



**THERE IS NO  
BETTER TIME  
THAN **THIS**  
**SUMMER** TO  
ENHANCE YOUR  
KNOWLEDGE**



**The Academy of Lifelong Learning**  
**Summer 2022 Course Catalog**

# The Academy of Lifelong Learning

## Summer 2022 Course Catalog



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## Art History & Architecture

### Kaboom: Discombobulation in the Art Market

**ARTS1-CE9052/\$549**

*Sec. 1: Wednesday, 2 p.m.-4:05 p.m., June 22-July 27 (6 sessions, virtual via Zoom).*

*BOOM: Mad Money, Mega Dealers, and the Rise of Contemporary Art*, Michael Shneerson's 2019 bestselling book, characterized the contemporary art market as unstoppable. No one anticipated a global pandemic, let alone its effects. In an already oversaturated and competitive art market, COVID-19 disrupted everything from art exhibitions to fairs and auctions. The market's primary constituents were already lumbering. At the same time, global issues and politics served up a new set of issues that the art market fumbled: #China #metoo, #BLM, #NFTs, #online, to name a few. Taught by the primary consulting scholar for BOOM, this course not only clarifies the art market's discombobulation, but also clearly explains the post-2018 #hashtag era. Key topics include: NFTs (Non Fungible Tokens) as art or cryptocurrency; disgraced art dealer Inigo Philbrick as an example of contemporary fraud; the artist KAWS—high art or low-brow collectible?; David Zwirner—art dealer or online retailer?; China—myth and money; collectors in the internet era; and private museums today. Armed with this knowledge, art enthusiasts can better discriminate between the good, the bad, and the mediocre.

**Instructor:** Clayton Press, art advisor, educator, journalist, and independent scholar at Princeton University; author/contributor of 11 books, primary scholar for BOOM: Mad Money, Mega Dealers, and the Rise of Contemporary Art (2019).

### The New York Art Scene

**ARTS1-CE9062/\$699**

*Sec 1: Thursday, 11 a.m.-1:05 p.m., June 2-July 21 (8 sessions, virtual via Zoom).*

Explore New York's contemporary art scene through virtual visits to artists' studios, auction houses, art galleries, and museums. Learn about the most important and critically acclaimed artists of our time and gain insight into the role of key players in New York's art world, from curators and collectors to dealers and critics. Each week offers an in-depth account of the best contemporary art exhibits, accompanied by documentary footage, photographs, archival material, and short biographical narratives detailing relevant aspects of the featured artists. Our virtual course lectures will illuminate these exhibitions within their historical context and examine them from a broader cultural perspective, fostering a lively discussion about the societal, economic, and political forces that are transforming the art of this new century.

**Instructor:** Filip Noterdaeme, recipient, NYU SPS Excellence in Teaching Award; art consultant; author; lecturer, Metropolitan Museum of Art, Guggenheim; adjunct instructor, CUNY, The New School.

**From Opulence to Nirvana: Buddhist Masterpieces from Across Asia**

**ARTS1-CE9074/\$399**

*Sec. 1: Tuesday, 12 p.m.-1:40 p.m., July 12-August 9 (5 sessions, virtual via Zoom).*

Discover Buddhist art by seeing the life story of the Buddha unfold in masterpieces from across Asia. The founder of Buddhism and a major historical figure of ancient India who lived around 400 BCE, the Buddha is at the core of Buddhist images. We will closely look at how artists have represented the life of this prince who renounced his wealth to preach a new spiritual path and reach nirvana. We will follow the development of a rich symbolic and narrative tradition in Buddhist art, and delve into Buddhist teachings. Examining paintings, sculptures and architecture, we will especially focus on masterpieces from South and Southeast Asia as well as the Himalayas, from the 2nd century BCE to today.

**Instructor:** Maud Leclair, researcher and exhibition assistant, the Department of Asian Art, Metropolitan Museum of Art; MA, Ecole du Louvre and Sciences Po.

**The Art of Drawing: From Da Vinci to Degas**

**ARTS1-CE9191/\$399**

*Sec. 1: Monday, 2 p.m.-3:40 p.m., July 11-August 15 (5 sessions, virtual via Zoom).*

Drawing is a powerful process that merges observation, imagination, and expression. Historically, painters and sculptors have used drawing as a crucial part of their artistic practice. Looking closely at sketches, studies, preparatory works, and finished drawings offers tantalizing chances to discover how artists create. The more we know about the concepts, techniques and materials of drawing, the more we can see beneath the surface of a painting or a sculpture. This knowledge will help you expand your art appreciation skills and experience your next visit to the museum in a new way. We will examine the fundamental components of drawing (line, shape, form, value, color, perspective, and composition) as exemplified by drawings by Leonardo da Vinci, Michelangelo, Raphael, Rembrandt van Rijn, Pieter Bruegel the Elder, Dürer, Jean-Auguste-Dominique Ingres, Vincent Van Gogh, Mary Cassat, George Seurat, Edgar Degas, Alice Neel, and others. This course includes four online lectures and one in-person guided visit to the Metropolitan Museum of Art.

**Instructor:** Meera Thompson, artist, exhibitions in New York; board member, Atlantic Gallery.

**Seeing Red: A History of the Color Red in Art**

**ARTS1-CE9398/\$699**

*Sec. 1: Wednesday, 3 p.m.-5:05 p.m., June 22-August 10 (8 sessions, virtual via Zoom).*

Red brings attention to artworks. Red also had a broad range of meanings: luck and prosperity; rage and revolution; fire and energy; power and wealth; romance and passion. Red is part of our natural world but obtaining the color itself was difficult. The journey leads us from cave paintings in ochre clay, murals in Pompeii in toxic cinnabar, and poisonous minium giving Mughal miniatures their name and avidly used by van Gogh, to the synthetic pigment vermilion of Renaissance fame (Titian red). The small insect Cochineal, native in South America, Mexico and the southern United States, was after gold and silver the third most valuable export from the New World in the 16th century, treasured as a dye for the textile industry and as carmine by painters. Cadmium red, available since 1910, was championed by Matisse and modern painters. Experiments with untested pigments like lithol doomed some of Mark Rothko's paintings for oblivion. Examining works by John Singer Sargent, Georgia O'Keeffe, Felix Vallotton, Piet Mondrian, Clyfford Still, Donald Judd, Louise Bourgeois, Anish Kapoor, and many others, we will explore how the color red has influenced art.

**Instructor:** Sabine Wilson, recipient, NYU School of Professional Studies Teaching Excellence Award; independent art consultant and certified appraiser.

**Friendly Rivals: Matisse and Picasso**

**ARTS1-CE9401/\$549**

*Sec. 1: Tuesday, 11 a.m.-1:05 p.m., June 7-July 12 (6 sessions, in-person).*

Henri Matisse and Pablo Picasso were keenly aware of each other’s strong presence in the budding Parisian avant-garde of the early twentieth century. Struck by the other’s genius since their initial meeting circa 1906, each of the two recognized the other to be his only true rival and indirect measure of his own success. Picasso once said, “If I were not making the paintings I make, I would paint like Matisse,” and Matisse returned the compliment by stating: “Only one person has the right to criticize me. It’s Picasso.” This course aims to demonstrate that their notorious but friendly rivalry may well have been the genesis of the best work each of them has produced, giving birth to some of the most pathbreaking and lasting works of modernist art. We will compare their immortal paintings; analyze how one’s artistic development influenced and inspired the other; trace how their paths continuously crossed over nearly half a century; and examine how they secretly shared a grand ambition: to singularly revolutionize artistic expression. Françoise Gilot’s captivating memoir, *Matisse and Picasso: A Friendship in Art*, a first-hand account of the complex lifelong rapport between these two larger-than-life figures, will guide our quest for a deeper and more nuanced understanding of their famous friendship and artistic rivalry. This course is scheduled to coincide with MoMA’s exhibition, “Henri Matisse: The Red Studio” (May 1-September 11, 2022). It includes in-person lectures and two guided visits to the Museum of Modern Art and the Metropolitan Museum of Art.

***Students attending onsite courses will need to upload proof of vaccination to the NYU portal and show a “Green” Daily Screener pass upon entry to the campus. Students will also be required to follow any mask requirements or COVID-related protocols in place. Registered students will receive more information via email about accessing the campus. A smartphone is required to use the Daily Screener app. In order to receive clearance to access the NYU campus, students should register for this course no later than 7 days before the first class session. Tuition includes museum admission.***

**Instructor:** Filip Noterdaeme, recipient, NYU SPS Excellence in Teaching Award; art consultant; author; lecturer, Metropolitan Museum of Art, Guggenheim; adjunct instructor, CUNY, The New School.

**Realizing Their Dreams: Surrealism and Its Women Artists**

**ARTS1-CE9417/\$549**

*Sec. 1: Wednesday, 11 a.m.-1:05 p.m., June 8-July 13 (6 sessions, virtual via Zoom).*

This course offers fresh perspectives on Surrealism as it spotlights the significant role women artists played in the Surrealist movement from its earliest days onward. Rejecting the confining roles that their male counterparts often ascribed to them, such as muse, lover, or student, these remarkable yet all too often overlooked female artists lived every aspect of their lives creatively, producing singular bodies of work in which women often feature as subjects with their own desires, as opposed to mere objects of desire. Dorothea Tanning, one of the leading figures among them, may have spoken on behalf of many of her female peers when she said, “I didn’t have time to be anyone’s muse, I was too busy rebelling against my family and learning to be an artist.” We will study the history of women’s participation in Surrealism’s past; consider their contributions as integral to the movement’s continuing appeal and success; and tap into “Surrealism Beyond Borders,” a landmark exhibition at the Metropolitan Museum of Art that features works by Dorothea Tanning, Frida Kahlo, Leonor Fini, Méret Oppenheim, Dora Maar, Leonora Carrington, and others.

**Instructor:** Filip Noterdaeme, recipient, NYU SPS Excellence in Teaching Award; art consultant; author; lecturer, Metropolitan Museum of Art, Guggenheim; adjunct instructor, CUNY, The New School.

**New York City Through the Lens of Iconic Photographers**

**ARTS1-CE9803/\$449**

*Sec. 1: Thursday, 2 p.m.-4 p.m., June 2-June 30 (5 sessions, virtual via Zoom).*

This course will examine the work of noted photographers whose work from the earliest days of photographic image-making to the beginnings of the digital revolution have captured and defined the New York City urban experience. From the early beginnings with Alfred Stieglitz to more contemporary photographers such as Roy DeCarava and Nan Goldin, New York City-based photographers transcend both technologies and styles to portray the life of New York City throughout the media’s history. We will look at the images by prominent New York City photographers, discuss the how, when, and where they photographed as well as their contribution to the canons of photographic history.

**Instructor:** Kay Kenny, three-time recipient, NJSCA Fellowship Award; recipient, NYU School of Professional Studies Teaching Excellence Award; her work is in numerous national and international collections.

**Understanding Traditional Architecture**

**PRES1-CE1000/\$799**

*Sec. 1: Tuesday, 6:15 p.m.-8:45 p.m., June 7-August 9 (10 sessions, virtual via Zoom).*

Architects and others who become involved in historic preservation often—indeed typically—lack a background in historic architecture. Architectural history is not part of anyone’s general education, and perhaps surprisingly, it is not part of professional architectural education. As a result, people are perplexed by historical styles and by the vocabulary of traditional architecture. This course will demystify traditional architecture by placing a special focus on the styles and details often found in New York City but is relevant to any city in the U.S. or any global metropolis. Learn to identify styles at a glance, to put a rough date on any building you see in New York, and to name the parts and details of buildings. Whether you are looking to learn more about historic preservation or are interested in a refresher, this course will give you a solid foundation in architectural vocabulary. *This course may be used to fulfill the requirements of the [Certificate in Historic Preservation Studies](#). AIA CES approved, 25 LUs.*

**Instructors:** Francis Morrone, recipient of the NYU School of Professional Studies Teaching Excellence Award and author of *An Architectural Guidebook to Brooklyn*, *Brooklyn: A Journey through the City of Dreams*, and *The Guide to New York Urban Landscapes*.

**Preservation Planning and Practice**

**PRES1-CE1001/\$799**

*Sec. 1: Monday, 6:15 p.m.-9:45 p.m., June 6-August 22 (10 sessions, virtual via Zoom). No class June 20, July 4.*

This course provides a comprehensive introduction to preservation planning. It examines the emergence of historic preservation as a discipline and introduces tools common to the field, including individual and historic district designations, National Register listings, and preservation easements. The significance of local regulation in the development of municipal landmark legislation in the United States is illustrated, and the differences between New York City’s Landmarks Law and the regulatory construct promulgated by the Historic Preservation Act of 1966 are made clear. Learn about the constitutional underpinnings of preservation law and the role of the courts in shaping it. This course highlights planning and zoning mechanisms that promote historic preservation. It also introduces neighborhood conservation district ordinances as a means through which preservation planning in New York City and elsewhere could be strengthened. Using New York City as a model, students will gain a thorough understanding of preservation planning that can be applied to any location. *This course may be used to fulfill the requirements of the [Certificate in Historic Preservation Studies](#). AIA CES approved, 25 LUs.*

**Instructor:** Carol Clark, Award-winning preservation consultant and community outreach activist; former Director of Advocacy and Community Outreach, Historic District Council.



## Film Studies

### Martin Scorsese's New York

**CINE1-CE9061/\$449**

*Sec. 1: Tuesday, 2 p.m.-3:40 p.m., July 5-August 9 (6 sessions, virtual via Zoom).*

Born in Queens, raised in Little Italy, and educated at NYU, Martin Scorsese is a lifelong New Yorker whose films dramatize what it means to be part of this city—the small aggressions, the epic beauty, the cramped spaces, and the vaulting ambitions. As charismatic as his characters are, New York itself always remains the real star, and to watch his films is to take a block-by-block tour of different, disappearing neighborhoods—SoHo when it was still arty and ungentrified, Times Square when it was still dangerous and alive. This course looks not only at the city lives that Scorsese dramatized, but also at the gritty streets that he documented before they disappeared. Films may include *Mean Streets*, *Taxi Driver*, *After Hours*, *Goodfellas*, *Bringing Out the Dead*, and *The Wolf of Wall Street*. You will watch the films on your own and then meet online for lively and informative discussions.

**Instructor:** Stephen J. Whitty, film critic and columnist at The Star-Ledger and former chairman, New York Film Critics Circle.

### The Best Films You Probably Haven't Seen: Summer Fun Edition

**CINE1-CE9064/\$449**

*Sec. 1: Wednesday, 11 a.m.-12:40 p.m., June 1-July 6 (6 sessions, virtual via Zoom).*

This engaging online course is perfect for social-distancing movie lovers. The films selected will all be available on popular and easy-to-use streaming platforms. Even more important, they are all movies that are not only rich in content and very much worth seeing but also—as it's summer after all—fun and enlightening: comedies, capers, romances. You watch the films on your own, and then we meet online for a lively and informative discussion afterward.

**Instructor:** Michael Zam, Emmy-nominated writer, producer, and co-creator of *Feud* and two-time recipient of NYU School of Professional Studies Teaching Excellence Award.

**History on Film: Fact vs. Fiction****CINE1-CE9656/\$599***Sec. 1: Thursday, 12 p.m.-1:40 p.m., June 16-August 4 (8 sessions, in-person).*

We have the historical novel and history paintings. We also have the historical film. This course explores narrative fiction film (not documentaries) as a way of understanding history. Are there aspects of history that film can help us to appreciate that other approaches to history cannot? Which films render history accurately or insightfully, and which do not? We will examine eight films in eight weeks, covering history from around the world from ancient times to the 20th century, from blockbusters to low-budget independent films from several countries. Did Cecil B. DeMille get it right? Did Roberto Rossellini? And what does it mean to “get it right”? Examples of films include Hollywood blockbusters like *Ben-Hur* to Roberto Rossellini’s *The Taking of Power by Louis XIV* and Akira Kurosawa’s *Seven Samurai*, as well as serious Westerns like Howard Hawk’s *Red River* (the final film list may change based on availability). Students will watch the films on their own and then meet in the classroom for lectures and lively discussions.

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**Instructor:** Francis Morrone, recipient of the NYU School of Professional Studies Teaching Excellence Award and author of *An Architectural Guidebook to Brooklyn*, *Brooklyn: A Journey through the City of Dreams*, and *The Guide to New York Urban Landscapes*.



## Global Affairs

### Publishing Op-Eds and Blogposts

**GLOB1-CE9083/\$425**

*Thursday, June 2-July 14, 7:00-9:00 p.m. (6 sessions, virtual via Zoom, no class June 30)*

A great way to become recognized in your field is to publish op-eds, blogposts, and other short articles on your topics of expertise and interest. This highly interactive, and career-building, course will guide you through the process of developing a topic, writing and revising through two drafts, identifying potential publication venues, and navigating the submission process. Students will aim to have a short article ready for submission by the end of the six weeks. The assignment can be used to help you begin establishing yourself as a thought leader or simply enable you to pursue a passion project or enhance your writing in general. This course is designed primarily for those who have not already published extensively in these formats, although those with prior experience are also welcome. The instructor has published numerous op-eds, blogposts, and other articles in publications including *The Washington Post*, *The Daily Beast*, *Huffington Post*, *Politico*, *Washington Monthly*, and *The New York Times*, and has taught writing skills at NYU, Columbia, and the University of Arizona.

**Instructor:** Ray Smith, Adjunct Associate Professor

### The US-Latin America Relationship: Past, Present, and Future

**GLOB1-CE9073/\$295**

*Wednesday, June 22-July 27, 12:30-2:00 p.m. (6 sessions, virtual via Zoom)*

The United States' relationship with Latin America has been and continues to be one of the most important and controversial relationships of the modern era. In the two centuries since the tide of independence swept across most of the Americas, Latin American nations and the US have cooperated, competed, and struggled. As the United States has grown into a global power over this period, its neighbors to the south have offered various responses. This course explores both sides of the US-Latin American relationship, tracing its development over time and analyzing its current challenges. Throughout the course, students will integrate US and Latin American perspectives, drawing on both primary and secondary sources. We will explore questions including: What interests and objectives shape US policy towards Latin America? What interests and objectives have shaped Latin American states' policies towards the US? How have non-governmental actors in both the US and Latin America influenced international relations across the Western Hemisphere? We explore issues including diplomacy, travel and tourism, images and stereotypes, military intervention, economics, cultural exchange, and migration.

**Instructor:** Debbie Sharnak, Assistant Professor of History and International Studies, Rowan University

**Background and History of Organized Crime**

**GLOB1-CE9039/\$250**

*Thursdays, July 7-August 11, 1:00-2:00 p.m. (6 sessions, virtual via Zoom)*

This course will look at the organization and structure of mafia groups using several case studies. Students will use conceptual frameworks and historical background to analyze these organizations' symbols, activities, rituals, and businesses, in both legal and illegal markets. This course will also look at a list of set policies implemented to control organized crime, and prevent further infiltration into society, and consider the activities of criminal organizations relative to those of legitimate organizations.

*Note: Some topics in this class cover a few violent themes pertaining to the history, formation, and business of select organized crime groups.*

**Instructor:** Niki Incorvia, Peacebuilding, Intervention and Conflict Resolution Specialist



## History and Culture

### Symphonies in Stone: The Medieval Cathedrals of England and Scotland

HIST1-CE9015/\$379

*Sec. 1: Thursday, 11 a.m.-1:30 p.m., June 16-June 30 (3 sessions, virtual via Zoom).*

Follow the path from England's awe-inspiring Canterbury Cathedral to the dramatic ruins of St. Andrew's, overlooking the North Sea in Scotland. In this course, we will study the heritage and historical impact of over four centuries of English and Scottish cathedrals, including those at Durham, Ely, Norwich, Winchester, St. Albans, Salisbury, Wells, Oxford, and York. In Scotland, we will examine the beautiful abbey of Melrose, as well as the fascinating history of the cathedrals in Edinburgh, Glasgow, Aberdeen, and the magnificent St. Magnus cathedral in the Orkneys, founded in 1137 by a Viking Earl. We will also take time to explore English cathedrals that are less well known, including Hereford and Worcester, while learning about historical rarities, cathedral treasures, unique carvings, controversies, and important royal visitations. Blending history and art history, this course is perfect for those with an interest in Medieval Europe or European cultural history more broadly.

**Instructor:** Lorella Brocklesby, cultural historian and fellow, the Royal Society of Arts; recipient of the NYU School of Professional Studies Excellence in Teaching Award.

### Understanding Race in a Global Context

HIST1-CE9021/\$69

*Sec. 1: Wednesday, 1 p.m.-2:40 p.m., June 22 (1 session, virtual via Zoom).*

While working in globally diverse environments where community members have different experiences thinking about and understanding race, on which basis can we start a healthy discussion to explore different racial contexts? In this workshop, learn about different schools of thought that have been established to filter racial discourse. From universalism and colorblindness to multiculturalism and racial harmony, we will engage with the historic legacies that have led to different perceptions about race. We will reflect on how the process of racialization is always moving and includes other markers such as religion, indigeneity, immigration, and class. Finally, with the new global wave of racial justice advocacy, we will remind ourselves of historic precedents and reflect critically on current debates regarding the US discourse around racial issues and its relevance in a global context.

**Instructor:** Leonard Cortana, filmmaker and scholar, NYU Tisch School of the Arts and Harvard Law School; Trainer for the European Commission's Youth Program and the Children International Summer Village Organization; specialist in transnational narratives about racial justice.

**Microaggressions and Racial Stress: Reducing Harmful Interactions**

**HIST1-CE9024/\$69**

*Sec. 1: Wednesday, 6:30 p.m.-8:10 p.m., June 15 (1 session, virtual via Zoom).*

Strengthening racial literacy skills is one of the most effective ways to reduce harmful interactions and to turn a racially stressful conversation into an act of education and improvement. In what situations does a simple question like “Where do you come from?”—seemingly posed out of curiosity—become experienced as a microaggression? Studies reveal that the aftermath of these interactions correlates with depressive symptoms and negative effects in communities of color. In this course, we will look at tools and methodologies to fight implicit bias and ways to commit to change both as individuals and as part of an organization. Participants will learn to assess self-talk in their interactions with others, identify and reduce moments of racial stress, and learn to communicate effectively. Following this three-way path—engaging in cognitive work to improve racial literacy, assessing emotional stress, and outlining a set of actions to provoke social change—participants will reflect critically on their personal experiences. They also will share case studies close to their working environment in order to move toward a healthy and constructive dialogue with others.

**Instructor:** Leonard Cortana, filmmaker and scholar, NYU Tisch School of the Arts and Harvard Law School; Trainer for the European Commission’s Youth Program and the Children International Summer Village Organization; specialist in transnational narratives about racial justice.

**Aztec Culture and the Spanish Invasion of Mexico**

**HIST1-CE9025/\$379**

*Sec. 1: Friday, 1 p.m.-3:30 p.m., July 8-July 22 (3 sessions, virtual via Zoom).*

In this course, we will explore the rich culture and history of Aztec civilization through the period of Spanish invasion and colonization. The first portion of the class will focus entirely on the Aztecs, their political and cultural structures, and some of their major cities and sites. Later sessions will cover the Spanish-Aztec War (1519-21) in the broader context of Spain’s imperial project in the New World and the competing empires of the major European powers. This global framing will give us a fuller sense of the historical significance of Aztec civilization as well as the Spanish conquest that brought many elements of that civilization to an abrupt end.

**Instructor:** George Scheper, faculty associate at Johns Hopkins University, director, National Endowment for the Humanities Institutes on Cultural Studies, and recipient of the NYU School of Professional Studies Excellence in Teaching Award.

**The Nixon Presidency**

**HIST1-CE9055/\$449**

*Sec. 1: Tuesday, 11 a.m.-12:40 p.m., June 28-August 2 (6 sessions, virtual via Zoom).*

Richard Nixon emerged victorious in the turbulent election of 1968 after serving as Vice-President throughout most of the 1950s and nearly capturing the Presidency in 1960. While his second term was cut short following his resignation, Nixon was arguably the most consequential president of the Cold War era. This course will discuss and investigate key events and trends from his presidency, including Watergate and the constitutional powers of the Executive Branch; the fall of Bretton Woods and the removal of the United States from the gold standard, both of which contributed to the rise in importance and prominence of international financial markets; the end of the Vietnam War and restoring relations with China, both of which are still impacting Southeast Asia and the Pacific region in the 21st century; the 1973 Yom Kippur War and the oil embargo imposed by OPEC; Cold War politics regarding countries like Bangladesh and Chile, and more.

**Instructor:** Jeremy Levine has a master’s degree in Public Policy and International Affairs from William Paterson University. He has taught a variety of political science, economics, sociology, business, math, and public administration courses at the undergraduate and graduate level.

**Becoming a Better Ally: How to Collaborate with Marginalized Groups**

**HIST1-CE9924/\$69**

*Sec. 1: Wednesday, 1 p.m.-2:40 p.m., June 29 (1 session, virtual via Zoom).*

Developing healthy relationships with allies is essential to becoming an effective advocate. Allyship is a lifelong process of building relationships based on trust and accountability. Allies share their privilege and empower marginalized groups despite the social discomfort they may experience. Critics warn that allyship can lose meaning and authenticity with too much emphasis on performative strategies such as hashtag activism and displaying solidarity signs. In this course, students will learn how a greater understanding of their different identities (race, gender, sexual orientation, ability, etc.) can help them support communities with fewer opportunities. Through case studies, students will gain tools to foster a culture of meaningful allyship and identify possible biases they might encounter doing this work.

**Instructor:** Leonard Cortana, filmmaker and scholar, NYU Tisch School of the Arts and Harvard Law School; Trainer for the European Commission’s Youth Program and the Children International Summer Village Organization; specialist in transnational narratives about racial justice.

**An Introduction to Intersectionality: Positioning and Situating Identities**

**HIST1-CE9966/\$69**

*Sec. 1: Wednesday, 6:30 p.m.-8:10 p.m. June 8 (1 session, virtual via Zoom).*

In this workshop, we will learn how our different identities (race, class, gender, sexual orientation, age, ability, etc.) relate to social norms and how the combination of these identities results in discrimination or privilege to different degrees. Using this framework of intersectionality, we will explore how people experience multiple forms of oppression and how, for example, individuals adopt self-protective strategies for navigating different contexts and spaces in response to stereotypical assumptions. We will learn how to view others responsibly through a complex web of identities as a first step toward developing more empathy toward others’ life experiences. We also will learn how to create safe spaces and become better allies in ensuring equal access to rights and resources for every member of our society.

**Instructor:** Leonard Cortana, filmmaker and scholar, NYU Tisch School of the Arts and Harvard Law School; Trainer for the European Commission’s Youth Program and the Children International Summer Village Organization; specialist in transnational narratives about racial justice.

**The Changing City: From Midtown to the Upper East and West Sides**

**NYCM1-CE9818/\$399**

*Sec. 1: Wednesday, 2 p.m.-4:05 p.m., June 15-July 6 (4 sessions, in-person).*

Longacre Square was the center of the carriage trade, Hamilton Square might have beckoned for a nice picnic, and the Boulevard was a favorite place to show off your four-in-hand skills. Yes, those were real places in 19th century New York City. Longacre Square is today’s Times Square, the Boulevard is Broadway from 59th to 155th Streets, and Hamilton Square, which stretched from Third Avenue to Fifth Avenue between 66th and 69th Streets, was simply de-mapped and developed. The city still owns some of the land, and the great firehouse and police station (the Nineteen) on 67th Street date from the 1880s. Join us in this in-person class to learn more about this changing city, from brownstones to apartment houses, from horse cars to subways.

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**Instructor:** John Tauranac, author of *The Empire State Building: The Making of a Landmark* and *New York From the Air* and mapmaker of *Manhattan Block by Block: A Street Atlas* and recipient of the NYU School of Professional Studies Excellence in Teaching Award.



## Languages

### American Sign Language

#### American Sign Language I: The Basics

**ASLI1-CE9001/\$449**

*Sec. 1: Monday, Wednesday, 6:30 p.m.-9 p.m., June 8-June 29 (6 sessions, virtual via Zoom).*

American Sign Language (ASL), the primary language of most Deaf people in the US and Canada, is growing in popularity and necessity. This introductory course will expand your knowledge of fingerspelling, basic vocabulary, sentence structure, and expressive and receptive comprehension. Learn through a variety of paired, small-group and whole-class activities that rely heavily on student interaction and participation. Gain the ability to understand conversations on basic topics, exchange information, and have cultural awareness of the Deaf Community. We will also explore the Deaf Community as a linguistic and cultural minority. Classes are conducted through the use of no-voice instruction to the extent possible in order to elevate your visual language acquisition skills. This course will prepare you to engage with native users of ASL both personally and professionally. Registering at least two weeks prior to the course start date is highly recommended.

**Instructor:** Azadeh Malekan holds an MA in the Teaching of ASL as a Foreign Language from Teachers College, Columbia University and has been an ASL instructor since 2011.

## **French**

#### French I

**FRCH1-CE9001/\$849**

*Sec. 1: Monday, Wednesday, 6:30 p.m.-9 p.m., June 1-July 11 (10 sessions, virtual via Zoom). No class June 20, July 4.*

Second only to English for the number of countries where it has official status, French remains a useful, and beautiful, language to learn. If you are a first-time French learner, take this introductory course to acquire basic pronunciation, vocabulary, useful expressions, and fundamental grammatical structures that allow for effective communication. Build the conversational skills needed to convey likes and dislikes and to discuss personal information, family, relationships, and everyday activities as well as to tell time. Classes are conducted in French to the extent possible. Registering at least two weeks prior to the course start date is highly recommended.

**Instructor:** Stephane Zaborowski, French teacher, French Institute-Alliance Française.

### Fine-Tune Your French Through Film

**FRCH1-CE9078/\$429**

*Sec. 1: Wednesday, 12:15 p.m.-1:55 p.m., June 8-July 16 (6 sessions, virtual via Zoom).*

Improve your knowledge of French by watching contemporary French language films and TV series and then engaging in lively discussions about the stories, actors, settings, and language. This immersive course examines how French is actually spoken—from formal French to colorful slang. Acquire a better knowledge of idiomatic expressions and grammar structures while honing your listening skills. Each week, you will watch an assigned film on your own schedule, and then class discussions will explore the cultural, linguistic, and sociopolitical issues raised. Optional short writing assignments ensure comprehension and individualized feedback. Participation in this course does require at least intermediate French language proficiency. All films are available on popular and easy-to-use streaming platforms.

*Note: Course content changes every semester, so this course may be taken more than once. Registering at least two weeks prior to the course start date is highly recommended.*

**Instructor:** Annie Heminway is an editor and literary consultant for Canadian publishers and a literary translator. Heminway is the author of 20 self-study books including Better Reading French, Practice Makes Perfect Collection: French Reading and Comprehension, and The Complete French Grammar. In 2006, Heminway became Chevalier de Ordre des Palmes Académiques, an award given by the French government in recognition of her accomplishments in promoting the study of French language and culture.

## Italian

### Italian II

**ITAL1-CE9002/\$849**

*Sec. 1: Monday, Wednesday, 6:30 p.m.-8:35 p.m., June 1-July 18 (12 sessions, virtual via Zoom). No class June 20, July 4.*

This course focuses on strengthening the use of the present tense in daily life situations. Through a variety of paired, small-group, and whole-class activities that rely on interaction and participation, you will build your vocabulary and fluency on the Italian Language and your “how-to” when in Italy. Taught in Italian to the extent possible, this course is targeted to individual learners who want to improve their communication skills. With this dynamic and interactive instruction, you will become more comfortable in conversations and familiar with daily vocabulary such as when at the restaurant, at the supermarket, at the hotel etc. Activities provide greater opportunities to expand the range of your conversational ability. This course is best suited for learners who feels secure with the structure and use of the present tense and they need a little push to loosen up when speaking. Registering at least two weeks prior to the course start date is highly recommended.

**Instructor:** Raffaella Galliani, BA in Languages and Literatures; MAs in Teaching Italian for Foreigners and Foreign Language Education, was awarded the NYU Steinhardt Teaching and Learning Scholarship as well as the Teresa V. DiLustri Aversa Fund for Foreign Language Education. A native speaker of Italian - also fluent in English, French, and Spanish - she has been a language instructor for more than 15 years, working for organizations such as the US General Consulate (Milan), the University Politecnico, and the Lycée Français (New York). Raffaella is also a certified translator.

### Italian for Travelers

#### **ITALI-CE9088/\$849**

*Sec. 1: Tuesday, Thursday, 6 p.m.-8:05 p.m., June 2-July 19 (12 sessions, virtual via Zoom).*

Are you planning a trip to Italy and need a survival kit to help build your confidence before you travel? In this course, you will learn how to speak Italian in practical situations with a full focus on conversation. There will be some grammar, but the goal is to have “in your pocket” phrases ready to use when you need them. Through a mix of paired, small-group, and whole-class activities that rely on interaction and participation, you will build your vocabulary and fluency in the Italian language enough to never feel lost while enjoying your visit abroad. You will also practice and train your ears by listening to authentic dialogues. Registering at least two weeks prior to the course start date is highly recommended.

**Instructor:** Raffaella Galliani, BA in Languages and Literatures; MAs in Teaching Italian for Foreigners and Foreign Language Education, was awarded the NYU Steinhardt Teaching and Learning Scholarship as well as the Teresa V. DiLustri Aversa Fund for Foreign Language Education. A native speaker of Italian - also fluent in English, French, and Spanish - she has been a language instructor for more than 15 years, working for organizations such as the US General Consulate (Milan), the University Politecnico, and the Lycée Français (New York). Raffaella is also a certified translator.

## Spanish

### Spanish I

#### **SPAN1-CE9001/\$849**

*Sec. 1: Monday, Wednesday, 6:30 p.m.-9 p.m., June 1-July 11 (10 sessions, virtual via Zoom) No class July 4.*

The “Press 1 for Spanish” prompt on most customer service calls is a striking endorsement of the usefulness of learning Spanish in our society. If you have never studied Spanish, take this course to develop basic listening, speaking, reading, and writing skills in this language. Learn through a variety of paired, small-group, and whole-class activities that rely heavily on student interaction and participation. Gain the ability to understand conversations on basic topics, exchange information, and engage in brief social interactions using phrases and sentences. Classes are conducted in Spanish to the extent possible. *Registering at least two weeks prior to the course start date is highly recommended.*

**Instructor:** Carlos San Juan-Garcia, MEd (Columbia University), MS (CUNY), BS (Autonomous University of Mexico), is a multilingual professional with extensive experience teaching modern languages to students of all ages. He also teaches Spanish and French at the Dalton School in New York City. Carlos received NYU’s award for excellence in teaching.

### Spanish II

#### **SPAN1-CE9002/\$849**

*Sec. 1: Tuesday, Thursday, 6:30 p.m.-9 p.m., July 12-August 11 (10 sessions, virtual via Zoom)*

Build upon what you learned in **Spanish I**, or its equivalent, in this course. Develop your basic listening, speaking, reading, and writing skills in Spanish through a variety of paired, small-group, and whole-class activities. Special attention is devoted to oral communication. Learn to use a wider range of vocabulary and expand your knowledge of verb tenses. Classes are conducted in Spanish to the extent possible. *Registering at least two weeks prior to the course start date is highly recommended.*

**Instructor:** Carla Zeballos has more than 20 years of experience teaching French and Spanish. Fields of interest and research include linguistics and cognitive psychology, language and thought, and the language-acquisition process. Additional areas of interest are foreign languages, literature, and neuroscience.

## Swedish

### Swedish I

#### **SCAN1-CE9401/\$849**

*Sec. 1: Tuesday, 6:30 p.m.-9:30 p.m., May 31-August 2 (10 sessions, virtual via Zoom).*

The Nordic countries consistently rank at the top of the list of the happiest places on earth. Begin your exploration of the language and culture of one of these happy countries in this introductory Swedish course. In this course, learn pronunciation and acquire vocabulary and grammatical structures within a cultural context. By term's end, be able to engage in basic conversations in Swedish. Classes are conducted in Swedish to the extent possible. *Registering at least two weeks prior to the course start date is highly recommended.*

**Instructor:** Malin Tybahl, NYU SPS Teaching Excellence Award recipient; former instructor at Columbia University and Linköping University; former instructor in the immersion program at SUNY New Paltz.

### Swedish: Language and Culture

#### **SCAN1-CE9453/\$849**

*Sec. 1: Wednesday, 6:30 p.m.-9:30 p.m., June 1-August 3 (10 sessions, virtual via Zoom).*

This course is ideal for students who want to take their Swedish proficiency to the next level. Build upon your existing knowledge of Swedish through targeted grammar practice aimed at facilitating more varied and professional written and spoken self-expression. A key facet of the curriculum is discussion of current topics about Swedish life and culture, such as work situations, history, government, and societal issues. You also will be introduced to Swedish literature in the form of prose and poetry by well-known Swedish literary figures, reading and discussing a short work of fiction to increase your familiarity with colloquial speech patterns and idiomatic expressions. This course is recommended for learners who have completed at least Swedish IV or its equivalent. *Course content changes every semester, so this course may be taken more than once. Registering at least two weeks prior to the course start date is highly recommended.*

**Instructor:** Malin Tybahl, NYU SPS Teaching Excellence Award recipient; former instructor at Columbia University and Linköping University; former instructor in the immersion program at SUNY New Paltz.



## Literature

### Classical Mythology

LITR1-CE9002/\$399

*Sec. 1: Monday, 6:30 p.m.-8:10 p.m., July 11-August 8 (5 sessions, virtual via Zoom).*

This class introduces the myths of Ancient Greece and Rome, examining the ways that myths were taken up, reimagined, and repurposed in Greek and Latin literature. Each of our five sessions will cover a different classical author – Homer, Sappho, Lucretius, Vergil, and Ovid – from whom we’ll read small selections in translation. By the end of the course, you will be familiar with some of the core mythic traditions in the Greco-Roman world as well as the ways that myths were understood, adapted, and challenged over time. We will consider some of the different definitions of classical myth, the relationship between myth and religion in antiquity, critiques of traditional mythology levied by philosophers and other sceptics, and the ways in which myths were often co-opted for political and ideological purposes. This course is appropriate for those who are new to classical mythology as well as those with some prior knowledge of the classical world.

**Instructor:** Del Maticic, Doctoral Candidate in Classics at NYU. He is interested especially in Latin poetry and philosophy, and is writing a dissertation on raw materials in Augustan literature.

### George Eliot’s “Middlemarch” in the Twenty-First Century

LITR1-CE9015/\$369

*Sec. 1: Wednesday, 1 p.m.-2:40 p.m., June 8-June 29 (4 sessions, in-person).*

Long acclaimed as the indispensable novel of nineteenth-century realism, an exemplar of moral seriousness and, as Virginia Woolf said, one of the few novels in English written for grown-ups, George Eliot’s *Middlemarch* is being reinterpreted for the twenty-first century. Today, readers may perceive the novel as commentary on a cholera epidemic, the coal conditions in the midlands of England, the perilous interconnections of community, or the aspirations of women in a still-patriarchal society. *Middlemarch* is a novel about how ambitions—Dorothea Brooke’s for a life of achievement, Tertius Lydgate’s for scientific renown, Edward Casaubon’s for intellectual mastery—are doomed to defeat and compromise. At the same time, it is also a book that enlarges our sense of possibility and the ways that fiction can offer a meaningful understanding of other people’s lives, something of which we are still in need of today. *We will read the first two books of Middlemarch, “Miss Brooke” and “Old and Young,” for the first class.*

**Students attending onsite courses will need to upload proof of vaccination to the NYU portal and show a “Green” Daily Screener pass upon entry to the campus. Students will also be required to follow any mask requirements or COVID-related protocols in place. Registered students will receive more information via email about accessing the campus. A smartphone is required to use the Daily Screener app. In order to receive clearance to access the NYU campus, students should register for this course no later than 7 days before the first class session.**

**Instructor:** Nicholas Birns, literary critic and author of *Theory After Theory: An Intellectual History of Literary Theory From 1950 to the Early 21st Century*, *Barbarian Memory: The Legacy of Early Medieval History in Early Modern Literature*, and *Contemporary Australian Literature: A World Not Yet Dead*.

**Literature for the 21st Century**

**LITR1-CE9054/\$599**

*Sec. 1: Tuesday, 10 a.m.-11:40 a.m., June 7-July 26 (8 sessions, virtual via Zoom).*

Discover a generation of authors likely to set literary trends well into the 21st century. Examine such literary issues as postmodernism and magical realism, and consider the controversies over multiculturalism and the nature of the literary canon. Through close reading and nuanced discussions, explore postmodernism in relation to modernism, intertextuality, pastiche, temporal displacement, and other literary themes.

**Instructor:** Peter Arcese, recipient of the NYU School of Professional Studies Excellence in Teaching Award and poet, director, and attorney.

**Reading Dante’s Inferno**

**LITR1-CE9105/\$599**

*Sec. 1: Thursday, 11 a.m.-12:40 p.m., June 2-July 21. (8 sessions, virtual via Zoom).*

Join us for a journey through Hell—Dante’s *Inferno*— a world in which a fascinating cast of characters, condemned to eternal punishment for sins committed on earth, recount their stories to the poet as he makes his pilgrimage through the underworld. In this first canticle of the *Divine Comedy*, readers encounter condemned lovers, corrupt popes and politicians, thieves, pagans, and a variety of sinners. Using a reader-friendly translation, we will examine *Inferno*’s key themes, overall message, and place in cultural and literary history. No grades issued.

**Instructor:** Eva Bovi, Faculty, Stony Brook University.

**The Novel Today**

**LITR1-CE9270/\$599**

*Sec. 1: Thursday, 1 p.m.-2:40 p.m., June 9-July 28. (8 sessions, virtual via Zoom).*

*Sec. 2: Wednesday, 10 a.m.-11:40 a.m., June 8-July 27. (8 sessions, in-person).*

Discuss major new work by today’s top writers, including emerging novelists, award-winners, and established favorites, all of whom are central to today’s cultural conversation. We will investigate a variety of inventive narrative strategies, explore the psychology of numerous fascinating characters, and examine important topics within a context of changing times, changing lives, and a changing world.

***Students attending the onsite section of this course will need to upload proof of vaccination to the NYU portal and show a “Green” Daily Screener pass upon entry to the campus. Students will also be required to follow any mask requirements or COVID-related protocols in place. Registered students will receive more information via email about accessing the campus. A smartphone is required to use the Daily Screener app. In order to receive clearance to access the NYU campus, students should register for this course no later than 7 days before the first class session.***

**Instructor:** Margaret Boe Birns, recipient of the NYU School of Professional Studies Excellence in Teaching Award and contributor to The New York Times Book Review.

**The Fiction of Ukraine and the Ukrainian Diaspora****LITR1-CE9954/\$599***Sec. 1: Tuesday, 1 p.m.-2:40 p.m., June 7-July 19 (7 sessions, virtual via Zoom).*

Since ancient times, when Euripides set Iphigenia in Tauris in the Crimean Peninsula, the land that is now Ukraine has been at the center of the European imagination. We will read authors from the region writing in Ukrainian, Russian, French, Portuguese and Hebrew who testify to the multicultural identity of Ukraine—from the wry humor of Nikolai Gogol to the psychological intimacy of Mikhail Bulgakov, the incantatory elegy of Aharon Appelfeld to the dark surrealism of Andrei Kurkov, the inward journeys of Clarice Lispector and the social chronicle of Irene Nemirovsky. These Ukrainian writers have explored what it means to be both attached to the land and to derive new possibility from the rootlessness of exile; to be gentile or Jewish; to render imaginative experience in creative and aesthetic terms; to witness the impact of a tragic and conflicted history that continues to this day. Readings include: Nikolai Gogol, *Dead Souls*; Mikhail Bulgakov, *The White Guard*; Irene Nemirovsky, *Fire In The Blood*, Aharon Appelfeld, *Blooms In Darkness*; Lispector, *The Hour Of the Star*; Andrei Kurkov, *Death and the Penguin*; Oksana Zabuzhko, *Field Work in Ukrainian Sex*.

**Instructor:** Nicholas Birns, literary critic and author of *Theory After Theory: An Intellectual History of Literary Theory From 1950 to the Early 21st Century*, *Barbarian Memory: The Legacy of Early Medieval History in Early Modern Literature*, and *Contemporary Australian Literature: A World Not Yet Dead*.



## Music Appreciation

### A Brief History of Jazz: A Mirror of America

**MUS11-CE9114/\$769**

*Sec. 1: Wednesday, 1 p.m.-3:05 p.m., June 15-August 3. (8 sessions, virtual via Zoom).*

Jazz is America's music. It is a river of sound to which many other kinds of music flow. In the beginning Ragtime, Blues, African music, European classical, Folk music, Hymns, Marching Band music, Street Cries, and Caribbean music melted together to create this American mix. Now Rock, Hip Hop, House, and whatever is being created today have joined the process. All these music genres are created by people with a sound; starting from the cradle of New Orleans to the rest of this nation; men and women of all colors, all creeds, from all walks of life creating a glorious fabric of humanity. Jazz is joyful, mournful, pensive, spontaneous, edgy, comforting, familiar, and out there. We will explore the two most important concepts of jazz: improvisation and swing. We will survey the main periods of Jazz: Early, Swing, Bebop, Cool, Post-bop, and the artists and bands that created them. The stories of Louis Armstrong, Jelly Roll Morton, Duke Ellington, Mary Lou Williams, Charlie Parker, Billie Holiday, Thelonious Monk, Miles Davis, Bill Evans, and others will be put in a social and cultural perspective. Special attention will be given to New York City's place in Jazz history. No musical knowledge is necessary for the enjoyment of this class.

**Instructor:** Edmund Cionek, composer, arranger, and orchestrator.



## Writing & Communications

### Speak Up Virtually and In Person

**SPCH1-CE9081/\$749**

*Sec. 1: Tuesday, 6:30 p.m.-9 p.m., June 7-July 26 (8 sessions, virtual via Zoom)*

Do your fears get the better of you when it comes to public speaking? Are you too intimidated to speak in front of even small groups? Anxiety can undermine self-confidence and hinder professional and personal endeavors. Overcome the fear of public speaking with tried-and-true strategies that desensitize your fears and help you to perform well in spite of them. Learn how to use self-regulation and self-monitoring techniques to prepare remarks and deliver them effectively. Have your presentations recorded, then get constructive feedback from the instructor and the class.

**Instructor:** Nicole Wells, instructor at Rutgers University and the University of Minnesota-Duluth.

### How to Write Op-Eds and Personal Essays

**WRIT1-CE9057/\$829**

*Sec. 1: Self-paced, June 13-August 5, virtual via Zoom.*

Learn to write essays and get published in magazines, in newspapers, and online. This is the age of the essay. Now, more than ever, writers are finding essays to be the best way to get their voices heard and to get published in the mainstream media. Learn the basics of how to pitch to columns such as *The New York Times*' "Modern Love"; to the opinion pages of major newspapers like *The Washington Post* and *The Boston Globe*; and to online sites including *Slate*, *Salon*, and the *New Republic*. Learn what makes a good idea; how to write an op-ed, a personal essay, and a nonfiction essay; and what publications are looking for right now. You will learn how to pitch your story to an editor and you will come away from the class with a complete essay ready for publication. This course may be used to fulfill the requirements of the [Certificate in Storytelling: Narrative Tools and Applications](#).

**Instructor:** Jennifer Mattson, former writer, editor, producer for NPR, CNN International, GlobalPost.com, CBS News.

**Writing Parenthood**

**WRIT1-CE9225/\$649**

*Sec. 1: Self-paced, July 18-September 9, virtual via Zoom.*

Parenthood provides a wealth of fresh writing topics, and parenting editors are clamoring for personal stories and reported features. This eight-week course offers strategies as well as tips and tricks on how to mine your personal life for ideas, pitch to online and print publications, create a compelling story arc, locate research and interview experts, and build your social media platform. The instructor will directly work with you on pitches, essays and articles, and brainstorm topics during the course. You will receive recorded video interviews from seven editors in eight weeks, with insight and advice on submitting, and new editor interviews are added each semester. These include editors from top publications such as *The New York Times*, *Wired*, *Huffington Post Personal*, *Parents* magazine, and *GH*. Whether you are a blogger, a new writer, or a published author looking to update your skills, you will leave this class with one ready-to-publish personal essay or hybrid essay/reported piece. Previous participants have published articles and essays generated in class in *The New York Times*, *The Washington Post*, *Parents*, *Next Avenue*, *Chicken Soup for the Soul*, *The Daily News*, *Wired*, *GH*, and more.

**Instructor:** Estelle Erasmus, award-winning journalist, writing coach, has written for The New York Times, The Washington Post, Salon, Family Circle, Your Teen for Parents, Vox, and more.

**Introduction to Fiction Writing**

**WRIT1-CE9320/\$799**

*Sec. 1: Wednesday, 6:30 p.m.-8:30 p.m., June 1-June 29 (5 sessions, virtual via Zoom).*

If you want to write fiction but need to develop basic skills, take this course to examine the fundamentals of fiction, including story structure, character, plot, dialogue, description, point of view, style, and voice. Writing assignments help you to mine your life experiences for fiction pieces. Your work and the publications of established authors are read and analyzed in class. In addition, you are encouraged to develop your powers of observation and to hone your fiction-writing skills by writing sketches and viewing the process as a daily activity. This course may be used to fulfill the requirements of the **Certificate in Storytelling: Narrative Tools and Applications**.

**Instructor:** Beth Bauman, author, *Beautiful Girls*; instructor, *The Writer's Voice*, UCLA.

**Grammar Review**

**WRIT1-CE9865/\$599**

*Sec. 1: Monday, 6:30 p.m.-8:35 p.m., June 13-July 25 (6 sessions, virtual via Zoom).*

Whether you struggle with comma placement, run-on sentences, tense agreement, or active versus passive voice, this six-session grammar review boot camp is for you. Spend the beginning of each class session reviewing basic grammar rules and concepts, and then put them to use in a highly interactive hour of drills, in-class writing, and grammar games. Come away with a better understanding of grammar and improved confidence in your writing. This course may be used to fulfill the requirements of the **Certificate in Effective Business Writing**.

**Instructor:** Linda Coterio, NYU SPS language instructor.

To register for any course listed in this catalog,  
please call 212-998-7150 or visit the  
**[Continuing Education website](#)**.