The Cooper Union is committed to the principle that an education in the liberal arts provides the ethical, social and humanistic framework crucial to personal development and professional excellence. Through their work in the humanities and social sciences, students gain a deeper awareness of the world in which they mustlive and act. They learn to think, write and speak clearly and effectively. Most significantly, an education in the liberal arts offers students the opportunity to become attentive to the social and humanistic implications of their professional work and to acquire the basis for a satisfying cultural and intellectual life.

**Curriculum** All students take a four-semester core curriculum of required courses in the humanities and social sciences. In addition, students in the School of Art take a three-semester sequence in art history. The core curriculum is a prerequisite to all elective offerings in humanities and social sciences. During the third and fourth years, students have considerable latitude to explore the humanities and social sciences through elective courses.

**Transfer Credit** Transfer credit may be granted for courses with a grade of B or better upon review by the office of the dean of Humanities and Social Sciences to determine that the work accomplished meets the Faculty’s requirements. Students may be required to provide evidence of work completed in the course: syllabi, original graded papers, etc. In rare circumstances, the freshman and sophomore requirements may be waived if an equivalent course of study has been satisfactorily completed elsewhere. Eligible credits should be transferred during a student’s first semester at Cooper Union. Interested students should make an appointment with the dean or the academic adviser of the Faculty of Humanities and Social Sciences during the first week of classes in the fall semester.

**Independent Study** Only juniors and seniors in good academic standing are eligible for independent study. Independent study may be taken for a maximum of three credits per semester. The student must obtain permission of both the instructor and the dean of the Faculty of Humanities and Social Sciences. The major consideration in approving proposals for independent study is the educational value of the study project within the structure of the degree requirements. The Faculty of Humanities and Social Sciences insists on very high standards as a condition for approving any independent study project.

**Academic Regulations**

**Credits** Courses with the prefixes HSS, H and S carry three credits. Courses with the prefix HTA carry two credits.

**Prerequisites** The prerequisites for all courses with the prefixes H and S are HSS1, 2, 3 and 4. Except with special permission, HTA 1, 2 and 3 are prerequisites for HTA electives.

**Grades** At the end of every semester, each student receives a grade for his or her semester’s work in each subject. Grades, with their official significance, are as follows:

- **A** Outstanding performance
- **B** Very good performance
- **C** Average performance
- **D** Passing but unsatisfactory
- **F** Failure to meet minimum requirements
- **I** Work of the course not completed and assignment of grade and credit postponed. This designation will be given only in cases of illness (confirmed by authorized physician’s letter) or of other documented extraordinary circumstances beyond the student’s control. The deadline for removal of an I designation will be determined by the instructor, but will not be later than six weeks after the start of the spring semester for students who receive such a grade in the fall semester and not later than two weeks after the start of the fall semester for students who receive such a grade in the spring semester. If the I is not removed within the set time limit, either by completing the work in the subject or by passing a reexamination, the I will automatically become an F unless the dean of the Faculty of Humanities and Social Sciences extends the time or the student withdraws from school. The I designation will be given only with the approval of the dean of the Faculty of Humanities and Social Sciences.

The Faculty of Humanities and Social Sciences rarely grants AP credit. However, a student who has attained a grade of 5 in an AP course may petition the dean for permission to waive a core requirement and to substitute an appropriate elective course.
W Withdrawal (see below)
WU Unauthorized withdrawal (see below)

Indicators of plus (+) and minus (-) are used with the grades A, B, C and D. (The grade of A+ is, however, not given.) These indicators are included in computing grade point averages.

Dropped Courses and Withdrawals Courses dropped during the first and second week of the semester will not be entered in the transcript.

Dropping courses in Weeks 3-8: A student anticipating inability to continue a course should immediately seek advice. The instructor must be notified if a student wishes to withdraw from a course and a student must file an official drop form by the end of the eighth week of the semester to receive a W grade. The grade W is not included in the calculation of the student’s semester rating. For credit, the course must be repeated.

Dropping courses after Week 8: It is the policy of the Faculty not to approve any withdrawal after the eighth week of classes except under extreme, extenuating circumstances. If a student has stopped attending the class without consultation with the instructor and filing an official drop form, a WU will appear as the grade for the course. However, if the student is failing the course at the time of the unauthorized withdrawal, the instructor is free to record an F grade.

Assignments Students are required to complete all assignments and examinations on time. In the case of schedule conflict or an unavoidable delay in completing an assignment, the student should discuss the problem with his or her instructor. Failure to complete assignments on time may result in an F grade for the course.

Attendance Students are expected to attend all classes. No more than two unexcused absences will be permitted during any given semester. In the case of an unavoidable absence, the student should, on his or her return, report to the instructor to explain the absence and inquire about making up the lost work. Students who are absent three or more times may receive a reduction of the final grade or, at the discretion of the instructor, be asked to withdraw from the course.

Lateness Students are expected to be punctual. Late students may be refused entry to a class. Chronic, unexcused lateness may result in a reduction of the final grade or in failure.

Student Behavior Students are expected to conduct themselves in accordance with the guidelines in “A Code of Fair Practice” (pages 19–23 of this catalog).

Academic Advising and Support

Academic Advising In addition to the dean, an academic adviser is available in the office of Humanities and Social Sciences for consultation by students in all three schools. Students are also encouraged to seek the advice of individual faculty members about general curricular and scholarly matters. However, faculty members should not be asked to sign add/drop forms, determine transfer or AP credits or pre-approve courses to be taken elsewhere.

The Center for Writing and Language Arts (CWLA) Writing and the communication of ideas is central to an education in the liberal arts, and all humanities, social sciences and art history courses include a substantial writing requirement and additional requirements for presentations. The Center for Writing and Language Arts offers feedback, support and instruction in all areas of written and spoken communication. The CWLA is staffed by experienced teachers, writers and editors, most with advanced graduate degrees. The Center offers one-on-one and small group sessions; students may sign up for single appointments as needed, or may enroll for regularly scheduled ongoing sessions. CWLA associates provide feedback, work with students on issues of structure and argument and help all writers—regardless of level—to engage with their work more effectively. The CWLA also offers special support for non-native English speakers, students with learning difficulties and students without a strong background in writing, as well as intensive support for students working on Fulbright and other grants. The CWLA is also the home base of Cooper Union’s foreign language program.
**Courses**

**Courses in the Humanities, Social Sciences, Art History and Foreign Language**
Prior to registration each semester, students should consult the latest announcement of scheduled courses in the humanities, social sciences, art history and foreign languages. Some courses listed below may not be offered every year and new courses may be added each semester.

**Core Curriculum**

**HSS 1 Literary Forms and Expressions**
A literature course concentrating on poetry and drama. Selected texts from antiquity and the Renaissance are common to all sections, with works from other genres, periods and cultures, chosen by individual instructors. The course develops aesthetic appreciation of literary texts and encourages a range of critical responses. Through close reading and extended discussion, students learn to articulate their responses in written and spoken form.
3 credits

**HSS 2 Texts and Contexts: Old Worlds and New**
A study of texts and topics from 1500 to 1800, with emphasis on literary expression and cultural context. Topics include the formation of states, exploration, the encounter with the New World, the crises in religious orthodoxy, the origins of modern science and the beginnings of political and economic individualism. This semester develops both cultural and political understanding through close reading, class discussion and careful writing.
3 credits

**HSS 3 The Making of Modern Society**
A study of the key political, social and intellectual developments of modern Europe in global context. This course is organized chronologically, beginning with the Industrial and French Revolutions. Students develop an understanding of the political grammar and material bases of the present day by exploring the social origins of conservatism, liberalism, feminism, imperialism and totalitarianism. In discussions and in lectures students learn to study and to respond critically in written and spoken form to a variety of historical documents and secondary texts.
3 credits

**HSS 4 The Modern Context: Figures and Topics**
A study of an important figure or topic from the modern period whose influence extends into contemporary culture. The figures and subjects are chosen from a broad range of disciplines (including literature, history, politics, technology and art history, among others). Through concentration on a single figure or focused topic students are encouraged to develop a deep awareness of works of great significance and to understand them in the context of modernity. Guided independent writing projects and oral presentations give students an appreciation for what constitutes research in the humanities and social sciences. 3 credits

HSS4 may be repeated for Free Elective credit in the Schools of Art and Engineering. HSS4 may be repeated for Elective credit in the School of Architecture, provided the minimum requirement of six Elective credits in humanities and social sciences is fulfilled by elective-level courses. In both cases, permission of the dean is required.

**Elective Courses**

**Humanities**

**H105 Fundamentals of Music**
A study of the elements and forms of music and consideration of how they define the stylistic characteristics of the literature of music from the late Renaissance to the present. There will be extensive use of recordings, as well as attendance at concerts and recitals.
3 credits

**H207 Music Cultures of the World**
Examines music from a variety of cultural musics around the world, from Native American to Indonesian Gamelan music, including ethnic musical events in New York City.
3 credits

**H307 Playwriting and Theater Practicum**
This course will introduce students to two disciplines essential to creating theater: acting and playwriting. To help guide the beginning of their practice in these disciplines, students will read and critique contemporary and master works, write plays of their own, perform monologues and scenes written by master playwrights and bring the work of their peers alive through in-class readings and a final staged reading performance open to the Cooper Union community.
3 credits

**H316 United States Cultural History**
This course traces the development over time of “America” as place, idea, nation and culture. It is concerned to trace the emergence and contours of a widely shared, if indeterminate and contested, sense of American identity and culture by studying several enduring forces and themes in its formation. These include the encounters of Europeans and Indians, the institution of slavery, the West in myth and reality, modernization and metropolitan life and the United States in global culture.
3 credits

**H319 Russian Art, Architecture and Literature**
Survey of Russian arts from 1703, the founding of St. Petersburg, to 1924, the death of Lenin. This course is a study of the history and ideology underlying the remarkable literary and artistic achievement of Russia and, in its early phase, the Soviet Union.
3 credits

**H450 Shakespeare**
A course devoted to understanding how the plays work, what characters say and do, the imagery and themes of Shakespeare’s dramas and the performance practices of the Elizabethan and Jacobean era. Also to be addressed is the cultural milieu of the plays—the historical, political and religious world they inhabit—in order to deepen our access to Shakespeare’s language and to hear it with both his ears and our own.
3 credits

**H306 Native America**
An examination of Native American worldviews against a background of history. The stress will be on written literary texts drawn from oral cultures, including collections of traditional songs and stories, as well as contemporary writers. In addition, we will watch videos and listen to music.
3 credits

**H321 The Novel**
This course concerns itself with particular trends, moments, issues or movements in the history of the novel as a literary form. Because of the nature and length of the material, any version of this course must be focused on a particular set of issues, literary-historical phenomena or cultural concerns. The course will typically take as its subject four to six
works which illuminate or ask interesting questions about the topic at hand. 3 credits

H323 Presence of Poetry This will be a class in which the center of attention is the poem itself. We will concentrate on modern English and American poetry. The common text will be The Norton Anthology of Modern Poetry (2nd edition), edited by Richard Ellman and Robert O’Clair (Norton, 1998), but students are encouraged to look into other anthologies and into studies such as William Empire, Seven Types of Ambiguity and Martin Heidegger, Poetry, Language, Thought. 3 credits

H327 The History of the Cinema A history of the motion picture from its origins until now, emphasizing the evolution of the language of cinematic representation—in feature, documentary, animated and experimental filmmaking. Canonical works and the major figures of the silent and sound cinema are treated, including Griffith, Chaplin, Eisenstein, Vertov, Renoir, Welles, Dreyer, Leni Riefenstahl, Orson Welles, Dziga Vertov, Carl Th. Dreyer, Jean-Luc Godard and Alfred Hitchcock. 3 credits

H328 History of the Cinema, 1895–1945 This course surveys the history of the motion picture, along with some of the discourses it inspired, from the nickelodeon period through World War II, considering avant-garde, documentary and commercial films, with particular emphasis on the movie as urban entertainment, expression of modernity and cult enthusiasm. Important figures include D.W. Griffith, Fritz Lang, Dziga Vertov, Carl Th. Dreyer, Leni Riefenstahl, Dziga Vertov, Orson Welles and Maya Deren. The transition from silent to sound cinema and the surrealist theory of film spectatorship will be given particular attention. 3 credits

H329 The History of the Cinema: 1945 to the Present A history of the cinema from World War II through the present day, with particular attention to the development of neo-realist, new wave and third-world movements. Topics include the impact of television, the influence of Pop Art and the development of digital technology. Alfred Hitchcock, Jean-Luc Godard and Andrei Tarkovsky are among the major figures treated. 3 credits

H331 Eros in Antiquity Focuses on love in the ancient world, from Egypt through late Roman/early Christian times, with the major emphasis on Greece. Readings drawn from Sappho, Aristophanes, Plato and Ovid explore the range of ancient attitudes toward married, heterosexual love and homosexuality; fidelity and infidelity; the body and the mind; and the roles of the sexes in various kinds of erotic relationships. 3 credits

H332 Ut Picturae Poetics A study of ekphrasis and other interconnections between the visual and the verbal arts from antiquity to the present. Primary readings are drawn from Homer, Hesiod, Plato, Aristotle, lyric poetry, tragedy, Virgil, Horace, Lessing, Keats and Ashbery, among others. 3 credits

H342 Gender Studies Study of the “first wave” of feminism, including Mary Wollstonecraft and Abigail Adams, through the achievement of suffrage in 1920 and then study of the more radical claims of “second wave” feminists in the 1970s, with Marxism and Freudian analysis. This course will conclude with contemporary “postfeminisms” and changing gender relationships. 3 credits

H343 The Modernist Tradition This course concerns major issues in the transition from 19th- to 20th-century European culture, focusing on the interaction of politics and aesthetics. 3 credits

H344 Readings in Aesthetics Key aesthetic concepts in relation to artistic practice and audience reception. This course includes a number of historical debates that remain ongoing and unresolved, and it concludes with contemporary attempts to reestablish beauty and pleasure as aesthetic categories. 3 credits

H346 Western Theories of Art This course examines the variety and development of Western theories of art from antiquity to the present, with special attention to theoretical constructs of the past century. Topics include connoisseurship and formalism; modernist criticism; iconology, Marxism and the social history of art; feminism; psychoanalytic theory; structuralism and post-structuralism; postmodern challenges to modernist theory; museology and institutional critique. At least two classes will involve visits to museums in order to deconstruct curatorial and museological practices. 3 credits

H352 The Personal Essay In this course we will study and discuss essays in Philip Lopate, ed., The Art of the Personal Essay, and we will also write our own, on any topics we choose, on all manner of subjects—the daily round, pleasures and pains, taking a walk, solitude, friendship, in short, our personal responses to any number of objects and situations, multiplying ourselves in the process. 3 credits

H353 Public Speaking: Contemporary Issues Develops skills in persuasive and expository speech-making—extemporaneous, written and memorized—on contemporary issues and topics. Students learn how to research a speech, marshal arguments and use language effectively by speaking clearly and eloquently. 3 credits

H354 Journalism An intensive writing and reporting course covering the basics of journalism from the point of view of narrative, using storytelling techniques culled from the art of literary writing. Students explore ways of developing voice, character, dialogue, scene, structure, conflict and resolution in the context of journalism. 3 credits

H355 Literature, Gender, the Body: Gender and Literary Works Explores a series of signal novels through the lens of gender, beginning with Charlotte Brontë’s Jane Eyre as a foundational text and continuing with such works as Oscar Wilde’s The Picture of Dorian Gray, Virginia Woolf’s Mrs. Dalloway, Ernest Hemingway’s The Sun Also Rises, Jean Rhys’ Wide Sargasso Sea and other novels. All readings are informed by recent work in feminist, gender and queer theory. 3 credits

H356 Issues in Contemporary Fiction Study of literary topics including particular genres, themes, sensibilities and critical approaches. The focus of this course will change in individual semesters. 3 credits

H357 Philosophy of Mathematics Focuses on the philosophical importance of the debate concerning the fundamentals of mathematics through an investigation of the positions of the parties to the debate: logicians, intuitionists and formalists. Figures under consideration include Kant, Russell, Wittgenstein and others. 3 credits

H359 Intention, Action and Self-Knowledge Studies the problem of defining the philosophical nature of action by investigating the nature of intention and coherent self-knowledge. The course seeks to distinguish various forms of action—voluntary, intentional, teleological (goal-directed)—by examining relationships among levels of agency, conditions of freedom and states of awareness. 3 credits

H360 Mind and Morals Examines the philosophical dichotomy of moral realism and moral naturalism, with emphasis on three types of new moral naturalism: normative, meta-ethical and cognitive. Authors include Bratman, Churchland, Descartes, Flanagan, Goldman, Hume, Johnson, Kant, Longino, Mill, Millikan, Moore and Streber. 3 credits

H313 Philosophy of Religion This course will investigate the issue of religious diversity from the perspective of contemporary philosophy. The following are some of the questions that will be asked: How pervasive is religious diversity, really? Does diversity require a response and, if so, what kind? Is it incoherent to recognize diversity and still be justified in claiming that only one perspective is correct? If so, is it morally justifiable to attempt to convert others to a different perspective? 3 credits
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
<th>Credits</th>
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<tr>
<td>H384</td>
<td>Philosophy of Emotions</td>
<td>This course will investigate philosophical explanations for our emotions. What relations do our emotions bear to the other varieties of our experience? Are emotions closer to our perceptions or to our cognitions? How are emotions related to our bodies? Do emotions contribute to or detract from our being rational? What role do emotions play in being self-deceived? And finally, what is the relation between our emotions and acting morally?</td>
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<td>H361</td>
<td>Modern Philosophy: Knowledge and the Mind</td>
<td>Shows how issues related to knowledge and mind overlap in the questions that revolve around knowledge of language, knowledge of other minds and self-knowledge. A principal consideration is the extent to which cognitive science and contemporary philosophy can continue to be held apart from one another.</td>
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<tr>
<td>H385</td>
<td>Issues in Contemporary Philosophy: Self-Knowledge</td>
<td>Self-knowledge is knowledge of one’s own mental states. Most philosophers agree that self-knowledge is importantly different from knowledge of the world external to oneself, including others’ mental states. They disagree, however, about exactly what distinguishes self-knowledge from knowledge generally, which follows from the competing accounts they offer about how one acquires self-knowledge. This course examines these accounts in detail and evaluates each on the basis of what it entails regarding the scope of mental content, the nature of mind and the status of personal identity.</td>
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<tr>
<td>H382</td>
<td>African-American Literature</td>
<td>Under this rubric, courses may address a range of issues, periods, themes or questions in African-American literature. Specific topics and descriptions will be detailed in the relevant course bulletin each time the course is offered.</td>
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<tr>
<td>H374</td>
<td>Contemporary Culture and Criticism</td>
<td>A survey of the cultural climate since the 1950s, including the influence of works by such writers as Benjamin and Bakhtin and the concern with contemporary life in terms of fundamental shifts in community, representation, identity and power.</td>
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<td>H375</td>
<td>Critical Theory</td>
<td>This course begins with the post–World War II generation of social thinkers and critics, such as Barthes, de Beauvoir, Foucault, Adorno, Horkheimer and Lacan, in the development of what later became known as the critical theory of culture. We then proceed to more recent critics, each time taking our clues from real life examples. This course emphasizes learning how to “see” and think in “cultural practices.” It offers a chance to have our understanding extended into everyday life and its ways of making us cultural beings.</td>
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<tr>
<td>H377</td>
<td>General Linguistics</td>
<td>Survey of two major types of linguistic study: diachronic or historical linguistics and synchronic or structural linguistics. The course concludes with presentation of recent linguistic theory, with emphasis on cognitive grammar and biolinguistics.</td>
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<td>H379</td>
<td>Visual Culture</td>
<td>An historical account of the developing wealth and intensity of visual experience in the United States in the last century and study of the circulation of images as a cultural sign system shaping class, gender, race and sexual subjectivities.</td>
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<td>H390</td>
<td>Comparative Religions: Religious Worlds of NYC</td>
<td>An introduction to the beliefs and practices of many of the world’s religions with emphasis on the religious traditions represented in the New York City area: the religions originating in India (Hinduism, Buddhism, Jainism, Sikhism), in China and Japan (Confucianism, Taoism, Shinto), the Abrahamic religions (Judaism, Christianity and Islam) and new age spirituality. Course will include site visits.</td>
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<tr>
<td>H373</td>
<td>Seminar in Humanities</td>
<td>Seminar giving close attention to special topics in the humanities. The seminar may be repeated for credit with the permission of the dean of the Faculty of Humanities and Social Sciences.</td>
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<tr>
<td>H99</td>
<td>Independent Study (Humanities)</td>
<td>3 credits</td>
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<td>S333</td>
<td>Politics of Ethno-National Conflict</td>
<td>An examination of the movements for national liberation and independence that have become an increasingly important phenomenon in the second half of the 20th century. Among the movements considered are those of Algeria, Nigeria, Cyprus, Bangladesh, Northern Ireland, Québec, Lebanon and the PLO.</td>
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<td>S334</td>
<td>Microeconomics</td>
<td>The relationship between economic theory and public policy, focusing on the central axioms of modern economics in the light of recent problems in energy employment and inflation.</td>
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<td>S337</td>
<td>American Foreign Policy</td>
<td>In the 20th century, challenges to Western liberalism came from fascism and communism, while more recent challenges have come from terrorist movements on the one hand and the European Union on the other. This course examines American foreign policy since the collapse of Communism in the context of these changing challenges.</td>
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<td>S358</td>
<td>Social History of Food</td>
<td>A study of the transformation in food production and consumption, 1492 to the present. We will examine the passage of “new world” foods into Europe and Asia; the rise of commercial agriculture in the colonies, especially sugar; the rise of national cuisines; the advent of restaurant culture; and the perils of fast food.</td>
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</table>
S368 History of Modern Asia
This course seeks to explore the history of Asia from the late imperial eras of China, Japan, Korea and Southeast Asia into the modern era. We will examine a wide variety of political, social, economic and cultural issues. While emphasizing the distinctive nature of the region, the course will stress the wide diversity and interconnectedness of ideas, technologies and religions within modern East Asia.
3 credits

S346 Urban Sociology: Reading the City
Focuses on the relationship between the built environment and human behavior, the design of public and urban spaces as a reflection of and impetus for certain types of human interactions and reactions. Another interest of the course will be to consider the notion of community as it plays out in the disciplines of sociology and architecture—how they intersect, and how they are changing in our post-modern, post-industrial terrain. Some of the broad areas of interest of urban sociologists will also be considered.
3 credits

S348 Global Cities
Considers specific and general factors that contribute to the rise of global cities—New York, London, Tokyo—and how such cities impact other city-types, existing and emerging. This course examines the forces underpinning globalization, including the shift from industrial to informational economies, the development of new technologies and the emergence of new patterns of immigration in order to understand the complexities of global processes in urban terrains.
3 credits

S349 American Cities
Examination of the crisis of urban America seen through the lens of New York City. Individual topics will include urban poverty, relocation of manufacturing and foreign competition. Students will be encouraged to examine closely a particular aspect of New York City’s problems.
3 credits

S351 History of 20th-Century Europe
A study of the dramatic ruptures of Europe’s 20th century, haunted by imperialism, war and genocide. Topics include the First World War; modernity and modernism in interwar culture; fascism, National Socialism and the Holocaust; postwar displacements and migrations; decolonization, the cold war and the postwar economic miracle; 1968 and 1989 in both East and West; and the ongoing challenges of integration and multiculturalism.
3 credits

S353 United States Social History, 1790–1930
An introduction to the major themes of American social history from the late 18th century to the 1930s, including the changing role of significant groups as immigrants, blacks, women and Indians in U.S. history and the ways they may have changed the shape of the dominant culture.
3 credits

S354 New York, 1820–1920: An Urban and Cultural History
A presentation of two “maps” to the city. The first is a history of the built environment, focusing on the changing systems of transportation, the development of building forms and the way the city’s population and functions have been distributed in that space. The second historical map is made up from people’s imaginative responses to those changes, especially as seen in literature and visual iconography. Among the areas singled out for special examination are the Bowery and the Lower East Side, Central Park and the “downtown” of amusement and vice, wherever it happened to be at the time.
3 credits

S360 American Intellectual History
A study of major works in intellectual and literary history written from 1780 to the present, focusing on changing notions of the self, character and community, and the ways these concepts have gained intellectual and literary expression in the United States.
3 credits

S361 Urban Archaeology: Focus on New York
An introduction to the new field of urban archaeology, using New York as a laboratory. The development and material culture of the city from the 17th-century Dutch settlement through the 19th century. Topics include how archaeologists work in cities, the special problems and rewards of urban archaeology and what can be learned about the development of New York through this field of study, including changes in subsistence patterns, the use of urban space and the definition of ethnicity and gender.
3 credits

S369 Psychoanalytic Theory
An introduction to forms of psychoanalytic thinking and theory making, with special attention paid to the ways in which different theorists conceptualize and invoke psychoanalysis as a theory of mind, a research tool, a therapeutic process and a utopian vision. Readings include foundational texts by Freud, Ferenczi and Klein, as well as responses to classical theory by Homay, Winnicott, Lacan and others.
3 credits

S371 Women and Men: Power and Politics
An introduction to women’s and gender studies and to feminist theory. Students will examine the ways and the historical basis for construction of gender and the interlocking of gender with other forms of hierarchy, including race, ethnicity, class and sexuality. Readings include classic texts and current scholarship in literature, film, history and social science.
3 credits

S372 Global Issues
The pervasive changes of global significance studied for their implications for policy and decision-making now and into the next century. The subject matter is broad and crosses a number of disciplines. The approach will be political. After considering the factors contributing to individual changes, the course will attempt to identify a range of possible outcomes.
3 credits

S373 Modernity and Modernism: Culture and Society in the Weimar Republic
This course explores the turbulent and innovative interwar years 1918–33 in Weimar Germany, paying particular attention to cultural and social politics. We will study the difficult establishment of the “republic that nobody wanted” in the wake of a lost war, a collapsed empire and a failed revolution; the chaotic period of rebellion and inflation until 1923; the brief “Golden Twenties” of relative stabilization and Neue Sachlichkeit (New Sobriety) with its burst of social welfare initiatives, architectural and engineering innovations and efflorescence of art, music, theater and literature; and finally the crises of economic depression and political polarization that culminated with Adolf Hitler’s appointment as chancellor of Germany in January 1933.
3 credits
S374 Contemporary Social Psychology
Utilizing a variety of social psychological perspectives, general issues such as human nature, socialization, attitude formation and change, verbal and non-verbal language, interpersonal behavior and the art of persuasion will be explored with interest in cross-cultural comparisons. The core questions we will address include: What does it mean to be human? How is the self defined and determined? What impact do social groups, culture and the (built) environment have on the development of the self and on our everyday behavior?
3 credits

S376 City and Urban Experience in Latin America
Surveys the history of urban settlement in Latin America, from the foundation of colonial fortresses and capitals to the emergence of the “megacity.” Through readings that approach Latin American cities such as Mexico City, São Paulo and Brasilia from a range of disciplinary perspectives students examine 1) the role of the city in empire; 2) the city as a crucible of colonial society; 3) the city and the mission of civilization; 4) the city as “the nation”; 5) the historical production of social, cultural and political spaces by architects, policy makers and city-dwellers; 6) the dilemmas of politics and governance that contemporary urban and suburban growth creates; and 7) the emergence of “Latin American” cities in the United States.
3 credits

S379 Race and Nation in the Americas: Aesthetics, Culture and Politics
Studies the interrelated ways in which race and nation have been defined in Latin America and the United States. The goals of the course are to trace both historical differences and links between understandings of race and nation across the hemisphere and between peoples and to examine movements that challenge racial and national paradigms. Common readings illuminate the ways in which cultural, racial and national differences have been defined and challenged in discourse (literary, political, scientific and legal) and art and material culture (painting, engraving, photography).
3 credits

S383 Designs of Social Research
Globalization, which is significantly changing the world we live in as well as our perception of it, is the overarching theme in this course, which will explore the nature and development of a globalizing world by focusing on research design, methodology and theory-building in the social sciences. We will emphasize the increasingly global, transnational and international character of current social science research, as well as its cross-cultural, multidisciplinary, problem-based and public nature at the beginning of the 21st century. Students will reflect on the nature and logics of global social inquiry by using a selection of readings from sociology, geography, political science, planning, anthropology and history. In the process, students will be exposed to a variety of long-tested and currently relevant social research analytical approaches and methods such as world-systems analysis, relational thinking, micro and macro approaches, case studies, comparative method and ethnographic research.
3 credits

S375 Art and Politics in Latin America
An examination of specific moments in Latin America’s 20th-century history in which artistic projects have been intensely connected: the Mexican Revolution, Brazil’s quest for development, the Cuban Revolution and interactions and confrontations with the United States. The goals of the course are to identify the ways in which Latin Americans have defined the relationship between art and politics as well as the tensions in these definitions and to explore the ways in which Latin Americans have defined the aesthetic dimensions of politics itself. While readings focus on the visual arts, film and architecture, in individual work students may explore other forms of artistic and political-cultural expressions.
3 credits

S345 The Raymond G. Brown Seminar
A seminar for selected students based on a topic central to the interests of the late Professor Raymond G. Brown. The seminar may be repeated for credit with the permission of the dean of the Faculty of Humanities and Social Sciences.
3 credits

S346 The Raymond G. Brown Seminar
A seminar for selected students based on a topic central to the interests of the late Professor Raymond G. Brown. The seminar may be repeated for credit with the permission of the dean of the Faculty of Humanities and Social Sciences.
3 credits

S390 Independent Study (Social Sciences)
3 credits

History/Theory of Art
While contributing to the required curriculum of students enrolled in the School of Art, courses in the history of art are also available to students in the other schools. All HTA courses are two credits. In exceptional circumstances, students may petition to take an HTA course for an additional credit. The student must get permission from both the instructor and the dean of Humanities and Social Sciences.

Core Sequence

HTA 1 Art History I: Origins to the Middle Ages
Study of artifacts, architecture and visual culture of ancient civilizations and their continuing significance. Topics include prehistory, ancient Near East, Egypt, Greece, Rome, India, China, pre-Columbian Americas, Islam, the Byzantine Empire and medieval Europe, with special attention given to cross-cultural relationships and affinities.
2 credits

HTA 2 Art History II: Renaissance to Revolution
Study of painting, sculpture and architecture produced from the 14th through the mid-19th centuries. Topics include Renaissance, Mannerism, Baroque, Rococo, Neoclassicism and Romanticism, with emphasis on the artist as creative genius and on the political and ideological climates in which works were commissioned, conceived and made.
2 credits

HTA 3 Art History III: Modern to Contemporary
Study of modern art through a survey of major movements from the mid-19th century on. Topics include Realism, Impressionism, Post-impressionism, Expressionism, Cubism, Suprematism and Constructivism, Dada and Surrealism, abstract expressionism, pop art, minimalism, conceptualism and recent trends. With assigned readings and museum visits, the course leads students to engage critically with issues of modernism and modernity.
2 credits

Electives

HTA 335 Art and Architecture of the Ancient Near East
More than 5,000 years ago, the earliest components of civilization—writing, law-giving, the city—appeared as Mesopotamia, the fertile strip of land between the Tigris and the Euphrates, today called Iraq. The course will begin with an introductory history of Iraq. It will then focus on ancient Iraq and its interaction with surrounding regions in today’s Iran, Turkey and Syria. It will also consider contemporary civilizations in Egypt and the Indus Valley. Lectures will look at the geographical, economical, political and social factors that led to the birth of this civilization, with its visual legacy of temples, tombs and palaces decorated with artworks of distinctive forms and styles.
2 credits

HTA 312 Art of Egypt
The 3,000-year history of art, architecture and archaeology in the Nile Valley and the Sudan. Primary readings are used to supplement the visual record of life and art in the ancient world and the continual influence of Egypt in both high and popular culture.
2 credits

HTA 209 Medieval Art and Architecture
Investigates the art, architecture and archaeology of Medieval Europe from Constantine (fourth century) to approximately 1450, a period when different cultures clashed and mixed together to shape the eclectic Western medieval world that rose from Imperial Roman ruins and ideals. This course will follow a chronological sequence but uses recent data from medieval excavations to challenge traditional art historical claims. Early Christian, Byzantine, Barbarian, Islamic, Romanesque and Gothic periods are examined.
2 credits

HTA 223 Rome, the Eternal City
The course focuses on how the city of Rome has changed through time and the way its idea of eternity reflects on its culture and urban changes. Monumental Imperial Rome will be compared to the recent results from excavations and research of the poorly preserved archaic and medieval Rome. Fifteenth-century Rome with its powerful popes initiated a radical urban transformation by attracting the best architects and artists for the next 300 years. With the monarchy of the end of the 19th century and then Mussolini, the city undergoes radical changes once again.
2 credits

HTA 210 Art and Culture in 15th-Century Florence
This course will examine the unique historical circumstances and artistic personalities that brought about a new kind of art. Special focus will be placed on the role of the Medici family as patrons of guilds of creative association. Painters, sculp tors and architects to be considered
include Masaccio, Fra Angelico, Ghirlandio, Botticelli, Ghiribert, Donatello, the Pollaiuolo brothers, Bruneleschi and Alberti. Monuments such as Orsannichele, the Baptistery, the Cathedral and the Medici Palace will be placed in their social context and discussed in detail.

HTA 340 The Artist in Renaissance Italy This course will focus on artists working in the Italian peninsula between ca. 1400 and ca. 1600, with the goal of learning how and why they created the paintings, tapestries, sculpture, prints and decorative art that we now think as the Renaissance. During the first three weeks, we shall also discuss the 14th-century prelude to early Renaissance art. In addition to studying materials, techniques and iconography, we shall consider the important role of patronage, both sacred and secular.

2 credits

HTA 314 Venetian Art and Architecture Art and architecture of Venice and the Veneto from the Renaissance to the fall of the Venetian republic. Major themes include transformation of European traditions, patronage and distinctive Venetian genres.

2 credits

HTA 315 Mysteries of Northern Renaissance Art This course examines some of the most hauntingly beautiful and enigmatic works in the history of art, from a period of deep religiosity and aristocratic ideals, emerging contrary middle-class values and exceptional artistic ambition and self-consciousness. We will begin with a solution for the still unsolved riddle of the Ghent Altarpiece and the birth of modern painting in the north, move through debates about disguised symbolism and new conceptions of the artwork in Robert Campin and Rogier van der Weyden, the crisis of modernity and the surrounding boroughs. Beginning in colonial times with Governor Morris’ acquisition of 18th-century French furniture and ending in the mid-20th century with the formation of such public institutions as the Museum of Modern Art, the Whitney Museum of American Art and the Solomon R. Guggenheim Museum, the course will focus on both the men and women instrumental in the establishment of these collections and the specific objects they collected.

2 credits

HTA 275, 276 Twentieth-Century Art History Considers the flourishing “isms” of the 20th century, as well as historical events, intellectual currents and conflicting aesthetic views, explored in relation to such enduring artists as Picasso, Matisse, Malevich, Kandinsky, Miro, Klee, Dubuffet, Giacometti, Pollock, Smith, Calder and others.

2 credits each semester

HTA 328 Dada and Surrealism Since their appearance early in the 20th century, Dada and Surrealism have had a profound and lasting influence on the arts. This course explores the art and ideas of these two movements within the social, political, intellectual and art historical context of the years 1914–47.

2 credits

HTA 296 Synarthritis A special seminar open only to advanced students. Prerequisite: either HTA 275 or 276.

2 credits

HTA 312 Advanced Seminar: What Is Criticism? An exploration in the form of a workshop of the various historical sources and modern interpretations of the nature of criticism.

2 credits

HTA 277 Contemporary Art Survey of the development of contemporary art after Minimalism and Pop Art of the 1960s. Chronological treatment includes canonical texts of critical theory and issues such as genre, multiculturalism and site specificity crucial to the current practice of art.

2 credits

HTA 263 African Art An introduction to the stylistic, conceptual and functional aspects of sub-Saharan African sculpture and architecture, the place of these arts in the traditional context of black African life and their relationship to the worldview of the African.

2 credits

HTA 264 Black Artists of the Americas Studies the influence of African art and culture on Black painters and sculptors in North and South America. Symbols, myths, religious rituals and deities will be explicated in terms of the correspondence they develop between distant antiquity and the present, allowing, in some cases, for new creative possibilities.

2 credits

HTA 265 American Art History This broad rubric allows individual professors to design specific courses to address a range of visual issues, from all periods and places. Topics vary from semester to semester.

2 credits

HTA 274 History of Photography (1839–1965) A survey of the great artists and their work throughout the history of photography with emphasis on the images that were made. The importance of key images is discussed. This historical period was one of constant technical innovation and the class studies the effect this had on the work of the individual photographers.

2 credits

HTA 273 Topics in the History of Photography Writing by the critics, historians and photographers that have influenced creation and reception of photography throughout its history. Issues include definitions and redefinitions of art, documentary debates and revisionist canons and histories.

2 credits

HTA 297 History of Printmaking Explores the history of printmaking and its various processes from the 15th century to the present with an eye to the unique contribution of this graphic art to the history of visual language in both popular and fine art. While the work of major printmakers (e.g., Dürer, Rembrandt, Daumier, the Nabis, the German Expressionists, Jasper Johns) will be addressed, attention will also be given to the practical and popular use of prints through the centuries.

2 credits
HTA 329 Nineteenth-Century Printmaking
The 19th century witnessed an explosion of imagery, in part led by the technical developments in commercial printmaking and the advent of photography. This course will survey the major themes of the period, including the changing cityscape, the iconography of peasants and local landscapes, the influence of caricature and the popular press and the development of Japonism. Classes will be based on the hands-on viewing of original prints in the New York Public Library by artists including Eugene Delacroix, Edouard Manet, Charles Meryon, Camille Pissarro, Mary Cassatt and James McNeill Whistler.
2 credits

HTA 324 Arts of the Islamic Book
This course looks at the elements that contributed to the evolution of Islamic book illustration from the 10th to the 17th century, such as materials, styles, patronage, administration, choice of text and the relationship between text and image, with special concentration on the Persian book.
2 credits

HTA 323 Buddhist Art in Asia
An introduction to Buddhist art, history and philosophy through the examination of samples from religious and literary texts, architectural monuments, painting, ceramics, metalworks and calligraphy from Spain, North Africa, the Levant, Iraq, Central Asia and India.
2 credits

HTA 333 Islamic Architecture
A chronological study of Islamic mosques, shrines, schools and palaces from the seventh century to the present, and an examination of the political, economical, philosophical and aesthetic factors that assimilated various architectural developments into this one distinctive style.
2 credits

HTA 342 Asian Art and Architecture of Islamic India
A chronological study of the development of the art and architecture of the Mughals; an examination of the Arab, Persian, Indian and European influences that shaped that culture.
2 credits

HTA 220 Japanese Art
A chronological survey of Japanese art from prehistoric times to the 17th century, examining the interaction of the uniquely Japanese aesthetic sensibility with arts and cultural traditions transmitted from the Asian mainland. Although the primary emphasis is on painting and sculpture, attention is also paid to architecture, gardens, pottery, lacquerware and woodblock prints. Museum visits are an integral part of the course.
2 credits

HTA 331 The Arts of China
This course is a chronological survey of the arts of China from pottery-making and jade-carving cultures of the Neolithic up to contemporary works of art. A brief discussion of historical events as well as background in Chinese philosophy, political systems and religious practices will be presented in order to allow students to contextualize selected works within their originating culture. The course is designed to provide students with a foundation in visual literacy of China, facilitate written expression and familiarize them with New York City’s cultural institutions exhibiting Chinese art.
2 credits

HTA 221 Buddhist Art in Asia
An examination of Buddhist art in India, Afghanistan, Nepal, Tibet, Central Asia, Sri Lanka, Southeast Asia, China, Japan and Korea in the most characteristic styles in order to show how each culture received and interpreted the Buddhist doctrines and way of life.
2 credits

HTA 222 Asian Painting
A chronological survey of Chinese and Japanese painting and an exploration of the aesthetic and spiritual values that shaped the arts of the brush in the Far East.
2 credits

HTA 400 Masters of World Art
A course devoted entirely to the life and work of one important artist, selected anew from across the spectrum of world art each time it is offered. The seminar is designed to allow for an in-depth experience in the discipline of art history that extends well beyond what is possible in period survey courses.
2 credits

HTA 313 Seminar in Art History
A seminar based on a special topic in the study of art history. The seminar may be repeated for credit with the permission of the dean of the Faculty of Humanities and Social Sciences.
2 credits

HTA 99 Independent Study
(History/Theory of Art)
2 credits

The Cooper Union Interdisciplinary Seminars
The first three seminars have been developed with support from the National Endowment for the Humanities and the National Science Foundation group projects. Each seminar is taught by at least two faculty members.

H410 Ethics in Technological Professions
3 credits

H420 Environmentalism in the Urban Context
3 credits

H430 Postmodernism and Technology
3 credits

Interdisciplinary Seminar
The Interdisciplinary Seminar is shared by the Faculty of Humanities and Social Sciences and the three schools. Each seminar is taught by a team of faculty representing at least two of the four divisions. The theme of the seminar will be announced in advance.

ID 441 Shifting Territories
3 credits

Foreign Languages
All courses employ proficiency-based instruction utilizing audio-visual materials and native speakers. All FL courses are two credits. Students interested in foreign language courses should contact the Center for Writing and Language Arts before registration. Prerequisite: Approval from the director of the Center for Writing and Language Arts.

In the School of Architecture, foreign language courses may be used for Elective credits, provided that at least six Elective credits are reserved for humanities and social sciences courses.

In the School of Art, intermediate-level language study may fulfill General Studies requirements for the bachelor of fine arts degree. Advanced language courses may be used for Free Elective credit with the approval of the dean of the School of Art.

In the School of Engineering, foreign language courses do not satisfy Humanities/Social Sciences Elective requirements for bachelor of engineering degrees. Language courses may be used for Non-Technical Elective credit by mechanical engineering and electrical engineering students; for Free Elective credit by interdisciplinary engineering students and B.S.E. students. Students in chemical engineering and civil engineering may not take language courses for credit.

FL10A Elementary Arabic
FL20A Intermediate Arabic
FL30A Advanced Arabic
FL 10F-11F Elementary French I and II
FL 20F-21F Intermediate French I and II
FL 10G-11G Elementary German I and II
FL20G-21G Intermediate German I and II
FL 101-11 I Elementary Italian I and II
FL 201-21 I Intermediate Italian I and II
FL 10J-11J Intermediate Japanese I and II
FL 30J-31J Advanced Japanese I and II
FL 10S-11S Elementary Spanish I and II
FL 20S-21S Intermediate Spanish I and II
FL 99 Independent Study in a Foreign Language
2 credits

Additional languages may be offered in response to student interest.
### Faculty

#### Administration
- William Germano, Dean
- Katherine Apolito, Assistant to the Dean
- Gwen Hyman, Director, Center for Writing and Language Arts
- Mary Steber, Academic Adviser

#### Full-Time Faculty

**Professors**
- Dore Ashton, Art History
- B.A., University of Wisconsin; M.A., Harvard University; Litt.D., Moore College
- William Germano, English Literature
- B.A., Columbia University; Ph.D., Indiana University
- Anne Griffin, Political Science
- B.A., Wellesley College; M.A., Ph.D., New York University
- Atina Grossmann, History
- B.A., CUNY; Ph.D., Rutgers University
- Fred Siegel, History
- B.A., Rutgers University; M.A., Ph.D., University of Pittsburgh
- Brian Swann, Humanities
- B.A., M.A., Queens’ College, Cambridge University; Ph.D., Princeton University
- David Weir, Comparative Literature
- B.A., University of North Alabama; M.A., University of Alabama; Ph.D., New York University

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- Peter Buckley, History
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- Sohnya Sayres, Humanities
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### Proportional-Time Faculty

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**Maren Stange**
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- B.A., Radcliffe College; M.A., Tufts University; Ph.D., Boston University

### Visiting Distinguished Professors

Visiting distinguished professors in the Faculty of Humanities and Social Sciences have included:
- Diane Ackerman, Stanley Aronowitz, David Garrow, Richard Howard, Tamar Jacoby, Floyd Lapp, W.S. Merwin, Derek Mahon, Marie Ponsot, Hillaire Pouncey, Jim Sleeper and Alan Trachtenberg

### Adjunct Faculty

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**Benjamin Binstock**
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**Gail Buckland**
- Olympus Visiting Professor in the History of Photography
- B.A., University of Rochester

**Gerardo del Cerro Santamaría**
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