kunzru, *White Tears*
Lott, *Love & Theft: Blackface Minstrelsy and the American Working Class*.
Ziff and Rao (Eds.), *Borrowed Power: Essays on Cultural Appropriation*



ANDREW EISENBERG

Assistant Professor of Music

Professor Eisenberg is a musical ethnographer and sound culture researcher specializing in urban Africa and the Indian Ocean world. He received his PhD in ethnomusicology from Columbia University in 2009, and carried out postdoctoral research between 2010 and 2013 as a participant in the European Research Council’s “Music, Digitization, Mediation” project led by Professor Georgina Born at Oxford University.

The following Arts, Design, and Technology course is also crosslisted with Cultural Exploration and Analysis. Please see the full description under the primary listing on page 39:

Questioning and Writing the Self: Memoir and Anti-memoir,
CADT-UH 1027 • SPRING 2018

Counts as Pathways of World Literature and Art, Technology, and Invention in previous Core; Crosslisted with Cultural Exploration and Analysis and Literature and Creative Writing

Core Competencies: Data and Discovery

LEARNING TO EXPERIMENT AND EVALUATE

Data and Discovery courses develop the ability to use experimental and quantitative methods to understand the world. Numerous Data and Discovery courses are offered every semester. The courses specified in the following pages are offered periodically, typically each year in the semester indicated.

FALL 2017

Space

CDAD-UH 1002Q • FALL 2017

Counts as Experimental Discovery in the Natural World in previous Core

What's out there? For centuries, curious astronomers peered up into the night sky and saw stars, planets and the occasional comet. Nowadays, astronomers have a suite of tools at their disposal to observe objects in space and help to answer the fundamental questions about the intricate workings of the universe we live in. From arrays of radio dishes that span continents, to ultraviolet, X-ray and gamma-ray detectors on satellites in orbit around the Earth, astronomy is now truly multi-wavelength. This course is a journey of discovery, where objects such as quasars, stellar nurseries, galaxy clusters, supernovae, black holes, protostellar discs, extrasolar planets, neutron stars, molecular clouds and gamma-ray bursts appear quite different as seen through various telescopes. Research and presentation will form a core part of this course, and experimental and quantitative methods will be used to bear on understanding worlds beyond the Earth. Students will discuss how these results and their relevance to society, including spin-off technologies, can be communicated to the scientific community and to the public. Data and Discovery Core courses develop the ability to use experimental and quantitative methods to understand the world—and in this course—other worlds!

Selected Materials:

Wynn-Williams, *Surveying the Skies: How Astronomers Map the Universe*

Bisi, *Visible and Invisible: The Wonders of Light Phenomena*
Inglis, *Astrophysics Is Easy!: An Introduction for the Amateur Astronomer*



DAVID RUSSELL

Assistant Professor of Physics

Professor Russell's research interests concern accreting compact objects—black holes and neutron stars—and their energetic output in the form of radiation and jets. His work, analyzing a wealth of broadband (radio-infrared-optical-ultraviolet-X-ray) observations of X-ray binaries, has led to a deeper understanding of the accretion process in the extreme gravitational fields near compact objects.

The Mind

CDAD-UH 1007EQ • FALL 2017

Counts as Experimental Discovery in the Natural World in previous Core

This course explores definitions and theories of the mind and how it may work. Students will learn how philosophers, psychologists, computer scientists, and neuroscientists have studied the mind and will consider several demanding but stimulating questions about thought, memory, and behavior. Readings and discussions will review the historical and scientific developments that led to contemporary understandings of the mind and the challenges and answers that these views pose to our common-sense understanding of, for instance, the unconscious mind, the irrational mind, and the subjective nature of memories.

Selected Materials:

Sacks, *The Mind's Eye*



SHAALAN FAROUK

Senior Lecturer of Psychology

Professor Farouk completed his PhD on teachers' emotions at work at Birkbeck College, in 2008. His research studies emotions from the perspective of cognitive appraisal theory and narrative psychological research on adolescents.

Seven Wonders of the Invisible World

CDAD-UH 1008EQ • FALL 2017

Counts as Experimental Discovery in the Natural World in previous Core

“In the year of 1657 I discovered very small living creatures in rain water.” This quote is attributed to Anton van Leeuwenhoek, a Dutch merchant whose skillful use of glass lenses allowed him to peer into a world of microorganisms that would otherwise be invisible to the naked eye. His careful observations gave way to advances in microscopy that have allowed scientists to observe detailed structures of plants, viruses invading cells, intricate crystal lattices, and the seemingly chaotic motion of small particles. In this course, microscopy is explored, first by examining the fundamental optical systems used to magnify objects, and eventually by using sophisticated microscopes to make observations. We explore seven wonders of the invisible world—natural animate and inanimate phenomena that include micro-animals, plant and animal cells, bacteria and viruses, fungi, proteins, and naturally occurring crystals.

Selected Materials:
Fleury, *Mysteries of the Microscopic World*
De Kruif, *Microbe Hunters*
Dante (Dir.), *Inner Space* (Film)
Campbell (Dir.), *Li: The Patterns of Nature* (Film)
Soderberg (Dir.), *Contagion* (Film)



MAZIN MAGZOUB Assistant Professor of Practice of Biology

Professor Magzoub is a biophysicist specializing in the development of novel methods for the delivery of antitumor agents and therapeutics for amyloid diseases (e.g. Alzheimer’s and prion diseases). Prior to joining NYUAD, Dr. Magzoub was a postdoctoral scholar at the University of California, San Francisco, where he developed novel biophysical methods for measurement of macromolecule diffusion deep in tissues such as tumors and brain.

Observing the Universe

CDAD-UH 1011EQ • FALL 2017

Counts as Experimental Discovery in the Natural World in previous Core

Observation is always the first step in the scientific process, usually followed by hypotheses and experimental tests. In astronomy, observation is nearly the only way to get data and test theories. For most of human history, astronomical observations were done using the human eye aided by simple instruments. The early telescopes were also aids to the human eye. It wasn’t until photography was invented in the late 19th century that astronomy began to become independent of an individual observer’s eyes. In this class, students will explore the development of our understanding of the Universe through the historical development of observational tools and techniques. The course will start with the instruments of the ancients and progress to the modern era using data from today’s most advanced observatories which are no longer limited to light our eyes can see. However, humanity is still limited almost exclusively to what the universe chooses to show us through electromagnetic or other types of radiation, since even our deepest space probes have only barely left the solar system. This course will entail several observations at night.

Selected Materials:
North, *Cosmos*
Moore and Inglis, *Observer’s Year: 366 Nights of the Universe*
Additional scientific articles



MALLORY ROBERTS Assistant Professor of Physics

Professor Roberts uses X-ray and radio telescopes to study sources of gamma-rays in the Galaxy. He has led surveys which have discovered some of the most interesting examples of these objects, and has written review articles on pulsar wind nebulae and eclipsing binary pulsars.

Heat in the Universe

CDAD-UH 1019Q • FALL 2017

Counts as Science, Society, and History in the previous core

This course will explore how the understanding of heat and temperature developed and how it came to provide a key ingredient in the scientific toolbox, thereby allowing us to examine a wide class of phenomena in our natural world. These range from the cooling of the Universe in the first minutes after the Big Bang to the role that temperature fluctuations have played in the emergence of varied life forms, in the Earth’s history and very recently to the threats posed by global warming. Readings will be in the history of science and in astronomy, biology, geology and physics.

Selected Materials:
Freedman and Geller, *Universe*
Richter, *Beyond Smoke and Mirrors: Climate Change in the 21st Century*
Segre, *A Matter of Degrees: What Temperature Reveals about the Past and Future of our Species, Planet and Universe*
Weinberg, *The First Three Minutes: A Modern View of the Origin of the Universe*



IAN DOBBS-DIXON Assistant Professor of Physics

Professor Dobbs-Dixon’s research interests are the study of planetary interiors and atmospheric dynamics, with a particular focus on elucidating their roles in influencing planetary evolution and shaping observable features. His main expertise lies in numerical modeling of hydrodynamical and radiative processes.

J-TERM 2018

Coastal Urbanization and Environmental Change

CDAD-UH 1006EJQ • JANUARY 2018

Counts as Science, Society, and History in the previous core

Over 80% of the Australian population lives within 100 km of a coast and virtually all major Australian cities occur on coastlines. As a result, Australia’s coastal environments have been substantially modified to suit human needs. This course uses the built and natural environments of Sydney, Australia’s largest city, as a case study to examine the environmental and ecological implications of urban development in coastal areas worldwide. Using Sydney’s terrestrial, marine, and built environments as a natural laboratory for field research, students collect environmental data throughout the city and use geographic information systems (GIS) to examine the spatial patterns of human impacts to Sydney’s environment and to compare their results with patterns observed in other coastal cities.

Selected Materials:
Google Earth
Diamond, *Collapse: How Societies Choose to Fail or Succeed*
Frost, “Review of Coastal Processes”
Anning, et al., “Valuing Climate Change Impact on Sydney Beaches”
A variety of online tools, resources, and videos



JOHN BURT Associate Professor of Biology

A marine biologist, Professor Burt uses the Arabian Gulf as a natural laboratory to study coral reef ecology in extreme environments and to understand how these may serve as a model for the possible impacts of future climate change on reefs elsewhere.

Forensic Science: Guilty or Not Guilty?

CDAD-UH 1005EJQ • JANUARY 2018

Counts as Experimental Discovery in the Natural World in previous Core

Not available to students who have taken PHYS-AD 318

“Every contact leaves a trace.” This phrase, coined by the pioneer of forensic science Edmond Locard, is the starting point of all forensic investigations. Scientific measurements are used to discover traces left at the crime scene and connect them to a person, object, or place. But what is it about science that allows us to make these connections? And how are facts that are determined by scientific measurements different from those recorded during an interrogation? Does the word “fact” carry the same meaning in the legal system as it does to you? How about its meaning to an experienced scientist? In this course, students explore these questions while analyzing samples left at a crime scene using a combination of biological, chemical, and physical techniques used in forensics. Students will explore the underlying scientific principles and discuss how forensics relates to the criminal justice system and its impact on society. By analyzing adjudicated cases, both real and fictional, students will also tease out the capabilities, limitations, and misuse of forensic science.

Selected Materials:

Saferstein, *Criminalistics, An Introduction to Forensic Science*
Wecht and Kaufmann, *From Crime Scene to Courtroom: Examining the Mysteries Behind Famous Cases*
Westervelt, *Wrongly Convicted: Perspectives on Failed Justice*
Cho and Sankar, “Forensic Genetics and Ethical, Legal and Social Implications Beyond the Clinic”
Pixten and Howard, “Ethical Issues Raised By Whole Genome Sequencing”



GEORGE SHUBEITA *Assistant Professor of Physics*

Professor Shubeita’s research is in the area of cell physics, where the synergy between physics and biology leads to concurrent advancement of our understanding of biological function and the physical principles governing it. The current focus of his lab is on understanding molecular motor function in the context of intracellular transport.

Behavior

CDAD-UH 1009EJQ • JANUARY 2018

Counts as Experimental Discovery in the Natural World in previous Core

Why we behave in a particular way is one of the most fascinating and complex questions and one that we often cannot even explain to ourselves. What drives behavior? How can behavior be measured? And can behavior be changed? This course will examine behavior from the viewpoints of biology, neuroscience, psychology, economics and philosophy. We will emphasize interpreting and designing experiments that measure behavior in both humans and animals. We will discuss topics as diverse as circadian rhythms, memory and anxiety and examine how being part of a group affects behavior. We will also measure human and animal behavior and learn how to present quantitative data.

Selected Materials:

Weiner, *Time, Love, Memory*
Selected science papers



JUSTIN BLAU *Professor of Biology*

Professor Blau joined NYU in 2000. In his research, he studies how behavior is hard-wired into the nervous system, focusing on the internal biological clock that drives 24-hour (“circadian”) rhythms such as sleep-wake cycles.

Diversity

CDAD-UH 1010EJQ • JANUARY 2018

Counts as Experimental Discovery in the Natural World in previous Core

This course will investigate two fundamental concepts: identity (“Who am I?”) and diversity (“How am I different from other human beings?”). These concepts and questions will be addressed from cultural, environmental and biological perspectives. Students will examine the origin of human diversity, how human diversity is measured and analyzed, and how human perceptions of diversity have changed throughout history. Emphasis will be placed on recent progress in genetics and evolution and how this progress affects daily life and identity. Students will learn how genes illuminate human history, ancestry, and evolution. The laboratory component of the course will demonstrate how data are generated and analyzed, and will explore the difficulty encountered by scientists in inferring processes from observations and experiments. Students will have the option to collect and analyze genetic data from their own genome.

Selected Materials:

Gould, *The Mismeasure of Man*
Levi-Strauss, *Race and History*
Kenneally, *The Invisible History of the Human Race*
Lewontin, “The Apportionment of Human Diversity”
Henn, “The Great Human Expansion”



STÉPHANE BOISSINOT *Program Head and Professor of Biology*

Professor Boissinot is an evolutionary biologist who uses a combination of field-based, molecular, and computational approaches to address fundamental biological questions.

Social Chameleons

CDAD-UH 1014J • JANUARY 2018

Counts as Experimental Discovery in the Natural World in previous Core

Humans are deeply social animals, changing our thoughts and actions to fit in with others. In this course, students will learn about the reasons why we identify with groups, how groups shape our perceptions and behavior, and how we can influence the groups we belong to. This interdisciplinary course will examine the role of groups in human life, drawing insights from organizational behavior, political science, sociology, psychology, neuroscience, and evolutionary biology. In addition to readings, demonstrations, and discussion, students will have the opportunity to get their hands dirty with real research, designing and conducting studies on group processes in the classroom and the field. These activities will go beyond the typical classroom experience and allow students to make connections to real world issues, like conformity, diversity, and intergroup conflict.



JAY VAN BAVEL *Associate Professor of Psychology*

Professor Van Bavel is a member of NYU’s Psychology department. His research examines how collective concerns—ranging from our group identities to our moral values and political ideologies—can shape even the most basic elements of perception, evaluation, and decision-making. He studies these processes in a wide variety of domains, including implicit bias, dehumanization, cooperation, justice, partisanship, and intergroup conflict. His lab takes a social neuroscience approach to these issues, moving from the function of brain regions to behavior in large-scale social networks.



TESSA WEST *Associate Professor of Psychology*

Professor West is a faculty member in the Psychology department at NYU. Her research focuses on understanding the nature and dynamics of social perception. Nearly all of her work examines basic processes in person perception at the level of the dyad and group, addressing both theoretical and methodological issues in the study of interpersonal and intergroup relations.

“Experimental inquiry is a key component of the NYUAD Core. Analyzing (and in some cases collecting) primary data, as well as making some basic use of experimental data even when collected by others, exposes students to concepts of data analysis and the challenges of experiment design (how to deal with data coming from a bad experiment, for example). Many majors require such skills, but the D&D section of the Core offers additional contexts for refining and applying these skills in real-world situations and for learning to grapple with concepts like probability and uncertainty.”

MICHAIL MANIATAKOS, ASSISTANT PROFESSOR OF ELECTRICAL AND COMPUTER ENGINEERING

Challenges in Global Health: Perspectives from Medical Anthropology

CDAD-1020J • JANUARY 2018

Addressing key global health issues requires a robust understanding of the history of health development, reasons behind successes and failures of public health initiatives in the developing world, including monitoring and evaluation. Through readings, lectures, and self-directed research students will explore the biological basis of primary public health challenges and will learn the primary methods used for monitoring and evaluating projects (M&E) in international development. Case studies will center on East Africa from the perspective of applied anthropology. Students will learn survey design, identification and definition of critical M&E variables, and analytic tools using real data from a current project. Students will work in teams on basic data manipulation, analysis, and visualization and will travel to the International Health Sciences University in Kampala, Uganda, to present findings to a group of donors, project planners, NGO staff, and other stakeholders interested in the project evaluation.

Selected Materials:

Clark, *The Man with the Key Has Gone*
Farmer, Kleinman, Kim, and Basilio (Eds.), *Reimagining Global Health: An Introduction*
Farmer and Saussy (Eds.), *Partner to the Poor*
Nichter, *Global Health: Why Cultural Perceptions, Social Representations, and Biopolitics Matter*
Wooding, *There's a Snake in My Cupboard*



KIMBER HADDIX MCKAY
Visiting Professor of Anthropology

Professor McKay is an applied medical anthropologist at the University of Montana with expertise in research design, international development, and demography. Her research focuses on the interplay between marriage systems and fertility, and on demographic and health trends in African and South Asian societies. She is interested in the ways in which anthropology can be useful in fields outside of academia, and has worked both full time and as a consulting anthropologist designing studies of health and health seeking behavior in urban and rural areas of Nepal and Uganda.

Neural Basis of the World's Languages

CDAD-1021J • JANUARY 2018

What is the neural basis of our ability to speak and understand language? Answering this question is fundamental to understanding the human mind; data from pre-surgical brain mapping has been central to these efforts. A major challenge for pre-surgical language mapping, however, is the unavailability of the relevant tests in many of the world's languages. Thus patients are often tested in a language other than their native one. This course explores the fundamentals of neurolinguistics and ways in which modern brain imaging technology has revolutionized our understanding of the human mind. In it students will translate pre-surgical language mapping tests into as many languages as possible (as determined by the students' own language backgrounds) and will run tests on at least one healthy participant whose brain activity is recorded with magnetoencephalography (MEG). Students will thus gain a hands-on experience collecting, analyzing, and presenting brain data at the Neuroscience of Language Lab at NYUAD. Knowledge of languages other than English—especially Arabic—is a plus!



LIINA PYKKÄNEN *Professor of Linguistics and Psychology*

Professor Pykkänen teaches Linguistics and Psychology at NYU. Her research aims to characterize the representational and processing properties of this combinatory system. The essence of human language is its unbounded combinatory potential: Generative systems of syntax and semantics allow for the composition of an infinite range of expressions from a limited set of elementary building blocks.



MEERA AL KAABI *Assistant Professor of Linguistics*

Professor Al Kaabi holds a Ph.D. from New York University and is a faculty member in Linguistics at United Arab Emirates University. Her research interests span morphology, morphosyntax, neurolinguistics, and agrammatism. Her research has involved neurophysiological experiments on the verbal morphology of Emirati Arabic (the variety of Arabic spoken in the UAE).

Sustainable Development

CDAD-UH 1022J • JANUARY 2018

Sustainable development is the most significant global challenge of our time. Humanity's survival as we know it depends on finding ways to maintain societal progress while living healthily within the Earth's capacity. Numerous environmental, economic, and societal factors are at play at any given time, all of which are individually important, and all of which may vary around the world in dynamically changing societies. Rapid global change requires their understanding and effective use in decision making. This course introduces students to the concepts, literature, sciences, methods, data, and practices of sustainable development both globally and locally. We start with history and global observations, and gradually work our way to regional and local issues involving people, industries, ecosystems, and governments. From the environmental realm, topics covered include the use of energy, water, and other resources, emissions, climate change, and human and ecological health impacts. We review the economic implications of pathways to a sustainable future. In all our discussions, societal impacts such as equity, wealth, and justice are considered, and discovery of data needs and analysis are explored.

Selected Materials:

Graedel, *Industrial Ecology*
Henriques, “Understanding A Company's Social Impact is Crucial to Sustainability”
Hoekstra, and Mekkon, “The Water Footprint of Humanity”
Junnla and Horvath, “Life-cycle Environmental Effects of an Office Building”
Sachs, “Sustainable Development Economics”
Cesaire, *Notebook of a Return to the Native Land*



ARPAD HORVATH
Visiting Professor of Civil and Environmental Engineering

Professor Horvath teaches Engineering at the University of California, Berkeley. His research focuses on life-cycle environmental and economic assessment of products, processes, and services, particularly answering important questions posed about civil infrastructure systems and the built environment. He has conducted studies on the environmental implications of various products, processes and services, in particular, transportation systems, water and wastewater systems, biofuels, pavements, buildings, and construction materials.

SPRING 2018

Where the City Meets the Sea

CDAD-UH 1016EQ • SPRING 2018

Counts as Experimental Discovery in the Natural World in previous Core

Over half of the human population lives within 100 km of a coast and coastlines contain more than two-thirds of the world’s largest cities. As a result, the world’s natural coastal environments have been substantially modified to suit human needs. This course uses the built and natural environments of coastal cities as laboratories to examine the environmental and ecological implications of urban development in coastal areas. Using data from multiple coastal cities, student teams use field based studies and Geographic Information System (GIS) data to examine patterns and processes operating in coastal cities. This course uses the local terrestrial, marine, and built environments as a laboratory to address these issues, and team projects requiring field work form a core component of the learning experience. As part of the NYU Global Network University initiative this course is being offered simultaneously in several NYU sites globally and students are collaborating extensively with students from their sister campuses through the duration of this course.



JOHN BURT
Associate Professor of Biology

A marine biologist, Professor Burt uses the Arabian Gulf as a natural laboratory to study coral reef ecology in extreme environments and to understand how these may serve as a model for the possible impacts of future climate change on reefs elsewhere.

Symmetry

CDAD-UH 1017Q • SPRING 2018

Symmetries are ubiquitous in nature and permeate the arts. Beginning with both intuitive definitions and more formal mathematical descriptions, the course will explore the symmetries in the subatomic constituents of matter and their interactions, larger-scale chemical and biological compounds, and the macroscopic natural world. Students will also examine the symmetries that underlie artistic creations, such as geometrical patterns in artwork, rhythm, and chord progression in musical composition, and meter and rhyme in poetry. After a thorough study of symmetry, the course will end with a discussion of asymmetries and broken symmetries in nature and aesthetics.

Selected Materials:

Du Sautoy, *Symmetry: A Journey into the Patterns of Nature*
Zee, *Fearful Symmetry: The Search for Beauty in Modern Physics*
Hofstadter, *Godel, Escher, Bach: An Eternal Golden Braid*



INGYIN ZAW
Assistant Professor of Physics

Professor Zaw studies active galactic nuclei (AGN), accreting supermassive black holes (SMBHs), millions to billions of times more massive than the sun, and their immediate environments, at the center of galaxies. She is exploring how material falls into SMBHs, how this process relates to the growth of these objects, and the interactions between AGN and their host galaxies. In order to answer these questions, she studies emission from clouds of water vapor which orbit SMBHs. Prof. Zaw is also interested in methods to identify AGN and whether AGN are responsible for the acceleration of ultra high energy cosmic rays, the most energetic particles in the universe.

The following Arts, Design, and Technology and Structures of Thought and Society courses are also crosslisted with Data and Discovery. Please see the full descriptions under their primary listings on pages 38 and 80, respectively:

Language of Computers, CADT-UH 1013Q • SPRING 2018
Counts as Art, Technology and Invention and Experimental Discovery in the Natural World in previous Core
Crosslisted with Data and Discovery

Uncertainty in Science, CSTS-UH 1050Q • SPRING 2018
Counts as Science, Society, and History in the previous core
Crosslisted with Data and Discovery

SUMMER 2018

Writing with Numbers (And How to Read Them)

CDAD-UH 1018Q • SUMMER 2018

Counts as Experimental Discovery in the Natural World in previous Core

Arguments containing numerical or statistical claims are omnipresent in daily life. How should we evaluate such evidence? Are they believable, or just “fake news”? How are statistics constructed, and what do they mean? Importantly, how should we use such claims to make an argument? What constitutes “lying with statistics”? This course critically examines the creation, manipulation, analysis, and interpretation of numerical data. Students will learn to interpret and critique written and visual presentations of data analyses. We will learn how to write with numbers, as well as learn how to build datasets and analyze them using the R statistical programming language.

Selected Materials:

Imai, *Quantitative Social Science: An Introduction*
Huff, *How to Lie with Statistics*
McCloskey, “The Bankruptcy of Statistical Significance”
Wickham, docs.ggplot2.org



ANDREW HARRIS
Assistant Professor of Political Science

Professor Harris studies violence and political behavior in Africa (with a focus on Kenya) and quantitative methodology. His current research examines 1) the electoral incentives underpinning the distribution of local development projects, 2) the causes and consequences of ethnic violence, 3) strategies of electoral fraud, and 4) the effect of technical and informational interventions on voter registration.

Core Competencies: Structures of Thought and Society

INVESTIGATING SOCIAL AND CONCEPTUAL FORMS

Structures of Thought and Society courses allow students to examine past, current, and potential future global frameworks for thinking, social organization, and behavior. Numerous Structures of Thought and Society courses are offered every semester. The courses specified in the following pages are offered periodically, typically each year in the semester indicated.

FALL 2017

Displacement and Dispossession in the Modern Middle East

ANTH-UH 2116 • FALL 2017

Counts as Structures of Thought and Society in previous Core Crosslisted with Anthropology

Dispossession and forced migration in the contemporary Middle East is often regarded as synonymous with the Palestinian population. At a stretch of the imagination, it might also take in the Kurdish problem. This course, however, situates both the Palestinian and Kurdish migrations of the twentieth century into the wider and pervasive involuntary movement of populations which has indelibly marked the region throughout the last 100 years. It firmly places the dispossession of peoples in the Middle East as part of the policy of empire, carried further by the colonial and neo-colonial and well as neo-conservative political encounters with the East and the West.

Selected Materials:

Barth, *Ethnic Groups and Boundaries: The Social Organization of Cultural Differences*

Chatty, *Dispossession and Displacement in the Modern Middle East*

Lioret (Dir.), *Welcome* (Film)

Shami, "Mobility, Modernity and Misery: Population Displacement and Resettlement in the Middle East"

Winterborne (Dir.), *In this World* (Film)



DAWN CHATTY *Visiting Professor of Anthropology*

Professor Chatty is Professor Emerita of Anthropology and Forced Migration Studies, University of Oxford. A social anthropologist whose ethnographic interests lie in the Middle East, she deals particularly with nomadic pastoral tribes and refugee young people. Her research interests include a number of forced migration and development issues such as conservation-induced displacement, tribal resettlement, modern technology and social change, gender and development and the impact of prolonged conflict on refugee young people.

Quantum Theory and Relativity: The Impact of a Scientific Revolution

CSTS-UH 1001 • FALL 2017

Counts as Science, Society and History in previous Core

At the beginning of the 20th century, a scientific revolution started that was destined to change radically the way we think about the physical world. Einstein's theory of relativity completely altered notions of time and space, laying the theoretical foundation for the use of nuclear power. At the same time, a new quantum theory was developed to describe the behavior of atoms and nuclei. It led to great technological advances, with much modern technology crucially exploiting quantum effects. But the revolutionary advent of relativity and quantum mechanics came with significant consequences: Physics became detached from the public's everyday experiences and intuition. Challenging that notion of inaccessibility, this course analyzes some of the basic concepts of relativity and quantum theory.

Selected Materials:

Griffiths, *Revolutions in 20th-Century Physics*

Kuhn, *The Structure of Scientific Revolutions*

Segre, *Faust in Copenhagen: A Struggle for the Soul of Physics*

Frayn, *Copenhagen*

Ford, *The Quantum World for Everyone*



FEDERICO CAMIA *Associate Professor of Mathematics*

Professor Camia's research focuses on statistical physics and probability theory, especially on phase transitions and spatial stochastic models. He has been awarded the Marie Curie Research Fellowship and grants from the US National Science Foundation and the Dutch Organization for Scientific Research, and has co-organized seminars and an international workshop on probability and stochastic systems.

Birth of Science

CSTS-UH 1008 • FALL 2017

Counts as Science, Society and History in previous Core
When was science invented or discovered? And is this issue still relevant to our interpretation and use of the scientific method? Because of the great wealth of scientific results obtained in the Hellenistic period of ancient Greece, the course will take up such questions starting from that period. Students will analyze the works of Euclid and Archimedes and others in mathematics, physics, astronomy, and geography, with a particular focus on very modern, and maybe still undiscovered, contents. The achievements of Hellenistic science and the issues it raised will be compared with some of those appearing in other golden ages of science, such as ancient Babylonia, the Islamic Golden Age, the Renaissance, and our times. The course will not consist of a review of established facts, but rather the exploration of sometimes controversial interpretations.

Selected Materials:

Russo, *The Forgotten Revolution*
Chalmers, *What Is This Thing Called Science*
Heath, *The Thirteen Books of Euclid's Elements*
Taisbak, *Euclid's Data: The Importance of Being Given*
Heath, *The Works of Archimedes Edited in Modern Notation*



ALBERTO GANDOLFI
Visiting Professor of Mathematics

Professor Gandolfi is currently Professor of Probability and Mathematical Statistics at the University of Firenze, Italy. He has taught and conducted research in several universities and research centers including NYU's Courant Institute, University of California at Berkeley, and the Newton Institute in Cambridge.

Astronomy & Cosmology: From Big Bang to Multiverse

CSTS-UH 1010 • FALL 2017

Counts as Science, Society and History; Structures of Thought and Society in previous Core
For thousands of years humans have studied the skies to help them grow crops, navigate the seas, and earn favor from their gods. We still look to the stars today to answer fundamental questions: How did the Universe begin? Will the Universe end, and if so, how? And what is our place in the Universe? Astronomy and Cosmology help us answer these questions. We have learned that our place in the Universe is not special: the Earth is not at the center of the Universe; the Sun is an ordinary star; and the Milky Way is an ordinary galaxy. Astronomers have even suggested that the Universe itself may not be unique. This course aims to understand the Universe from the Big Bang to its future.

Selected Materials:

Tyson and Goldsmith, *Origins: Fourteen Billion Years of Cosmic Evolution*
Kaku, *Worlds: A Journey Through Creation, Higher Dimensions, and the Future of the Cosmos*
Yaqoob, *Exoplanets and Alien Solar Systems*



ESRA RUSSELL *Visiting Assistant Professor of Mathematics*

Professor Russell received her Ph.D. from the University of Groningen, Kapteyn Astronomical Institute on theoretical cosmology, specializing on alternative universe models and large scale dynamical systems. She joined NYU Abu Dhabi in the summer of 2014.

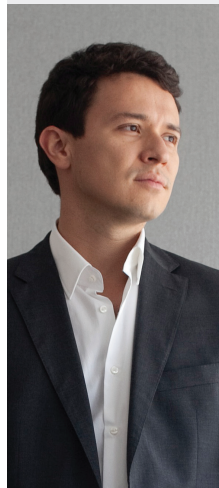
Wealth of Nations

CSTS-UH 1012 • FALL 2017

Counts as Structures of Thought and Society in previous Core
This course examines the determinants of economic development in the modern world. The course is divided into two parts. The first reviews theories that place factors of production such as labor and technology as the main cause of cross-country differences in economic wealth. The second part of the course investigates the role of institutions, culture, religion, geography, and luck as deeper causes of comparative development. The main questions addressed throughout the course are: Why are there such large differences in income per capita across countries? Why have some countries developed steadily over the past 200 years while many others have not? Why do some governments adopt policies that promote economic development while others set up barriers to economic activity? These questions are analyzed from a theoretical and empirical perspective.

Selected Materials:

Olson, *Power and Prosperity*
Klitgaard, *Tropical Gangsters: One Man's Experience with Development and Decadence in Deepest Africa*
Diamond, *Guns, Germs, and Steel*
Parthasarathi, *Why Europe Grew Rich and Asia Did Not: Global Economic Divergence*
Deaton, *The Great Escape: Health Wealth, and the Origins of Inequality*



MARIO CHACON
Assistant Professor of Political Science

Professor Chacon studies comparative political economy and development, particularly in Latin American nations. He has published on democracy and on economic opportunities and inequalities in Colombia.

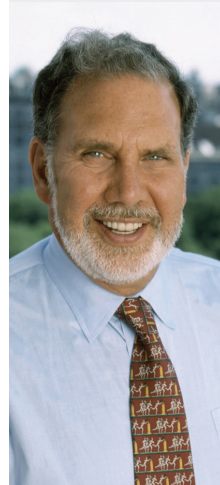
Relationship of Government and Religion

CSTS-UH 1013A & CSTS-UH 1013B • FALL & SPRING

Counts as Structures of Thought and Society in previous Core
Note: This course extends over two semesters and both CORES-AD 5A and CORES-AD 5B must be completed to earn credit for the course.
Crosslisted with Legal Studies
This course examines the relationship between government and religion. To this end, the course concentrates on the interpretation, meaning, application, and wisdom of 16 words from the American Constitution: "Government shall make no law respecting an establishment of religion or prohibiting the free exercise thereof." These 16 words serve as a starting point for the course because they broadly prohibit government entanglement with religion while simultaneously bestowing government with the responsibility to protect religious freedom. The primary texts of the course are the opinions of the United States Supreme Court, the highest Court in the United States, and final authority on interpretations of the Constitution. Prior knowledge of the subject matter or the United States is not a prerequisite for this class. During this year-long course, students will learn skills that form the foundation of a liberal arts education: how to read complex texts, how to deconstruct sophisticated arguments, how to construct their own reasoned opinions, and how to value differences in opinion.

Selected Materials:

The Constitution of the United States
Sexton and Brandt, *How Free Are We?*
Nagel, "Public Education and Intelligent Design"
Sexton, "Toward a Constitutional Definition of Religion"
Selected court decisions



JOHN SEXTON *President Emeritus of New York University*

Professor Sexton served as the fifteenth president of New York University. During his term as president Sexton continued his commitment to teaching in the classroom, conducting one class at the law school and another for undergraduates in New York, Abu Dhabi, and Shanghai.

Gender and Globalization

CSTS-UH 1014 • FALL 2017

Counts as Structures of Thought and Society in previous Core
What does gender as a category of analysis indicate? How does gender intersect with other axes of identity such as class, nation, and ethnicity in a globalized world? This course introduces students to select women’s issues (e.g. employment, political participation, reproductive rights and healthcare, feminism versus multiculturalism, gender-based violence, and peace-building) that have emerged in the global context and the international debates that surround them. In addition, the course looks at the relevance of women’s representation to address barriers to gender equality in the “democratic process” as well as the shortcomings of democratic mechanisms to achieve women’s rights and some proposed solutions to these limitations.

Selected Materials:

King, Keohane and Verba, *Designing Social Inquiry*
Oatley, “Globalization: Consequences and Controversies”
Elias, “Stitching-up the Labour Market”
Macklin, “Dancing Across Borders”
Okin, “Is Multiculturalism Bad for Women?”



RAHMA ABDULKADIR
Assistant Professor of Political Science

Professor Abdulkadir’s research interests are in comparative politics and peace and conflict studies with a specialization in experimental methodology.

Legitimacy

CSTS-UH 1015 • FALL 2017

Counts as Structures of Thought and Society in previous Core
What are the foundations of political legitimacy and to what extent do governments abide by them? In this course, we will explore these questions using both classical and contemporary accounts. The first half of the course will focus on political systems in Ancient Greece, Rome, Medieval Europe, and Early Modern Europe through the lens of great thinkers, including Aristotle, Augustine, Aquinas, Machiavelli, Hobbes, Locke, Rousseau, Montesquieu, Burke, Weber, and Marx, as well as a series of primary source documents. The course will then proceed to the world post-1789 and discuss legitimacy in the context of democratic government. Topics covered in this course include the role of legislators, issue representation, descriptive versus substantive governance, and the ongoing debate between advocates of majoritarianism and those of proportionalism.

Selected Materials:

Wolff, *An Introduction to Political Philosophy*
Brown, *Religion and State: The Muslim Approach to Politics*
James I of England, “On the Divine Right of Kings”
Cheibub, *Presidentialism, Parliamentarism, and Democracy*
Goodin, “Designing Constitutions: The Political Constitution of a Mixed Commonwealth”



ADAM RAMEY
Assistant Professor of Political Science

Professor Ramey is a scholar of American politics, political methodology, and comparative legislative institutions. His research focuses on two broad areas: legislative institutions and political methodology. His current research (with Gary Hollibaugh and Jonathan Klingler) explores how personality and ideology come together to shape legislative behavior.

Why Is It So Hard to Do Good?

CSTS-UH 1031 • FALL 2017

Counts as Structures of Thought and Society in previous Core
Why is it so difficult to eliminate some of the greatest causes of human suffering—war, state-failure, poverty, and tyranny? This course examines moral and practical controversies over how we ought to respond to these problems. The course will focus in particular on whether, and if so how, the international community is justified in intervening in poor and violent parts of the world. By the end of the course students will be better at analyzing and discerning the plausibility of policy proposals and ideas.

Selected Materials:

Collier, *The Bottom Billion: Why the Poorest Countries are Failing and What Can Be Done About It*
Singer, “Famine, Affluence, and Morality”
Miller, “Immigration: The Case for Limits”
Bass, *Freedom’s Battle: The Origins of Humanitarian Intervention*
Zakaria, “The Rise of Illiberal Democracy”



RAHUL SAGAR *Global Network Associate Professor of Political Science*

Professor Sagar is Global Network Associate Professor of Political Science at NYU Abu Dhabi and Washington Square Fellow at NYU New York. He was previously Associate Professor of Political Science at Yale-NUS and Assistant Professor of Politics at Princeton University. Sagar’s primary research interests are in political theory, political ethics, and public policy.

History and the Environment: The Middle East

CSTS-UH 1052X • FALL 2017

Counts as Structures of Thought and Society in previous Core Crosslisted with Arab Crossroads Studies, History
What is “the environment” and how can we conceptualize its history? Many historians are concerned with questions of voice, agency and power. How do we deal with these questions when writing about non-human actors like donkeys, cotton, and coral reefs? Does focusing on the roles of non-human actors obscure other human dynamics like class, race, gender, and sexuality? Further, the scholarly consensus on climate change and the varied responses to that consensus have motivated historians to contribute to the public discussion more actively. What is the relationship between understandings of environmental history and environmental activism? We will address these and other questions using the Middle East region as a case study, paying particular attention to how historians have approached these challenges in conversation with ecologists and other natural scientists. Students will also have the opportunity to write short environmental histories based on field trips, interviews, and sojourns into the digital humanities in the final part of the course.

Selected Materials:

Chakrabarty, “The Climate of History: Four Theses”
Mikhail, *Osman’s Tree*
Jones, *Desert Kingdom: How Oil and Water Forged Modern Saudi Arabia*
McNeill, *Mountains of the Mediterranean World*
Mitchell, “Can the Mosquito Speak?”



NORA BARAKAT *Assistant Professor of History and Arab Crossroads Studies*

Professor Barakat is a historian of the Ottoman Empire and the modern Middle East. Her research interests focus on the legal, economic, social, and environmental histories of the Ottoman Arab world. She is currently working on a book manuscript titled *Bedouin Bureaucrats: Property, Law and Nomads in Ottoman Syria*.

Understanding Urbanization

CSTS-UH 1053 • FALL 2017

Crosslisted with Social Research and Public Policy

Why do humans continue to build and flock to cities? What makes a city work? How do we measure qualities of urban life? This course sheds light on the complex process of urbanization. It begins with debates about the different recent trajectories of urbanization in light of economic and political dynamics. Why have some trajectories been more successful than others? What factors have shaped a certain trajectory? What lessons we can learn from them? The focus will then shift to a myriad of contemporary cases from around the globe. The aim is to deconstruct common conceptions of dualities: development/underdevelopment, wealth/poverty, formality/informality, and centrality/marginality. The course material is structured around themes that highlight the main challenges that urban dwellers and policy makers face in the following areas: the economy, income inequality, marginalization, service provision, housing, infrastructure, immigration, safety, and the environment. These themes will allow students to engage with various forms of contestations and to consider the role of urban social movements.

Selected Materials:

Davis, *Planet of Slums*
Hohenberg, “The City: Agent or Product of Urbanization”
Holston, “Cities and Citizenship”
Martens (Dir.), *Africa Shafted: Under One Roof* (Film)
Miraftab and Kudva (Eds.), *Cities of the Global South Reader*



RANA TOMAIRA

Research Scientist and Lecturer

Professor Tomaira was a practicing architect before going back to school and completing a PhD in city and regional planning from UC Berkeley. Her teaching and research are in the area of development and public policy. She is particularly interested in comparative development practices and the changing relationships between developing and developed countries, with a focus on the Arab World.

History and Globalization

HIST-UH 2010 • FALL 2017

Counts as Structures of Thought and Society in previous Core Crosslisted with History

History offers a unique perspective on the process of globalization, by virtue of its insistence that human experience be understood in its spatial and temporal contexts. Rigorous global history questions and even supplants common understandings of globalization as Westernization. But how does history do this, and can a global historical framework enhance all forms of historical, humanistic, and social scientific inquiry? Following an assessment of modern Western frameworks for understanding global history, students examine how and why people around the world have variously embraced and rejected such foundational accounts and read and debate cutting-edge new approaches. Readings address all world regions, including Asia, Africa, the Americas, Europe, the Middle East, and Oceania, and familiarize students with state-of-the-art knowledge about globalization.

Selected Materials:

Conrad, *What Is Global History?*
Crews, *Afghan Modern: The History of a Global Nation*
Cushman, *Guano and the Opening of the Pacific World*
Marks, *The Origins of the Modern World: A Global and Ecological Narrative*
Osseo-Asare, *Bitter Roots: The Search for Healing Plants in Africa*
Ricci, *Islam Translated: Literature, Conversion, and the Arabic Cosmopolis of South and Southeast Asia*



LAUREN MINSKY

Assistant Professor of History

Professor Minsky received her Ph.D. in History from the University of Pennsylvania. Her research interests lie at the intersection of agrarian, environmental, medical, and religious studies, with a past focus on the Punjab and a current focus on the wider Indian Ocean region. Her book, *Cultivating Health: South Asia and the Global Transmission of Medicine, 1200-1900* is under contract with Cambridge University Press.

Peacebuilding

PEACE-UH 1113 • FALL 2 2017 (7-WEEKS)

Counts as Structures of Thought and Society in previous Core Crosslisted with Peace Studies and Political Science

This course will help students build an analytical understanding of the potentials and pitfalls of international intervention in conflict-affected societies. Postwar peacebuilding has become a growing, yet highly controversial international activity. The experiences with attempts to promote peace and increase state capacity are sobering, in particular in terrains such as Somalia, the DRC and Afghanistan. How can the international community promote peace in these hard cases? What are the flaws of the existing “best practices” approach to peacebuilding and what are promising alternatives to it? The course will examine the current debates on peacebuilding and will invite practitioners from international organizations to discuss their approach to promoting peace in some of the world’s most challenging regions.

Selected Materials:

Tzu, *The Art of War*
Pinker, *The Better Angels of Our Nature*
Paris, *At War’s End: Building Peace after Civil Conflict*
Anan, *Interventions: A Life in War and Peace*
Teitel, *Transitional Justice*



MICHAEL HARSCH

Assistant Professor of Practice of Social Science

Professor Harsch’s research examines why and when security, effective governance and development emerge in fragile, conflict-affected countries. He is currently leading a project that aims to explain “islands of stability” within Afghanistan, Iraq and Somalia. His book, *The Power of Dependence: NATO-UN Cooperation in Crisis Management*, was published by Oxford University Press in 2015. He is a Non-Resident Fellow at the Center on International Cooperation (CIC) in New York.

The following Arts, Design, and Technology course is also cross-listed with Structures of Thought and Society. Please see the full description under the primary listing on page 30:

Lies and Lying, CADT-UH 1019 • FALL 2017

Counts as Art, Technology and Invention in previous Core Crosslisted with Structures of Thought and Society

J-TERM 2018

Democracy and Its Critics

CSTS-UH 1023J • JANUARY 2018

Counts as Structures of Thought and Society in previous Core

Although democracy and equality have long been linked in political thought, critics argue that formal equality among citizens has rarely prevented substantive economic and political inequalities that belie the very democratic character of self-described democratic states. Do such inequalities play a necessary structural role in democracy? Should democratic societies strive to eliminate them? The course approaches this debate by examining one of history’s most radical and influential democracies, ancient Athens. Readings and discussions include Thucydides, Aristophanes, Isocrates, Plato, and Aristotle. Their ancient arguments will be compared to subsequent ones by Madison, Mill, Marx, Rawls, Przeworski, and Sen in an attempt to appreciate the interplay between discourses of equality and inequality in ancient and modern times. After discussing recent arguments for and against “global democracy,” the course concludes by recreating the intellectual dynamics of Athenian democracy. Students will assume roles and debate questions about democratic procedures, voting rights, religion and free speech, foreign policy, etc.

Selected Materials:

Ober and Carnes, *The Threshold of Democracy: Athens in 403 BCE*
Plato, *Republic*
Dahl, Shapiro, and Cheibub (Eds.), *The Democracy Sourcebook*
Przeworski, “A Minimalist Conception”
Sen, “Freedom and Needs”



PHILLIP MITSIS

Alexander S. Onassis Professor of Hellenic Culture and Civilization; Global Network Professor of Literature and Philosophy

Professor Mitsis works on Greek epic and tragedy as well as in ancient philosophy and its reception in Byzantium and the early modern period. He has taught a wide variety of humanities courses at NYU that focus on ancient, medieval, and modern philosophical, historical, and literary texts.

Children and Childhood

CSTS-UH 1026J • JANUARY 2018

Counts as Structures of Thought and Society in previous Core
How are children and childhood viewed in different times and places? To whom do children really belong—the parents, the state, the world? Whose responsibility is it to educate, feed, and care for children? Is a child a “blank slate” or a prepackaged set of emotions, intellectual abilities, and behaviors? This course emphasizes historical, medical, and cultural perspectives on childhood, exploring common themes and cultural variations, as reflected in literary texts and artistic representations in America, Europe, and China: Confucian analects, Song dynasty poetry, Ming ceramics, Italian European Renaissance painting, Persian and Mughal miniatures, Montaigne’s essays, John Locke’s philosophy, Rousseau’s educational ideals, English Romantic poetry, German Romantic Lieder, Freud on the dynamics of childhood, parenting advice from Dr. Spock and children’s literature from Dr. Seuss. Explore the history, medicine, and sociology of childhood and consider children’s education and health in global perspective, with Shanghai field trips: schools; Children’s Palace; Art Museum; Propaganda Poster Art Center.

Selected Materials:

Ping, *Mulberry Child: A Memoir of China*
Bosse, *The Examination*
Stearns, *Childhood in World History*
Chen (Dir.), *Vote for Me* (Film)
Yimou (Dir.), *Not One Less* (Film)



PERRI KLASS
Professor of Pediatrics and Journalism

Professor Klass is Professor of Journalism and Professor of Pediatrics at New York University. She attended Harvard Medical School and completed her residency in pediatrics at Children’s Hospital, Boston, and her fellowship in pediatric infectious diseases at Boston City Hospital.



LARRY WOLFF
Silver Professor of History

Professor Wolff works on the history of Eastern Europe, the Habsburg Monarchy, the Enlightenment, and on the history of childhood. He tends to work as an intellectual and cultural historian. He has been most interested in problems concerning East and West within Europe: whether concerning the Vatican and Poland, Venice and the Slavs, or Vienna and Galicia.

The City in Crisis: Refuge and Resilience

CSTS-UH 1032J • JANUARY 2018

Counts as Structures of Thought and Society in previous Core
By 2030, sixty percent of the world’s population will be living in cities. This transformation of urban space presents unprecedented challenges for planners, policy makers, businesses, educators, citizens, migrants/refugees, and the environment. This course will explore the multifaceted challenges that confront cities around the world, question notions of the contemporary city, and examine how crisis and revitalization compliment each other, especially in the light of current population movements that are increasing because of climate change and wars. A week long regional trip to Athens, Greece will serve as a case study of a vibrant historical capital now faced with an unprecedented economic crisis, high unemployment, a large number of refugees from Syria, Iraq, Afghanistan, and economic migrants from as far away as Myanmar. Readings from the social sciences and social history, policy papers, and select works of literature and film will help students explore possibilities of refuge and resilience in a time of urban crisis. Additionally, while visiting refugee camps, the Municipality of Athens, etc., students will assume different social roles in Athens and be paired with local business leaders, urban planners, policy makers, and representatives of refugee and migrant communities in order to deepen their practical experience of these difficult issues.

Selected Materials:

Davis, *Planet of Slums*
Tekin, *Berji Kristin: Tales from the Garbage Hills*
Rawlence, *City of Thorns*



SOPHIA KALANTZAKOS *Global Distinguished Professor of Environmental Studies and Public Policy*

Professor Kalantzakos spent the first half of her career as a policy maker, an elected member of Parliament, and Member of the Greek Government until 2009. She joined NYU in 2010. She writes widely on economic, labor, and environmental issues and has recently completed a book on the geopolitics of rare earths and the implications of China’s near monopoly of these strategic materials.

Culture, Context and Psychology

CSTS-UH 1033J • JANUARY 2018

Counts as Structures of Thought and Society in previous Core
The aim of this class is to explore and analyze classic theories of culture and context in the field of psychology, with a specific emphasis on understanding how these processes shape human development. We also examine research that focuses on cultural and contextual variability and similarity among youth and families from different parts of the world and how different forms of oppression and prejudice shape the developmental trajectories of youth.

Selected Materials:

Harris, *Muslim Youth*
Brown and Gilligan, *Meeting at the Crossroads*
Rogoff, *The Cultural Nature of Human Development*



NIOBE WAY
Professor of Applied Psychology

Professor Way is Co-Director of the Center for Research on Culture, Development, and Education at NYU and the past President for the Society for Research on Adolescence. She received her doctorate from Harvard University in Human Development and Psychology and was an NIMH postdoctoral fellow in the psychology department at Yale University.

Protecting the World’s Health: Triumphs and Challenges

CSTS-UH 1056J • JANUARY 2018

Counts as Science, Society, and History in the previous Core
Crosslisted with Social Research and Public Policy
This course offers students an introduction to the key principles and practices of public health using four epidemics as learning tools: the eradication of smallpox, the AIDs epidemic, HPV, and the global epidemic of tobacco use. These four examples offer excellent learning templates for exploring public health because of their diversity: one has ended (smallpox), one for which an underutilized vaccine exists (HPV), one is an infectious disease for which no vaccine exists (AIDS), and one is a fully preventable human-manufactured epidemic (tobacco). The course includes a mix of lectures, class exercises, CSI-like investigation approaches, and site visits and field work in Abu Dhabi and Tanzania. Students become familiar with how an epidemic emerges, steps taken to measure an epidemic’s scope and distribution, how epidemiologists (the detectives of public health) go about determining the source of an epidemic, the role research plays in answering questions with respect to source and cure, how public health leaders work to arrest an epidemic, and the interplay between society, culture, politics, and health.

Selected Materials:

Aylward and Yamada, “The Polio Endgame”
Henderson, *Smallpox: The Death of a Disease*
Kluger, *Ashes to Ashes: America’s Hundred Year Cigarette War, the Public Health, and the Unabashed Triumph of Phillip Morris*
Shilts, *And the Band Played On: Politics, People, and the AIDS Epidemic*
Sullivan-Marx, “Is It Time for a Public Health Nursing Approach to Aging?”



CHERYL HEALTON *Director of the NYU Global Institute of Public Health, Dean of the College of Global Public Health and Professor of Global Public Health at NYU*

Professor Heulton’s career in the field of public health has earned her national recognition and praise. The recipient of numerous prestigious awards, she has been honored with the Secretary of HHS award for Innovation in Public Health for her work to reduce prenatal transmission of HIV through rapid dissemination of culturally tailored education to increase use of medical therapy in pregnancy and the Public Health Award from NYC Department of health for her work in advancing public health practice.

Aristocrats

CSTS-UH 1019J • JANUARY 2018

When modern democracies were established, the aristocracies they replaced faced varying fortunes. Some were wiped out. Others lost political power but retained social status and economic power. Some maintained political power through institutions set aside for them. And others remained a ruling class, reinvented through democracy. This course draws on history, political science, anthropology, and literature to raise the following questions: How did the aristocracy’s fate vary when democracy was established? And how do these varying fortunes affect democratic politics? The course’s first half, in Abu Dhabi, will focus on conceptual and theoretical questions, comparing the UK, Zambia, Japan, the US, South Asia, and the Middle East. The course’s second half will include a field trip to India, where the aristocracy suffered a significant political decline, but was not wiped out, and has recently been reinventing itself. We will spend a week with members of the old aristocracy, including those who are politically successful now and those who failed, and visit their constituencies to understand what their success and failure means for democratic representation.



KANCHAN CHANDRA
Professor of Political Science

Professor Chandra (Ph.D 2000, Harvard), Professor of Politics at NYU, works on questions of ethnicity, democracy, violence, and party politics. Her most recent book is *Democratic Dynasties* (Cambridge University Press, 2016). In addition to her academic work, she has also contributed occasional articles on identity politics and South Asian politics to *Foreign Policy*, *Foreign Affairs*, *The Washington Post*, and the *Times of India*.

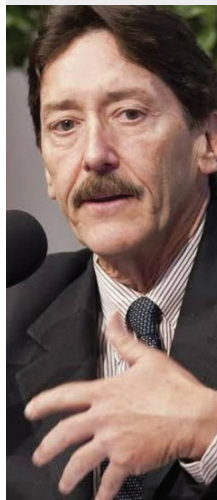
Green Mobility and Cities

CSTS-UH 1054J • JANUARY 2018

Green Mobility and Cities: Transportation systems connect people, goods, places, and ideas. They both shape and respond to urban growth. Moreover, their environmental footprints are immense and expanding. Most contemporary problems facing cities and regions—congestion, pollution, energy dependence, climate change, social equality, employment opportunities, and even the obesity epidemic—are in some way tied to how we design, operate, manage, and price urban transportation systems. This course probes the potential role of green mobility and urban planning in advancing sustainable transportation futures across a range of global contexts. What transportation investments, technologies, operational enhancements, urban designs, institutional reforms, and pricing regimes offer the most promise in bringing about sustainable urban growth and mobility in coming decades? How might urban planning combine with emerging technologies to promote green mobility and sustainable, resilient cities? Drawing from international experiences and best practices, this course challenges students to apply social-science knowledge to take on these and similar questions.

Selected Materials:

Casaroli, “The Mobility DNA of Cities”
El-Geneidy et al, “Sustainable Urban Mobility in the Middle East and North Africa”
Kutzbach, “Megacities and Megatraffic”
Sperling, “An Innovative Path to Sustainable Transportation”
Suzuki, Cervero, and Luchi, “Critical Challenges Facing Cities and Urban Transport”



ROBERT CERVERO *Visiting Professor of City and Regional Planning*

Professor Cervero is Carmel P. Friesen Chair in Urban Studies and Director of the Institute of Urban and Regional Development at the University of California-Berkeley. He works in the area of sustainable transportation policy and planning, focusing on the nexus between urban transportation and land-use systems. His current research focuses on the intersection of infrastructure, place-making, and economic development, integration of BRT and hybrid services, bikeway network performance, and sustainable transportation policies for the Global South.

SPRING 2018

Thinking

CSTS-UH 1006 • SPRING 2018

Counts as Science, Society and History; Structures of Thought and Society in previous Core

Thinking is what we do when we solve problems, compare alternatives, and plan for the future. But what is thinking, and how do thoughts form? People throughout history have come to very different answers to this question and have offered different metaphors for thought. The French philosopher Descartes drew inspiration for his theories of the mind from mechanisms that were powered by pneumatics. Our modern understanding of thinking is shaped by the computer revolution. The class will discuss the underpinnings of the main fields of psychology (e.g. behaviorism, Freudian, cognitive), as well as to how thinking has been viewed in a broader historical and multicultural context. Students will explore how thoughts on thinking have shaped our understanding of who we are; and how metaphors of thought have been inspired by technological developments and shaped by culture.

Selected Materials:

Dennet, *Darwin’s Dangerous Idea*
Freud, “The Anatomy of Mental Personality”
Chiang, *Exhalation*
Pinker, *How the Mind Works*
Hume, *A Treatise of Human Nature*



DARYL FOUGNIE
Assistant Professor of Psychology

Professor Fougny’s research attempts to characterize the amount that we can perceive, attend to, and remember about our environment. He studies these limits for vision, audition, and memory through a mixture of psychophysics and computational modeling.

Theory of Everything

CSTS-UH 1009 • SPRING 2018

Counts as Science, Society and History; Structures of Thought and Society in previous Core

This course provides a global viewpoint on the most theoretical foundations of science, within and across theoretical physics and mathematics. “Everything” is about the concept of the infinite in math and also about the (sought after) theory of grand unification in physics. While these subjects are quite daunting, the course will pursue a conceptual approach that is accessible to students. Topics and questions will include: First, what does infinity really mean? This seemingly simple question is one of the deepest in math. The current answers solve many problems but also lead to non-intuitive consequences. Second, is there a unifying theme in mathematics or a set of principles underlying all its branches? If so, would this set be complete? Consistent? Third, seeking a theory of everything in physics would unify all the forces of nature (electromagnetism, weak and strong nuclear forces, and gravity) via combining quantum theory and general relativity. Is this a reasonable or attainable quest? What would its consequences be? Fourth, are the above quests related? Are unifying themes in one aspect of nature (e.g. physics) expected to reflect similar themes in another (e.g. math)?

Selected Materials:

Rucker, *Infinity and the Mind: The Science and Philosophy of the Infinite*
Stillwell, *Roads to Infinity: The Mathematics of Truth and Proof*
Kisak, *A Theory of Everything*
Barrow, *Theories of Everything*
Hawking and Mlodinow, *The Grand Design*



HISHAM SATI *Assistant Professor of Mathematics*

Professor Sati’s research is interdisciplinary and lies in the intersection of differential geometry, algebraic topology, and mathematical/theoretical physics. He is mainly interested in geometric and topological structures arising from quantum (topological) field theory, string theory, and M-theory.

Boundaries

CSTS-UH 1021EQ • SPRING 2018

Counts as Structures of Thought and Society in previous Core

How are boundaries created, and what are their roles in society? In this class students will discuss natural, political and human boundaries as concomitants of divergences in genetics, linguistics and culture. The course will then investigate changing boundaries over time in various places to see how these changes lead to both socioeconomic and political outcomes today. Students will be exposed to various literature drawn from anthropology, genetics, political science, and sociology, and will learn to create their own digital maps using both archival and contemporary resources. Students will also work with these novel data to present their own research.

Selected Materials:

Brotton, *History of the World in Twelve Maps*

Brotton, *Trading Territories*

Barth, *Ethnic Groups and Boundaries: The Social Organization of Culture Difference*

Scott, *The Art of Not Being Governed*

Davies, *Vanished Kingdoms*



CHRISTOPHER PAIK *Assistant Professor of Political Science*

Professor Paik is a political economist who specializes in the study of institutions, ethnicity, and violence from both historical and contemporary perspectives. His current research involves various topics including long-run determinants of economic growth, sources of enduring cultural differences, and the application of geo-spatial statistics to the study of socioeconomic processes.

The Body

CSTS-UH 1047 • SPRING 2018

Counts as Structures of Thought and Society in previous Core

The body seems to be an essential part of our sense of individuality. Nevertheless, our bodies and the ways we perceive them are also the result of social and collective forces. This course will study how the body has been perceived and experienced across different cultures and societies. It will explore multiple artistic, scientific, and literary representations of the body, as well as the body’s social, institutional, and political dimensions. It will seek to understand the role played by the body in the definition of the boundaries between human and non-human, in power relations and political regimes, and in the human quest for knowledge.

Selected Materials:

Biss, *On Immunity: An Inoculation*

Earle, *The Body of the Conquistador*

Foucault, *Discipline and Punish*

Kuriyama, *The Expressiveness of the Body and the Divergence of Greek and Chinese Medicine*



MARTIN BOWEN-SILVA *Assistant Professor of History*

Professor Bowen’s research analyzes the relationship between communication and politics in the Atlantic World. His main areas of interest are Latin America and the Iberian Atlantic during the Age of Revolution. Before joining NYU Abu Dhabi, he taught at Pontificia Universidad Católica de Chile.

Concepts and Categories: How We Structure the World

CSTS-UH 1049 • SPRING 2018

Counts as Science, Society and History in previous Core

Humans have a strong tendency to group and divide objects, people, emotions, and events into different concepts and categories. These seemingly effortless acts pose fundamental questions about our understanding of the self and the nature of the world. This course examines texts from history, literature, philosophy, and scientific sources to ask why we conceptualize the world in particular ways, whether any categories are fundamental, and the degree to which concepts and categories are innate or learned. From the conceptual taxonomies proposed as fundamental from thinkers such as Aristotle and Kant, to the findings from psychology and neuroscience that inform us about our predilections for object concepts and social groups, students will reflect on what this knowledge can tell us about the forces that shape self and society.

Selected Materials:

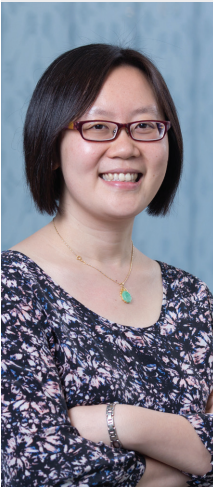
Orwell, *1984*

Calvino, *Invisible Cities*

Empedocles, *On Nature*

Pinker, “The Metaphorical Mind”

Sacks, “The Man Who Mistook His Wife for a Hat”



OLIVIA CHEUNG *Assistant Professor of Psychology*

Professor Cheung’s research program aims to understand how the human brain perceives the visual world, and how perception is influenced by experience and learning. The techniques she uses include a combination of behavioral and functional magnetic resonance imaging (fMRI) methods. She holds a Ph.D. in Psychology from Vanderbilt University. Before joining NYU Abu Dhabi, she did postdoctoral research at Harvard Medical School, at the Center of Mind/Brain Sciences (CIMeC) in Trento, Italy, and at Harvard University.

RAHMA ABDULKADIR, ASSISTANT PROFESSOR OF POLITICAL SCIENCE:

“STS courses expose students to important characteristics of the human social structures drawing on key theoretical frameworks from various disciplines (behavioral psychology, economics, history, anthropology, philosophy). They also expose students to variety of methodologies (historical institutionalism, empiricism, rationalism, historical inquiry), thus helping students understand, for example, how hierarchies of gender, race, class, and nation find expression in human societies.”

Uncertainty in Science

CSTS-UH 1050Q • SPRING 2018

Counts as Science, Society, and History in the previous core
Crosslisted with Data and Discovery
Science explores the unknown, and a major part of being a scientist is learning how to handle uncertainty. Statistical uncertainty, systematic uncertainty, the range of validity of models, approximations, data outliers, competing interpretations: scientists spend most of their time wrestling with these problems. Unfortunately, in popular culture, science is often presented as a series of proven facts. Uncertainty, if acknowledged, is portrayed as an argument between experts with opposing views. While science has resulted in some well-established facts, more commonly scientists have varying degrees of confidence in models and disagree about their significance. This class takes up the language of probability and statistics, explores how it became central to the scientific process, and examines how it is used by different scientific disciplines. Students will also explore how scientific uncertainty is often misrepresented to support particular political agendas or personal beliefs. Finally, they will discuss the limits of scientific knowledge, and how even when exact solutions to problems are not theoretically possible, humans can still put limits on our uncertainty.

Selected Materials:

Aczel, *Chance: A Guide to Gambling, Love, the Stock Market & Just About Everything Else*
Gonick and Smith, *The Cartoon Guide to Statistics*
Gigerenzer, *Calculated Risks: How to Know When Numbers Deceive You*
Kaplan and Kaplan, *Chances Are.... Adventures in Probability*
Oreskes and Conway, *Smoke to Global Warming*



MALLORY ROBERTS Assistant Professor of Physics

Professor Roberts uses X-ray and radio telescopes to study sources of gamma-rays in the Galaxy. He has led surveys which have discovered some of the most interesting examples of these objects, and has written review articles on pulsar wind nebulae and eclipsing binary pulsars.

Multi-ethnic Democracy

CSTS-UH 1051 • SPRING 2018

Counts as Structures of Thought and Society in previous Core
Crosslisted with Political Science
Most democracies in the world are multi-ethnic. But the jury is still out on the question of what ethnic diversity means for democratic stability and governance. This course combines materials from across the social sciences, including political science, political philosophy, economics, mathematics, anthropology and history, to address questions including the following: Does ethnic diversity—based on race, colour, nationality, language, tribe, caste, religion, sect and region—constitute an obstacle or an asset for successful democracy? What are the goals of individuals who mobilize politically on the basis of one or more of these identities? What are the principles that democratic systems should employ in responding to identity-based claims? And how should we evaluate public policies designed to respond to such claims, including affirmative action, federalism, cultural rights, educational policies and electoral systems? The aim is to train students to think critically and comparatively about the dilemmas facing multi-ethnic democracies, using a combination of social science texts and real world examples drawn from across countries.

Selected Materials:

Taylor, *Multiculturalism and the Politics of Recognition*
Coates, *Between the World and Me*
Song, *Justice, Gender, and the Politics of Multiculturalism*
Lijphart, *Politics in Plural Societies*
Mahmood, *Religious Difference in a Secular Age*



KANCHAN CHANDRA Professor of Political Science

Professor Chandra (Ph.D 2000, Harvard), Professor of Politics at NYU, works on questions of ethnicity, democracy, violence, and party politics. Her most recent book is *Democratic Dynasties* (Cambridge University Press, 2016). In addition to her academic work, she has also contributed occasional articles on identity politics and South Asian politics to *Foreign Policy*, *Foreign Affairs*, *The Washington Post*, and the *Times of India*.

Identity and Culture in Politics

POLSC-UH 2317 • SPRING 2018

Crosslisted with Political Science
What role does identity play in politics? Does culture affect political behavior? What is culture? In this course we examine the formation and role of identity in politics—and how identity and culture affect outcomes such as public goods provision, inter-group violence, democratization, and economic growth. Here, identity is not treated as fixed but as constructed, and its formation itself an outcome to be explained. We examine identity and its relation to distributive politics, political mobilization, conflict, and coordination. Similarly, culture is not treated as static, but is dynamic. We seek to understand changes in culture over time as well as their effect on behavior, and assess different approaches to the study of culture.

Selected Materials:

Alesina, “On the Origins of Gender Roles”
Bednar and Page, “Can Game(s) Theory Explain Culture?”
Bisin and Verdier, “Beyond The Melting Pot”
Chwe, *Rational Ritual*
Fearon and Laitin, “Explaining Ethnic Cooperation”



MELINA PLATAS Assistant Professor of Political Science

Professor Platas’s research focuses on comparative political and human development. The regional focus of her research is sub-Saharan Africa, where she has worked and conducted fieldwork in Uganda, Rwanda, Malawi, Nigeria, South Africa and Ghana.

Welfare States in Comparative Perspective

SRPP-UH 2618 • SPRING 2018

Crosslisted with Social Research and Public Policy
How do different countries respond to the challenges of poverty and economic inequality? How do they protect workers against the risks of unemployment, accident, illness, disability and old age? This course examines social policy in both advanced post-industrial democracies and the “Global South.” The course will consider various ways in which “welfare regimes” have been characterized and classified, particularly with regard to how welfare provision is divided up among state, market and family. The course will explore how social policies originate and change, paying attention to the role of organized interests, state institutions, and partisan politics in these processes. Lastly, the course will examine how contemporary challenges—including globalization, population aging, post-industrialism and women’s workforce participation—have pressured and transformed welfare states. In all of these areas, students will pay particular attention to gender: how social policies have been shaped by, reinforced, and redressed gender inequalities.

Selected Materials:

Haggard and Kaufman, *Development, Democracy and Welfare States*
Jenson, “Who Cares? Gender and Welfare Regimes”
Korpi, *The Democratic Class Struggle*
Orloff, “Gender and the Social Rights of Citizenship”
Polanyi, *The Great Transformation: The Political and Economic Origins of Our Time*



ELISABETH ANDERSON Assistant Professor of Sociology

Professor Anderson completed her Ph.D. training at Northwestern in 2013. Her areas of specialization are historical and comparative sociology, political sociology, and social theory. She is broadly interested in why states enact social policies to protect groups that cannot or do not advocate for themselves, and the role policy entrepreneurs play in such reforms.



EXPRESSING ACADEMIC THOUGHT

First-Year Writing Seminars

In addition to the six required Core courses, all students will enroll in a First-Year Writing Seminar (FYWS) during one of the first two semesters. FYWS introduces students to the reading, writing, oral expression, and critical-thinking skills essential to a liberal arts education. In addition to taking the FYWS, all NYUAD students receive extensive writing and communication practice in Core courses and will come to learn that each discipline has its own conventions for advanced writing. Throughout the NYUAD experience, students can benefit from one-on-one consultations in the Writing Center.

Students complete writing proficiency assessments during Candidate Weekend that guide initial placement in the program's courses. These assessments help us advise students about how to maximize the impact of the FYWS on their learning. For instance, students who may need more time to practice college-level writing are strongly advised to take the Writing Seminar in the fall of their first year. Students identified as being more prepared are advised to take their FYWS in the spring.

Each FYWS is designed around a topic that serves as a vehicle for academic inquiry. The seminar uses thematically organized content to foster student inquiry and intellectual engagement, and to model excellence in thinking and writing. Students engage with a variety of texts, learn how to analyze ideas and express complex arguments, and complete assignments that range from shorter reviews and editorials to longer persuasive analytical essays. Each written essay results from a progression of structured exercises with an emphasis on drafting and revision strategies. Students work collaboratively, learning to offer appropriate and constructive feedback through class discussion, peer workshops, tutorials, and individual conferences with faculty.

To ensure a unified and consistent experience for students, all sections of FYWS share a set of common goals. Students will be introduced to rhetorical knowledge; critical-thinking, reading, and composing skills; a range of composing and communication processes; and an awareness of disciplinary conventions.

In the FYWS students learn to:

- Read and analyze a range of complex written, visual, empirical, or performative texts.
- Conceptualize and express complex claims based in evidence.
- Document sources according to scholarly conventions.
- Write for a scholarly audience.
- Attend to style, grammar, and proper usage in academic English.

All FYWS section require three essays of increasing complexity (in draft and final form) over the course of the term, culminating in an inquiry-driven research paper and oral presentation. Courses typically begin with the art of close analysis of texts and ideas related to the course themes. In the second paper students use a variety of sources to make evidence-driven arguments. In the last portion of the class, students conduct library research on a topic that interests them and then write a research paper that makes an argument supported by evidence drawn from the sources they have gathered and analyzed. Finally, all students will make oral presentations about their work at various stages of their research and writing process.

FALL 2017 AND
SPRING 2018

FYWS: Taste, Culture & the Self

WRIT-UH 1100 • FALL 2017/SPRING 2018

“There’s no accounting for taste,” the old saying goes, implying that we like our favorite shoes, cars, and paintings for reasons that simply can’t be explained. This FYWS challenges that assumption. Taking contemporary popular culture as a point of departure, the course delves into debates from history, sociology, and literary studies in order to understand the social construction of taste, giving special attention to the complex role that “good taste” or “bad taste” can play in perpetuating social hierarchies. Students will have the opportunity to further develop reading, writing, listening, and speaking skills while examining how ideas about “taste” are constructed, interrelated, and how they can inform, limit, or inspire the way we see ourselves in our social worlds.

Selected Materials:

Adorno and Horkheimer, “The Culture Industry”
De Maupassant, “The Necklace”
Gladwell, “The Cool Hunt”
Kleon, *Steal Like an Artist*
Solomon, “Masters of Desire”



MARION WRENN *Senior Lecturer, Director of the Writing Program*

Professor Wrenn is a media critic, cultural historian, and literary editor who writes essays and creative non-fiction. She earned her Ph.D. from NYU’s Department of Media, Culture and Communication and has received grants and awards from NYU, the AAUW, and the Rockefeller Archive Center. She is currently completing her book *Inventing Warriors*, the story of America’s Cold War initiative to reorient international journalists.

FYWS: Saving Strangers: Debates about Humanitarian Intervention

WRIT-UH 1113 • FALL 2017/SPRING 2018

Can humanitarian intervention ever be morally justified? Humanitarian intervention is one of the most controversial concepts of international politics, and the list of arguments for and against using military force to address extreme human suffering, such as genocide and ethnic cleansing, is long. It seems that no single argument—legal, political, or ethical—adequately captures the principal views on the justice of the phenomenon and that perspectives on these questions are as diverse as the individuals and groups who either implement them or are the object of interventions. Thus fundamental questions remain: Does our membership in a common humanity require us to engage in the act of killing to save others? Or is it an unacceptable onslaught on state sovereignty? This FYWS will pursue these questions through various writing exercises and assignments designed to help students explore and engage with different arguments about the ways we understand humanitarian intervention today.

Selected Materials:

Walzer, *Arguing About War*
Butler, *Frames of War—When Is Life Grievable*
Dallaire, *Waiting for First Light: My Ongoing Battle with PTSD*



CAMILLA BOISEN

Lecturer in the Writing Program

Professor Boisen joined NYUAD from the University of Witwatersrand where she was a Postdoctoral Research Fellow. Her research focuses on the history of international political thought in relation to the development of different ideas of colonization and their influence on contemporary problems such as post-colonial restitution in South Africa. She has been published in numerous journals including *History of European Ideas*, *Grotiana*, *Settler Colonial Studies* and *Journal of International Political Theory*.

FYWS: Contextualizing Travel Narratives

WRIT-UH 1114 • FALL 2017/SPRING 2018

The central locus of inquiry for this seminar is the question of travel narratives’ completeness, trustworthiness, and impact as visual and textual representations of other cultures. How do travel narratives help us know what we think we know about other cultures? Travel narratives, which have historically provided crucial information about faraway places, have also participated, often unknowingly, in the creation of persistent stereotypes about the cultures depicted. In order to understand the origins and influence of such representations and stereotyping, we will carefully examine the context and impact of travel narratives. By closely analyzing films, plays, prose, and travelogues that share a narrative theme of journeying into foreign territories students will ask how preconceived notions about others originate. Informed by Edward Said’s influential theory on orientalism—as well as by postcolonial, cultural and gender studies—the seminar will explore how power imbalances might influence the ways in which cultural encounters are depicted and interpreted.

Selected Materials:

Hwang, *M. Butterfly*
Soyinka, *Death and the King’s Horseman*



PIIA MUSTAMÄKI

Lecturer in the Writing Program

Professor Mustamäki joined NYUAD from the Writing Program at NYU Shanghai. Prior to that she was a Writing Instructor in NYU’s Liberal Studies Program. Her current research interests include travel and tourism as performative acts, global citizenship, and travel narratives. Her academic work has been published in *Journal of Dramatic Theory and Criticism* and *Nordic Theatre Studies*. She is the co-founder of 1001worlds.com and an avid travel blogger.

FYWS: The Art and Aesthetics of International Aid

WRIT-UH 1114 • FALL 2017/SPRING 2018

In communities beset by war, disaster, or poverty, art may seem at first to be an unaffordable luxury, yet expressive culture flourishes in concert and in combat with crisis, not merely in spite of it. As globally recognized emergencies and their internationally funded responses dictate the conditions of life in more and more spaces around the world, they inspire new forms of sensory experience and engagement. Aid agencies not only directly sponsor art and media through sensitization campaigns and the promotion of local craft industries. They and their beneficiaries also arrange the perception of everyday living, whether through the choreography of resource distribution, the sculpting of infrastructure, the architecture of refugee camps, the staging of post-conflict justice and reconciliation, or the orchestration of political participation and debate. The ways in which such projects mobilize the senses are fundamental to their reception, implementation, and impact. While policy makers commonly define development and humanitarianism through rhetoric that vacillates between morality and pragmatism, it is often the aesthetics of such interventions that determine which problems are visible or invisible, which people are audible or inaudible, and which acts are sensible or senseless.

Selected Materials:

Arturo, *Encountering Development: The Making and Unmaking of the Third World*
Ndaliko, *Necessary Noise: Music, Film, and Charitable Imperialism in the East of Congo*
Biehl, “Vita: Life in a Zone of Social Abandonment.”



SAMUEL ANDERSON

Lecturer in the Writing Program

Professor Anderson is an ethnographer of West African expressive culture and its encounters with religion, politics, and public health. His work has been funded by the Social Science Research Council, the Charlotte W. Newcombe Foundation, the U.S. Fulbright Program, and a Mellon Postdoctoral Fellowship with the Mahindra Humanities Center at Harvard. His current research in Sierra Leone tracks a former militia commander who redeploys defensive mystic powers he gained in wartime for touring spectacles promoting reconciliation, Islam, and development projects.

FALL 2017

FYWS: Contemporary Debates of Islam

WRIT-UH 1102X • FALL 2017

Scarcely a day goes by without some controversy or critical comment about “Islam” and its role and significance in the 21st century. Yet trying to make sense of the sheer volume of information and diversity of opinions about what constitutes “Islam,” who speaks for it, what it represents for the modern era, and how it relates to the non-Muslim world can seem an almost impossible task. To complicate matters further, what tends to pass as informed commentary on “Islam” often turns out to be colored by competing agendas, experiences, and narratives within and beyond the realms of “Islam.” With these challenges in mind, this FYWS will focus on contemporary debates about the history, society, and culture of Islam. The course begins by grappling with contesting representations of “Islam” by Bernard Lewis, Edward Said, Robert Spencer, and Samuel Huntington. It then delves into some prominent sites of conflict and tension brought to the fore by such events as the Charlie Hebdo affair and the Burka controversy as well as the rise in Islamophobia in Europe. For the research paper, students will focus on the role of struggle and conflict in “Islam.” Possible topics will revolve around issues of extremism, radicalization, and terrorism.

Selected Materials:

Esposito, *What Everyone Needs to Know about Islam*
Said, *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World*
Huntington, “The Clash of Civilizations?”
Lewis, “The Roots of Muslim Rage”



SOHAIL KARMANI Senior Lecturer in the Writing Program

Professor Karmani is an educator, applied linguist and photographer. He has extensive experience in the field of second language education and applied linguistics. His academic publications have appeared in *TESOL Quarterly*, *Applied Linguistics*, *ELT Journal* and most recently in the *Encyclopedia of Applied Linguistics*. He has written and researched in the areas of language policy, the cultural politics of English as an “international” language, and critical applied linguistics.

FYWS: The Outsider

WRIT-UH 1105 • FALL 2017

What does it mean to be an “outsider”? Artists, filmmakers, journalists and activists have described and adopted this position for a range of purposes. This FYWS sets out to discover why outsiders are both essential and potentially dangerous. The figure of “the outsider” is often clueless—or in over his head—or ignorant. But ignorance can be liberating, fostering open-mindedness and a chance to weave complexity back into dead narratives. Crucially, analyzing the role of the outsider across a range of texts and cultures will help us question the act of belonging. Biss’s Notes from No Man’s Land will aid in our investigation, as will essays by Binyavanga Wainaina and Suketu Mehta. In order to understand outsiders with adopted countries the course will consider Katherine Boo’s book about Mumbai’s destitute, Behind the Beautiful Forevers. Documentaries by Mads Bruger and Joshua Oppenheimer help explore how “the outsider” is sometimes seen as a master manipulator and exploiter. Such readings lead us to ask: who exploits whom?

Selected Materials:

Biss, *Notes From No Man’s Land*
Boo, *Behind the Beautiful Forevers*
Delisle, *Pyongyang*
Martinez, *The Beast*
Sacco, *Journalism*



DEEPAK UNNIKRISHNAN Lecturer in the Writing Program

Professor Unnikrishnan is a writer from Abu Dhabi, and an editor at The State. His fiction and essays have appeared in *Guernica*, *Drunken Boat*, *Himal Southasian*, *Bound Off*, *The State Vol IV: Dubai* and in the anthology *The Apex Book of World SF 4*, among others. In 2016 he won the inaugural Restless Books New Immigrant Writing prize for his novel *Temporary People*.

FYWS: Questions of Fatherhood

WRIT-UH 1109 • FALL 2017

What forms of knowledge, political conditions, or social relations become visible when the figure of the father is put into question? This FYWS adopts feminist modes of inquiry to interrogate the figure of the father in a range of diverse social contexts in the contemporary world. We survey a range of texts from the sciences, social sciences, literature, film, and biography with a geographic focus on the Middle East and North America. We take the following three questions as our guide for each text: How do we know the father? What threats, anxieties, hopes, and promises take shape through the figure of the father? How is the figure of the father related to broader patterns of political authority (e.g. race, class, sexual orientation)?

Selected Materials:

Sara Ahmed, *Living a Feminist Life*
Ta-Nehisi Coates, *Between the World and Me*
Homayoon Asadian (Dir.), *Gold and Copper* (Film)



ANDREW BUSH Lecturer in the Writing Program

Professor Bush is an anthropologist specializing in Islamic Studies. He has conducted ethnographic research with Iraqi Kurds for more than ten years in the United States and the Kurdistan region of Iraq. Research interests in ethics, literature, and gender and sexuality have led him to examine kinship, Sufi poetry, Islamist movements, and Islamic law in Kurdistan.

SPRING 2018

FYWS: Imagined Geographies

WRIT-UH 1101 • SPRING 2018

We think of locales as something physical, something experienced. We know where we are (and where we are from) partly because we have physical experiences of those places: a grandmother’s kitchen, a smell of the city, the particular light on Scandinavian summer nights, or the sound of the jungle. But what if our sense of geographies—and their relation to identity (national and/or personal)—comes from written sources and visual texts rather than direct experience? How do texts “imagine” geographies? This FYWS takes up a variety of fiction and non-fiction texts in order to investigate how space and national and/or personal identity is imagined. Students will investigate how texts open a space for readers to imagine unknown worlds and geographies. Readings include essays, short stories, and poems that all attempt to capture an experience of self in relation to a locale. Writers will include Joan Didion, Richard Blanco, Tony Kushner, and Jamaica Kincaid. Theoretical texts include work by Edward Said, Benedict Anderson, Judith Butler, and Gayatri Chakravorty Spivak.

Selected Materials:

Butler and Spivak, *Who Sings the Nation State*
Kushner, *Homebody/Kabul*



KEN NIELSEN Senior Lecturer and Associate Director for the Writing Center

Professor Nielsen is a scholar of theater history, cultural studies, and composition. His interdisciplinary research focuses on the cultural construction and representation of the USA and Scandinavia in intercultural performance. Most recently he has studied how gendered and sexualized American identities are produced through scenic representation in Western Europe. His current research project on “geographies of desire” is a study of how nation states are eroticized through cultural performance.

FYWS: Ghastly Beauty

WRIT-UH 1103 • SPRING 2018

Why do Shakespeare’s tragedies offer us hope? How does a beautiful painting or song make us cry? Art flourishes in a world of opposites and contradictions. Art is reflective and provocative, reactionary and thoughtful, private and public. As one of our oldest methods of documenting what we see it also reconfigures and transforms what we imagine. This FYWS serves as an introduction to these tensions, and to the social, political and material roles that art plays in our lives. It will familiarize you with academic writing, and further develop your critical reading, thinking and writing skills as it draws from a range of art forms that explore current social issues and enduring questions. The course texts range from Paleolithic cave painting and sculpture to contemporary mural painting—including the work of Haring, Rivera, Fazlalizadeh, Banksy, and Zabou. Art, nature, and the paradox of tragic beauty are explored through the work of Frida Kahlo, Odd Nerdrum, Evelyn de Morgan, Sue Coe, and more.

Selected Materials:

Heaney, *The Burial at Thebes*
Sacco, *Palestine*
Shakespeare, *Macbeth*



JIM SAVIO *Senior Lecturer in the Writing Program*

Professor Savio is a writer working in the genres of fiction, essay, and poetry. After more than twenty years of designing, building, and renovating homes, Jim received his MA in Creative Writing at the City College of New York in 1998.

FYWS: Understanding Shari’a

WRIT-UH 1104X • SPRING 2018

The universality of Shari’a is a topic of intense debate in the contemporary world. Some assume the universality of Shari’a as they outline the necessity of its reform. Other writers regard its universal aspirations as a “threat” to “Western” values. Still others remain skeptical that the Shari’a was ever meant to be universal. Without answering the question of whether it is, was, or should be “universal,” this writing course investigates the debates that the question has inspired. How do different writers perceive the universality of Shari’a? What are the political, ethical, or other stakes of arguments about Shari’a’s universality? Readings connect theoretical approaches to individual case studies in milieus as diverse as shari’a courts in Ottoman Turkey, fatwa councils in contemporary Egypt, and divorce proceedings in Iran. Through creative and critical writing assignments, students explore the contexts, motives, and forms of evidence brought to bear by authors who contribute to ongoing debates about the ways we understand Shari’a today.

Selected Materials:

Asad, *Genealogies of Religion*
Emon, *Islamic and Jewish Legal Reasoning*
Kant, *Political Writing*
Mir-Hosseini, *Men in Charge?*
Tucker, *Women, Family, and Gender in Islamic Law*



ANDREW BUSH

Lecturer in the Writing Program

Professor Bush is an anthropologist specializing in Islamic Studies. He has conducted ethnographic research with Iraqi Kurds for more than ten years in the United States and the Kurdistan region of Iraq. Research interests in ethics, literature, and gender and sexuality have led him to examine kinship, Sufi poetry, Islamist movements, and Islamic law in Kurdistan.

FYWS: Street Food

WRIT-UH 1107 • SPRING 2018

What is the relationship between food and food habits, between what is eaten in cities and what people crave, what’s in one day, out the next? This is a class about history and politics, the bond between immigrants and street/cheap food, and the significance of Abu Dhabi’s many cafeterias. Students will tackle essays about lobster, food trucks, and ice cream; fiction by surrealists; and films about noodle makers and couscous masters. Drawing on your analysis of these texts, you will be asked to produce several essays in draft and final form in which you make original arguments about Abu Dhabi’s food scene/culture. Fact: there’s little written about Abu Dhabi’s street food. Our goal will be to try to rectify that and to determine how food is connected to the city’s evolving soul. “Street Food” is a class about observation and immersion: you will have mandatory off-campus assignments, requiring you to venture into the city, sample cheap eats, and comment and write about what’s being eaten, what ingredients are most sought after, what’s good, and what’s not.

Selected Materials:

Bourdain, *Kitchen Confidential*
Romig, *Masala Dosa to Die For*
Itami (Dir.), *Tampopo* (Film)
Batra (Dir.), *The Lunchbox* (Film)



DEEPAK UNNIKRISHNAN

Lecturer in the Writing Program

Professor Unnikrishnan is a writer from Abu Dhabi, and an editor at The State. His fiction and essays have appeared in *Guerica*, *Drunken Boat*, *Himal Southasian*, *Bound Off*, *The State Vol IV: Dubai* and in the anthology *The Apex Book of World SF 4*, among others. In 2016 he won the inaugural Restless Books New Immigrant Writing prize for his novel *Temporary People*.

FYWS: Power and Ethics in Photography

WRIT-UH 1110 • SPRING 2018

Since its invention in 1839, photography has dominated our lives in ways that would have been unthinkable to the earliest pioneers of the medium—so much so that it’s almost impossible to imagine a world without photographs today. The recent rise in smartphone technology and social media networks (e.g. Instagram and Snapchat) brings to the fore new and age-old questions about how photographs alter the way we see and know the world. Drawing on the work of Sontag, Barthes, Berger and others, this FYWS analyzes the power of the medium in shaping our collective consciousness, but also its limitations in terms of how we come to know the world. The course begins with the fundamental tension between “photography as art” and “photography as documentary,” delving into the ethics and aesthetics of capturing pain, tragedy, and death. It then asks how the medium can create the illusion of “reality,” particularly in representing social and/or cultural remoteness. How do photographic representations of “otherness” help reinforce existing power structures and dominant narratives about “us” and “them”?

Selected Materials:

Sontag, *Regarding the Pain of Others*
Edwards, *Photography: A Very Short Introduction*
Linfield, *The Cruel Radiance: Photography and Political Violence*



SOHAIL KARMANI *Senior Lecturer in the Writing Program*

Professor Karmani is an educator, applied linguist and photographer. He has extensive experience in the field of second language education and applied linguistics. His academic publications have appeared in *TESOL Quarterly*, *Applied Linguistics*, *ELT Journal* and most recently in the *Encyclopedia of Applied Linguistics*. He has written and researched in the areas of language policy, the cultural politics of English as an “international” language, and critical applied linguistics.

Q, E, X

QUANTITATIVE REASONING, EXPERIMENTAL INQUIRY, AND ISLAMIC STUDIES In order to graduate every student must have taken at least one course designated as filling a Quantitative Reasoning (Q) requirement, one that fills an Experimental Inquiry (E) requirement, and one that fills an Islamic Studies (X) requirement. These courses are drawn from across the curriculum—in and out of the Core—and are not restricted in any way by double-counting policies. That is, a single course can fill the Q or E requirement (or both, depending on the course) at the same time it fills a requirement in the Core or a major, minor, or general elective.

The following list is provisional and will be supplemented in future semesters as additional courses are reviewed. Updates will appear on the Core Curriculum website.

COURSE NO.	COURSE TITLE	Q	E	X
ACS-UH 1010X	Anthropology and the Arab World			X
ACS-UH 1011X	Introduction to Modern Arabic Literature			X
ACS-UH 1012X	Emergence of the Modern Middle East			X
ACS-UH 1210X	Emirati Literature and Culture			X
ACS-UH 1211X	UAE from Pre-History to 2030: History, Environment, Society and Culture			X
ACS-UH 1410X	Making of the Muslim Middle East			X
ACS-UH 2210JX	Cities and Modern Arabic Literature			X
ACS-UH 2211JX	Orientalism Debates			X
ACS-UH 2212X	Introduction to Islamic Texts			X
ACS-UH 2410X	Paradise Lost: Muslims, Christians and Jews in Al-Andalus			X
ACS-UH 2411X	Heritage, History and Memory in the Modern "Middle East"			X
ACS-UH 2412JX	Interwoven Past of Spain and Morocco			X
ACS-UH 2413JX	Arab Crossroads in China			X
ACS-UH 2414X	Jews in the Muslim World in the Middle Ages			X
ACS-UH 2415JX	History of Modern Iran			X
ACS-UH 2416JX	Oasis, Coast and Mountain: Landscapes of History and Culture in the UAE and Oman			X
ACS-UH 2418X	Politics and Cultures of Nationalism in the Modern Middle East			X
ACS-UH 2419X	History and the Environment: The Middle East			X
ACS-UH 2610JX	Oil and Energy in the Middle East			X
ACS-UH 2611X	War and Media in the Middle East			X
ACS-UH 3010X	Problems and Methods in Arab Crossroads Studies			X
ANTH-UH 2114X	Listening to Islam			X
ANTH-UH 3110X	Anthropology of the Fatwa			X
ARABL-UH 4015X	Arabic Cultural Explorations			X
ARTH-UH 1110X	Introduction to Visual Culture			X
ARTH-UH 1810X	Islamic Art and Architecture			X
ARTH-UH 2118X	Contemporary Art and Politics in the Arab World			X
AW-UH 1113X	Alexander and the East: Central Asia and the Mediterranean from the Achaemenid Period			X
CADT-UH 1004Q	Rhythm	Q		
CADT-UH 1008Q	Touch	Q		
CADT-UH 1013Q	Language of Computers	Q		
CADT-UH 1014EJQ	Heuristics	Q	E	
CCEA-UH 1059X	Postcolonial Turn			X
CCEA-UH 1064X	Crisis and Creativity			X
CCOL-UH 1003X	Faith in Science, Reason in Revelation			X
CCOL-UH 1015Q	Labor	Q		
CCOL-UH 1016Q	Cooperation	Q		

COURSE NO.	COURSE TITLE	Q	E	X
CCOL-UH 1022Q	Ethics and Politics of Public Health	Q		
CCOL-UH 1024Q	Life in the Universe	Q		
CCOL-UH 1033X	Between Islamism and Islamophobia: Muslim Popular Culture			X
CDAD-UH 1001Q	Data	Q		
CDAD-UH 1002Q	Space	Q		
CDAD-UH 1003EQ	Brain Reading	Q	E	
CDAD-UH 1004E	Microbes		E	
CDAD-UH 1005EJQ	Forensic Science (Guilty or Not Guilty?)	Q	E	
CDAD-UH 1006EJQ	Coastal Urbanization and Environmental Change	Q	E	
CDAD-UH 1007EQ	The Mind	Q	E	
CDAD-UH 1008EQ	Seven Wonders of the Invisible World	Q	E	
CDAD-UH 1009EJQ	Behavior	Q	E	
CDAD-UH 1010EJQ	Diversity	Q	E	
CDAD-UH 1011EQ	Observing the Universe	Q	E	
CDAD-UH 1013EJ	Stem Cells: Immortality and Regeneration		E	
CDAD-UH 1016EQ	Where the City Meets the Sea: Studies in Coastal Urban Environments	Q	E	
CDAD-UH 1017Q	Symmetry	Q		
CDAD-UH 1018Q	Writing with Numbers (And How to Read Them)	Q		
CSTS-UH 1003Q	What Is a Number?	Q		
CSTS-UH 1005Q	About Mathematics	Q		
CSTS-UH 1019Q	Global Population	Q		
CSTS-UH 1021EQ	Boundaries	Q	E	
CSTS-UH 1050Q	Uncertainty in Science	Q		
CSTS-UH 1052X	History and the Environment: The Middle East			X
ECON-UH 2310EQ	Behavioral Economics	Q	E	
ECON-UH 2320E	Experimental Economics		E	
ECON-UH 2451X	Economic History of the Middle East			X
ECON-UH 3511X	Islamic Economics and Finance			X
ENGR-UH 2010	Probability and Statistics for Engineers	Q		
ENGR-UH 2014	Experimental Methods		E	
FILMM-UH 1013X	Understanding MENASA Film and New Media			X
HIST-UH 1125X	South Asia in the Indian Ocean World			X
HIST-UH 3510X	Muslim Societies in African History			X
HIST-UH 3511X	Islam in the Indian Ocean World			X
HIST-UH 3710X	Central Asia and the Middle East			X
LAW-UH 2115X	Comparative Legal Systems: United States and United Arab Emirates			X

COURSE NO.	COURSE TITLE	Q	E	X
LITCW-UH 2312X	Masterpieces of Pre-Modern Arabic Literature in Translation			X
LITCW-UH 3350X	Literatures of the Middle East and the Maghreb (North Africa)			X
MATH-UH 1003Q	Introduction to Probability and Statistics	Q		
MATH-UH 2011Q	Probability and Statistics	Q		
MUSIC-UH 1611X	Arab Music Cultures			X
MUSST-UH 2001JX	Sharing Heritage of the Arabian Trade Routes			X
PHIL-UH 2211X	Classical Arabic Philosophy			X
POLSC-UH 2314X	Ibn Khaldun and Political Theory			X
POLSC-UH 2410X	Comparative Politics of the Middle East			X
POLSC-UH 2413JX	Bridging the Divide Between the Arab World and the West			X
POLSC-UH 2515JX	Islamic Extremism			X
POLSC-UH 3410X	Iraq War and its Consequences			X
PSYCH-UH 1002EQ	Research Methods in Psychology	Q	E	
PSYCH-UH 1004Q	Statistics for Psychology	Q		
PSYCH-UH 3611EQ	Lab in Cognitive Control	Q	E	
PSYCH-UH 3612EQ	Lab in Psychology of Inequality	Q	E	
PSYCH-UH 3613EQ	Lab in Early Childhood Education	Q	E	
PSYCH-UH 3614EQ	Lab in Multisensory Perception and Action	Q	E	
SCIEN-UH 1101EQ	Foundations of Science 1: Energy and Matter (Physics)	Q	E	
SCIEN-UH 1102EQ	Foundations of Science 1: Energy and Matter (Chemistry)	Q	E	
SCIEN-UH 1201EQ	Foundations of Science 2: Forces and Interactions (Physics)	Q	E	
SCIEN-UH 1202EQ	Foundations of Science 2: Forces and Interactions (Chemistry)	Q	E	
SOCSC-UH 1010Q	Statistics for the Social and Behavioral Sciences	Q		
SOCSC-UH 1210Q	Logic of Social Inquiry	Q		
SOCSC-UH 3221E	Experimental Research in the Social Sciences		E	
SRPP-UH 1413X	Social Change and Development in the Arab World			X
SRPP-UH 1810X	Islam and Society			X
SRPP-UH 2412X	Islamist Social Movements in the Middle East			X
SRPP-UH 2612X	State Formation: The Case of the United Arab Emirates			X
SRPP-UH 2614X	Women and Work in the Gulf			X
THEAT-UH 1510X	Theater in the Arab World			X
WRIT-UH 1102X	FYWS: Contemporary Debates of Islam			X
WRIT-UH 1104X	FYWS: Understanding Shari'a			X

The Last Word

“Global Literacies, the Liberal Arts, and Liberal Artisans”

Catharine Stimpson, University Professor and Dean Emerita of the Graduate Schools of Arts and Science, NYU

Professor Stimpson's essay is first in a series by faculty and students on what we teach in the Core, why, and how.

Perhaps the most common cliché about the liberal arts is that they are useless... I don't even want to bother about this cliché. It is the zombie, the undead, of the discourse of the liberal arts.

In 2012, I published an article, “The Ideals of the Liberal Artisan: Notes toward an Evolving Group Biography,” in which I coined the term “the liberal artisan.”¹ The name signifies the fact that the practitioner of the liberal arts is an artist, a craftsperson. My second ambition was to provide a history, no matter how brief, of the liberal arts and of liberal artisans. There is a history: liberal arts, globally, have changed and are still changing. They have been responsive to new circumstances and needs. At least three great changes are occurring: in the content of the liberal arts, the demographics of liberal artisans, and the great purpose of doing the liberal arts. In other words, the what of the liberal arts, the who of the liberal arts, and the why of the liberal arts. The who, the demographics, are crucial, but let me focus here on content and on purpose.

Perhaps the most common cliché about the liberal arts is that they are useless. They are the garden in which the free man, i.e. the

man who need not earn a living, wanders and plucks delicious fruits. He is Adam without Eve, Adam without the serpent. I don't even want to bother about this cliché. In the Western Medieval university, the liberal arts were the gateway to the professions of theology, medicine, and law. The cliché is trite, boring, and misleading, but it sticks around. It is the zombie, the undead, of the discourse of the liberal arts.

The second most common cliché about the liberal arts is that they were divided into the trivium (three ways) and the quadrivium (four ways). The trivium tended to be language oriented: grammar, logic or dialectic, rhetoric. Literature could slip into grammar or rhetoric. The quadrivium tended to be mathematical and scientific: arithmetic, geometry, music (mathematical), astronomy. Obviously, we can update all of these. Rhetoric includes media studies, social media studies, and cinema studies. Astronomy includes space studies and space travel. The quadrivium makes room for laboratory psychology, for statistics, for robotics.

Today's global liberal artisans embrace both the trivium and the quadrivium, in all their ongoing revisions. Is writing, globally, a part of the trivium? Yes, and this is not trivial. The trivium must include translation studies. It must also include not only writing but reading and listening. Listening is the deep engagement with the Other. Moreover, the trivium can turn its attention to the quadrivium. How do we write about the rhetoric of science? About numbers? About visualized data? What is the ethics of robotics and relations between machine and human? An even larger point is that writing well, thinking well, about our world demands being a citizen of both trivium and quadrivium. Perhaps the social sciences best exemplify this, but the borders between trivium and quadrivium are porous, open to all.

In general, but not exclusively, the modern purpose of the liberal arts is not to know God,

but to know man, or more accurately for me, men, women, transgender persons, and animals and the environment. More specifically for many, the new purpose of the liberal arts is to provide the tools to become a democratic citizen. Or, at the very least, cosmopolitans. This is the overarching idea of an astute, subtle new book by Danielle Allen, *Education and Equality*.² Hannah Arendt and Amartya Sen are influences on her. Allen not only lays the groundwork for being a contemporary liberal artisan, but also argues persuasively that you can be both a liberal artisan and a participant in the social and economic world. You can prepare yourself to read both Socrates and spreadsheets.

I am a strong believer in democracy and cosmopolitanism, but the liberal arts must interrogate these concepts and practices. For example, does cosmopolitanism erase or blind liberal artisans to the defiant particularities of the local? Another question: what are global differences of thought about democracy as the “best” form of government? But no matter what our theory of the best government might be, a broad new theory of the liberal arts should be globally acceptable. Let us assume that the liberal arts are to develop human potential or human capacities or human capabilities. Liberal artisans want liberal artisans—nascent or adolescent or maturing—to have capacities, but capacities for what? For critical thinking or for social cohesion or for empathy or for all of these? This is a crucial global debate: what are liberal artisans to become as sentient, active beings?

Here, at NYU Abu Dhabi, I teach in the Core Curriculum. I am to explore the large questions about existence. My course is called “Law and the Imagination.” In it we ask whether law and imagination are friends, frenemies, or activities often in collision. Is the imagination a flaming aster-

oid bearing down on settled body of law? I also require writing, a lot of it. I focus on two major genres, which are global in their usefulness and which all young liberal artisans would do well to master: 1) The short (150 words) response paper to what we are reading. This provides practice in being concise, precise, able to identify and represent an argument and to respond to it efficiently. A witty student compared it to writing a Twitter message.

In a classroom with a variety of languages, where English is probably not the first language of many, I often ask myself how I would fare in such a situation if the language of instruction was Wolof or Arabic or Mandarin or Farsi or Portuguese or Spanish. I remember John Locke's *Some Thoughts Concerning Education* (1693), and have devised what I call the “John Locke test.” He tells parents not to be impatient with their children. He is also radical in his aversion to the beating of children; he hates such violence. Children, he writes, are “strangers” in this world. They must learn everything. Imagine, Locke tells his English readers, how you would be if you were suddenly asked to live in Japan without knowing Japanese. My “John Locke test” is to ask how I would perform if I were a stranger, or partial stranger, in a classroom not conducted in my mother tongue of English.

But, in my classroom, with its 150 word exercises, the most common difficulty is getting from one sentence to another. This means avoiding both jumping from one idea to another, being scattered, and the deployment of filler language. Filler language is what happens when you simply must meet a word limit and don't know what to do. Example: “As I was reading this book, xxx by yyy, what struck me the most was...” Why, I ask my students, are you moving from one sentence to another? What is the connection? The metaphor I use is LEGO. Your sentences

must fit like one piece of Lego into another as you build your linguistic structure. Ah, yes, Catharine in Lego Land.

2) The other genre is the short (10-12 page) research paper. Here the greatest difficulty is in articulating the “researchable question.” Students can name an area they want to explore: anti-Semitism, legal systems in Korea, gender and literature in India. I cry: Not havoc, but focus! And the focus is the determination of the researchable question. After the writer has a question, all else will follow, including revision of the question.

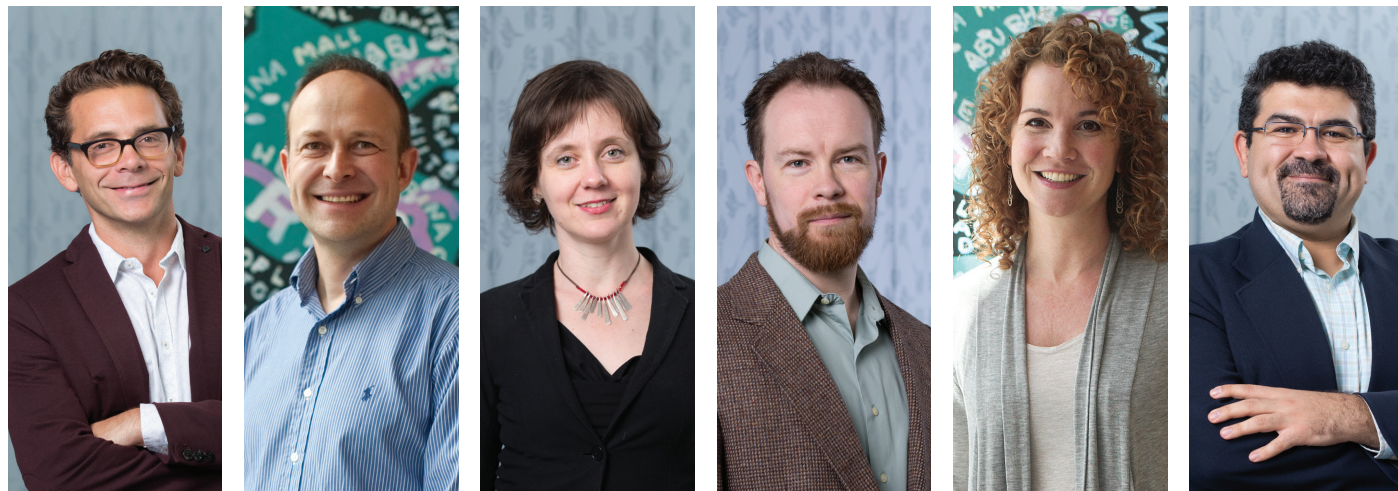
So this liberal artisan wants, in her writing and her teaching, to do just what she asks of her students: to find out how to move from sentence to sentence—metaphorically putting one Lego piece into another to build a structure. To find out how to state a good question and then to work on original and helpful and persuasive answers. And, perhaps above all, to believe in the grand companies of liberal artisans.



[1] In *Transforming Undergraduate Education: Theory That Compels and Practices That Succeed*, ed. Donald W. Harward (Lanham, Maryland: Rowman and Littlefield Publishers, 2012), pp. 51-73.

[2] Danielle Allen, *Education and Equality* (Chicago: University of Chicago Press, 2016). With commentary by Tommie Shelby, Marcelo Suárez-Orozco, Michael Rebell, and Quiara Alegría Hudes.

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