

# THE ACADEMY OF LIFELONG LEARNING FALL 2021 CATALOG

## Table of Contents

<b>Art History &amp; Architecture</b>	<b>2</b>
<b>Art Here, Art There Series *New*</b>	<b>9</b>
<b>Film Studies</b>	<b>10</b>
<b>Global Affairs</b>	<b>12</b>
<b>History and Culture</b>	<b>12</b>
<b>Languages</b>	<b>15</b>
Arabic	15
Chinese (Mandarin)	15
French	15
Modern Greek	17
Italian	18
Japanese	18
Norwegian	19
Persian (Farsi)	20
Spanish	21
Swedish	22
<b>Literature</b>	<b>24</b>
<b>Music Appreciation</b>	<b>28</b>
<b>Racial Literacy and Anti-Racism Practices Series</b>	<b>29</b>
<b>Teaching English to Speakers of Other Languages (TESOL)</b>	<b>31</b>
<b>Theater Appreciation</b>	<b>32</b>
<b>Writing</b>	<b>32</b>



NYU

SCHOOL OF  
PROFESSIONAL STUDIES

## THE ACADEMY OF LIFELONG LEARNING FALL 2021 CATALOG

### Art History & Architecture

#### **\*NEW\* Dishing More Dirt on Artists**

**ARTS1-CE9105/\$529**

*Sec. 1: Tues. 1-2.40 p.m., Sept. 21-Nov. 9 (8 sessions).*

Revisit and learn about famous artists and their masterpieces through engaging and sometimes scandalous stories. Building on the popular course “Dishing the Dirt on Artists,” this illustrated online art history course focuses on the gossip (based on facts) and anecdotes relating to mostly 19th and 20th century artists—famous and infamous—including sexuality, suicides, wars, weird hobbies, rivalries, pitfalls, and commissions. You will learn about Gilbert Stuart’s sexual prowess, the truth about van Gogh’s ear, the Impressionists’ battles with French society, feuds between Matisse and Picasso, Duchamp’s playfulness, Pollock’s drinking episodes, and their ability to create masterpieces through it all.

**Instructor:** *Gayle Skluzacek*, president, Abigail Hartmann Associates, certified USPAP instructor.

#### **\*NEW\* Islamic Jewelry Designs: From Cordoba to Cartier**

**ARTS1-CE9078/\$159**

*Sec. 1: Wed. 2-4.05 p.m., Dec. 1-8 (2 sessions).*

To begin, we will look closely at the history of jewelry in the Islamic world, from the 7th to the 19th century, and examine how jewels and gemstones serve as talismans, symbols of power, as well as adornment. Then, we will look at how Islamic art and jewels served as inspiration for many of the most well-known jewelry houses of the 20th century, including Cartier, Boucheron, David Webb, Van Cleef & Arpels, and others.

**Instructor:** *Courtney Stewart*, senior researcher in the Department of Islamic Art at the Metropolitan Museum of Art.

#### **\*NEW\* Women Designers of the 20th and 21st Centuries**

**ARTS1-CE9982/\$299**

*Sec. 1: Wed. 6-7.40 p.m., Oct. 6-27 (4 sessions).*

In this course we will explore the work of women designers of the 20th and 21st centuries. Our focus will be in the areas of furniture, lighting, objects, textiles and jewelry design. This course will be a survey of female designers in all countries with a strong design program (even if they were part of a design couple such as Charles and Ray Eames). The major names from the 20th century include Charlotte Perriand, Eileen Gray, Maria Pergay, Greta Grossman, Florence Knoll, Claude Lalande, among others. We will look at their accomplishments and their challenges in a male-dominated world of design. For the 21st century, we will focus on the enduring appeal of designers such as Zaha Hadid, Pia Maria Raeder, Joana

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Vasconcelos, among others.

**Instructor: Victoria Shaw**, owner, Victoria Shaw Art Appraisals and Advisory; former furniture specialist, Christie's; specialist and consultant, 1stDibs.

**\*NEW\* Art and Archaeology of Pompeii and its Environs**

**ARTS1-CE9975/\$369**

*Sec. 1: Thurs. 11 a.m.-12.40 p.m., Sept. 30-Oct. 28 (5 sessions).*

Buried by the eruption of Mount Vesuvius in 79 CE, Pompeii and neighboring sites around the Bay of Naples have captured the modern imagination with their astonishing state of preservation. These cities, towns, and estates have yielded remarkable finds, painting a vivid picture of Roman life in the first centuries BCE and CE. This course will explore the material, artistic, and architectural remains of these sites: from frescoes, mosaics, and sculpture to dining sets, jewelry, and furniture; from private villas and gardens to public bathhouses, brothels, and snack bars--even the graffiti scrawled on the walls. This course will also consider the history of exploration in the Vesuvian region and will examine some of the exciting new discoveries to emerge from recent archaeological investigations.

**Instructor: Meredith Nelson** classical archaeologist and art historian; researcher, Metropolitan Museum of Art; fellow, Musee Art & Histoire/Museum Kunst & Geschiedenis, Belgium.

**Art Styles Through the Ages**

**ARTS1-CE9071/\$649**

*Sec. 1: Wed. 2-3.40 p.m., Sept. 22-Dec. 1 (10 sessions). No class Nov. 24.*

Develop your eye for and your understanding of painting, sculpture, and architecture by building a foundation in the history of art. This course celebrates prehistoric cave paintings, Egypt's Pharaohs' art of death and the afterlife, philosophical China in writing and painting, classical Greek art, and Roman art and architecture. Next, develop a greater awareness of the divine in the art of the world's religions: early Christian art, Jewish symbolic art, and the infinite in design and pattern in Islamic art; creatures in Romanesque art; and the impassioned engineering and building in Gothic cathedrals. Then focus on the illusion of reality and new artistic devices found in Italian early and High Renaissance through the work of Leonardo, Michelangelo, and Titian. Study fantastic art in Northern Europe in the age of the Protestant Reformation and learn of Brueghel and Bosch. Experience the drama, psychology, and kinship in artwork by baroque masters of the 17th century and encounter Caravaggio, Rembrandt, and Vermeer. Next, study the art of two revolutions: 18th- and 19th-century neoclassicism and Romanticism and discover David and Goya. Then visit 19th-century Impressionism and Postimpressionism via Monet, van Gogh, and Munch. Finally, tackle crucial issues in the 20th century: skyscrapers, cubism, futurism, surrealism, African-American art, feminist art, pop art, and the Vietnam Veterans Memorial, taking note of Picasso, Jacob Lawrence, Andy Warhol, Frida Kahlo, and Maya Lin.

**Instructor: Francine Tyler**, adjunct professor, art history, Long Island University.

**\*NEW\* Artists of the Woodstock Artists Association**

**ARTS1-CE9106/\$529**

*Sec. 1: Mon. 1-2.40 p.m., Oct. 11-Dec. 6 (8 sessions). No class Nov. 22.*

Beginning as a getaway for artists, many superstars on the art scene summered in this Catskill paradise. Some came for a few seasons; others remained year round; some taught classes and trained many of the masters of the 20th century. Slide-illustrated lectures will discuss the history of this artistic colony founded in 1919 as well as related controversies and artistic innovations. Discussions will include the

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more famous artists such as Alexander Archipenko, Milton Avery, George Bellows, Richard Diebenkorn, John Flannagan, Mary Frank, Milton Glaser, Philip Guston, Robert Henri, Eva Hesse, Yasuo Kuniyoshi, Doris Lee, Bradley Walker Tomlin, as well as lesser-known artists whose works are now receiving increasing attention.

**Instructor:** *Gayle Skluzacek*, president, Abigail Hartmann Associates, certified USPAP instructor.

**Islamic Art History: A Focus on Cairo**  
**ARTS1-CE9075/\$429**

*Sec. 1: Fri. 11 a.m.-12.40 p.m., Sept. 17-Oct. 22 (6 sessions).*

Within sight of the ever-growing megalopolis of Cairo rises the world famous Great Pyramid of Giza. Yet, Cairo is so much more than that. Since its founding by the Fatimid Dynasty in 969 AD, it has been the center of the Islamic world and seat of several important medieval dynasties, reaching its apogee in the 14th century under the Mamluks. These empires left behind a staggering plethora of impressive buildings that are representative of this complex and expansive history, lending Cairo the nickname of the "City of 1,000 Minarets." Today, more than 400 extant historic Islamic monuments survive, tucked away amid the modern urban sprawl. A trail of richly decorated artifacts from this time are found in situ and in museums around the world. They, unfortunately, remain largely overshadowed by their more ancient counterparts. Cairo has served as the cultural, political, and social capital of the Middle East and North Africa; as the seat of a significant 19th-century British colonial enclave; and as a hotbed for revolutionary activity. All of this has influenced the architectural character of this quintessential Islamic city, one that returned to our imagination in the wake of the 2011 uprising that led to the ouster of President Hosni Mubarak.

**Instructor:** *Iman Abdulfattah*, art history scholar and museum administrator, Egyptian Ministry of Antiquities, the Metropolitan Museum of Art, and the Victoria & Albert Museum.

**\*NEW\* New York City Through the Lens of Iconic Photographers**  
**ARTS1-CE9803/\$429**

*Sec. 1: Thurs. 2-4 p.m., Oct. 7-Nov. 4 (5 sessions).*

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 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.

**\*NEW\* The Color Blue in Art**  
**ARTS1-CE9010/\$559**

*Sec. 1: Tues. 3-4.40 p.m., Sept. 21-Nov. 9 (8 sessions).*

What would art be without color? Blue--the celestial, the nautical, the divine, the royal, the spiritual color, precious and rare--always had a special place in art. What is this color made of? Blue is difficult to find in nature--it mostly appears as the reflection of light. Blue pigments are rare: Egyptian Blue (used in ancient Egypt), Ultramarine (ground Lapis lazuli, a precious, expensive material used since the Middle Ages),

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Prussian Blue (1706), Cobalt (1802) and YInMn Blue, the newest discovery (2009). How have artists used this color? Giotto, Leonardo, Titian, Vermeer, Gainsborough, Caspar David Friedrich, Hokusai, van Gogh, Cézanne, Picasso in his blue period, the Blue Rider, Rene Magritte, Edvard Munch, Yves Klein, Helen Frankenthaler, Joan Mitchell, Robert Motherwell, James Turrell--we will explore how these and other artists used blue masterfully.

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

**\*NEW\* The Life of the Buddha: An Introduction to Indian Buddhist Art**  
**ARTS1-CE9212/\$339**

*Sec. 1: Tues. 12-1.40 p.m., Oct. 26-Nov. 30 (5 sessions). No class Nov. 23.*

This online course will explore major museum collections including an in-depth presentation of Indian Buddhist masterpieces of the Metropolitan Museum of Art. Discover the life of the Buddha, a major historical figure of ancient India who lived in the 5th-4th century BC and a prince who renounced his wealth to research and preach a new spiritual path. Examine Indian sculptures, paintings, manuscripts, ritual objects and rock-cut architecture to recognize the decisive moments of the life of the Buddha and understand how these artworks communicate Buddhist teachings. We will place the life of the Buddha in material context, and will follow the development of a rich narrative tradition in Buddhist art in India spanning the first centuries BC to contemporary times. You will be able to instantly recognize the Buddha, read intricate scenes telling the main events of his life, and identify some lesser-known episodes of his story.

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

**The New York Art Scene**  
**ARTS1-CE9062/\$669**

*Sec. 1: Fri. 11 a.m.-1.05 p.m., Oct. 1-Dec. 10 (10 sessions). No class Nov. 26.*

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.

**\*NEW\* The World of Henri Matisse**  
**ARTS1-CE9069/\$429**

*Sec. 1: Wed. 3-5 p.m., Sept. 22-Oct. 20 (5 sessions).*

Henri Matisse, a master colorist and one of the most important French Modernists, created amazing worlds in different styles. He was an incredibly gifted painter, sculptor, printmaker, draughtsman and collagist, equally adept at mixing complicated patterns or complex perspectives with simplified flattened forms. Having been trained by William-Adolphe Bouguereau in the academic manner, Matisse radically

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changed his style after he encountered works by van Gogh and Cézanne and spent time in Saint Tropez and Collioure. Initially a leader of the Fauves with bursting bright colors, then part of the Montparnasse artists that frequented Gertrude Stein's salon circle, and then in the South of France, each period brought new influences and style changes. The early masterwork *Le Bonheur de Vivre* is like a motto for his life. His other works such as his Dance and Odalisque paintings; his colorful interiors and southern landscapes; and the late paper cut-outs -- all speak of a joyful life.

**Instructor: Sabine Wilson**, recipient, NYU SPSS Teaching Excellence Award; independent art consultant and certified appraiser.

**\*NEW\* Turning Points: Epiphanies That Transformed Art**  
**ARTS1-CE9912/\$629**

*Sec. 1: Wed. 11 a.m.-1.05 p.m., Oct. 6-Nov. 24 (8 sessions).*

In 1907, Picasso went to the Trocadéro Museum in Paris. There, he saw a display of Congolese masks and experienced a revelation that would reset the course of modern art. It was then and there, he later recalled, that "I understood why I was a painter. *Les Femmes d'Alger* must have come to me that very day—yes absolutely!" Four years later, in Munich, Wassily Kandinsky experienced an epiphany of his own when he went to a concert of music by a young composer named Arnold Schoenberg that inspired him to apply principles of atonal music to art. These are all but two examples of a vibrant history of life-changing personal events in the lives of extraordinary artists who radically changed modern art. In this course, we will seek to understand the major role epiphanies have played in shaping the artistic sensibilities of some of the greatest artists of the 20th century. For some, it was a dramatic event, for others a sudden insight. Quite often it was precipitated by traveling (Paul Klee in Tunisia; Anni Albers in Mexico). In other cases, it happened through intense study (Marcel Duchamp and chess; John Cage and Zen), and some experienced epiphanies through contact with spirits (Hilma af Klint; Emma Kunz) and hallucinations (Salvador Dali; Yayoi Kusama). In every case the artist was set onto a new path of what Duchamp called "complete liberation."

**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\* Unrecognized: Early Abstract Art by Women**  
**ARTS1-CE9909/\$629**

*Sec. 1: Tues. 11 a.m.-1.05 p.m., Oct. 5-Nov. 23 (8 sessions).*

The history of women who played major roles in the development of abstract art is finally, slowly given its due. The Swedish artist Hilma af Klint (1862-1944), a long-overlooked innovator of abstract art whose historic 2018-2019 exhibition at the Guggenheim caused a sensation, is our point of departure for a re-examined historical perspective that highlights the role of female abstract artists since the genre's origins. We will learn about a number of women artists who took a lead in championing abstraction, including Georgiana Houghton, Emma Kunz, Sonia Delaunay, Georgia O'Keeffe, Natalia Goncharovna, and Anni Albers, and whose legacies, their contributions notwithstanding, have largely been overshadowed by those of their male peers—until now. Informed by *Women in Abstraction*, a recent exhibition at Paris's Centre Pompidou, we will observe how at long last these exceptional artists are given their rightful place in the canon of art history. Furthermore, we will observe how their example spawned subsequent generations of women artists, among them Carmen Herrera, Bridget Riley, Agnes Martin, Alma Thomas, Lygia Clark, Gego, Julie Mehretu, and Torkwase Dyson. Mary Gabriel's book, *Ninth Street Women: Lee Krasner, Elaine de Kooning, Grace Hartigan, Joan Mitchell, and Helen Frankenthaler: Five Painters and the Movement That Changed Modern Art*, will complement our study.

**Instructor: Filip Noterdaeme**, recipient, NYU SPS Excellence in Teaching Award; art consultant; author;

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lecturer, Metropolitan Museum of Art, Guggenheim; adjunct instructor, CUNY, The New School.

**\*NEW\* Watercolors in the 19th and 20th Centuries**  
**ARTS1-CE9602/\$429**

*Sec. 1: Mon. 2-3.40 p.m., Oct. 4-Nov. 8 (6 sessions).*

In the late 19th century, watercolor became prevalent as a medium that artists employed to create luminous plein-air sketches, preparatory studies, and intimately sized finished works. By virtue of its transparency and its use to enhance drawings, watercolor paintings reveal the hand of the artist. Looking closely at watercolors can give us insights into the intentions and methods of the artists who painted them. We will examine watercolors by artists such as Turner, Whistler, Daumier, Delacroix, Cézanne, Hopper, Chagall, Sargent, Homer, O'Keeffe, Prendergast, Marin, and others whose more celebrated works were painted in oil.

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

**Splendid Spaces: Artist-Created Environments**  
**ARTS1-CE9911/\$629**

*Sec. 1: Mon. 11a.m. -1.15 p.m., Oct. 4- Nov. 22 (8 sessions).*

Discover some of the most innovative gardens, sculpture parks, outdoor installations, monuments, and land artworks created in recent history. Conceived by artists eager to transcend the limits of the traditional museum or gallery setting, these unique environments offer fully immersive, mind-altering experiences that break down the historical dichotomy between life and art. We will explore prime examples, many of which have become cult destinations, such as Le Facteur Cheval's Ideal Palace; Nicky de Saint Phalle's Tarot Garden; Jean Dubuffet's Villa Falbala; Nancy Holt's Sun Tunnels; Christo and Jeanne-Claude's Valley Curtain; James Turrell's Roden Crater; Ian Hamilton Finlay's Little Sparta; and Tomás Saraceno's Cloud Cities. We will also discuss a wide range of contemporary artists who operate across multiple disciplines in order to address political, socioeconomic, or ecological issues in imaginative ways, including Theaster Gates, Thomas Hirschhorn, Maya Lin, Mel Chin, Ai Weiwei, and Krzysztof Wodiczko. French philosopher Gaston Bachelard's seminal text, *The Poetics of Space* (1958), will serve as an insightful guide as we view these highly original creations, recognizing them not merely as interesting environments, but more importantly as fully realized visions with sensual and spiritual dimensions.

**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.

**Understanding Traditional Architecture**  
**PRES1-CE1000/\$749**

*Sec. 1: Tues. 6.15-8.45 p.m., Sept. 21-Nov. 23 (10 sessions).*

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.*

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**This course is delivered in an online, live-instruction (synchronous) format. Teaching and learning occur in real time using chat and video conferencing to create an interactive virtual classroom.**

**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*.

### **Preservation Planning and Practice**

**PRES1-CE1001/\$749**

*Sec. 1: Mon. 6.15-8.45 p.m., Sept. 20-Nov. 29 (10 sessions). No class Nov. 22.*

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.*

**This course is delivered in an online, live-instruction (synchronous) format. Teaching and learning occur in real time using chat and video conferencing to create an interactive virtual classroom.**

**Instructor: Carol Clark**, director in the Office of the Chief Architect at NYC's Department of Design and Construction, served as a deputy commissioner of the NYS Office of Parks, Recreation and Historic Preservation.

### **Changing Standards in Historic Preservation**

**PRES1-CE1003/\$749**

*Sec. 1: Thur. 6.15-8.45 p.m., Sept. 23-Dec. 2 (10 sessions). No class Nov. 25.*

This course examines what we seek to preserve and why. We will begin with a history of historic preservation in Europe and the United States, from the early 19th century to present day. What, at different times, have we deemed worthy of preservation? Then, we will explore the ever-changing standards for interventions in historic districts and additions to historic buildings and conclude with a discussion of the preservation of modern buildings. We also will examine historic preservation around the world. *This course may be used to fulfill the requirements of the Certificate in Historic Preservation Studies. AIA CES approved, 25 LUs.*

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## Art Here, Art There Series \*New\*

*Art Here, Art There* is a series about modern and contemporary art in major creative centers and markets outside of New York City. While domestic and international travel is restricted due to the pandemic and visits to galleries, museums, and fairs remain either restricted or non-existent, this online series allows art lovers to explore art all over the world from the comfort of their homes. *Art Here, Art There* goes live inside artist studios, galleries and, when possible, museum exhibitions to give students a first-hand look at art-making in a variety of contexts and interactions with today's leaders and innovators. The cultural context of each city will be visited to enrich the understanding of art.

### **\*NEW\* Art Here, Art There: Zurich, Berlin, St. Petersburg** **ARTS1-CE9973/\$329**

*Sec. 1: Wed. 2-4.30 p.m., Nov. 3-17 (3 sessions).*

Building on traditions: Zurich, Berlin, and St. Petersburg represent exceptional cultural heritage—art, music and literature especially, from the late 19<sup>th</sup> century onwards. This triad of cities are linked by immigration and radicalization in numerous ways, shaping significant artistic movements historically and in the present.

**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)*.

### **\*NEW\* Art Here, Art There: Detroit, Chicago, and Mexico City** **ARTS1-CE9971/\$329**

*Sec. 1: Wed. 2-4.30 p.m., Sept. 22-Oct. 6 (3 sessions).*

The great migration: travelling virtually to Detroit, Chicago, and Mexico City, students will learn about their unique, cosmopolitan visual arts cultures. Detroit and Chicago were both significantly shaped by the Great Migration of African Americans from the American South. Later, Mexicans immigrated in waves to both cities. Mexico City has received artists and artisans from Europe and Latin America for decades, creating a robust art scene.

**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)*.

### **\*NEW\* Art Here, Art There: Los Angeles, Capetown, Dubai** **ARTS1-CE9972/\$329**

*Sec. 1: Wed. 2-4.30 p.m., Oct. 13-27 (3 sessions).*

Becoming contemporary: Los Angeles, Capetown, and Dubai have all been shaped by economic growth and globalization, which in turn has shaped their art scenes. Los Angeles is best known as an education and production center, Capetown has become known for its museums, and Dubai (and the UAE) is a major art fair destination showcasing art from the region and globally.

**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)*.

### **\*NEW\* Art Here, Art There: London, Brussels, Berlin** **ARTS1-CE9974/\$329**

*Sec. 1: Wed. 2-4.30 p.m., Dec. 1-15 (3 sessions).*

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Treasures in contemporary art culture: the galleries and museums of London, Brussels, and Berlin are among the finest in Europe. London may seem obvious, but there are hidden venues. Brussels is an often overlooked destination but is unbelievably rich as a cultural capital. Berlin is a refuge for artists and musicians.

**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).

## Film Studies

### \*NEW\* Cerebral Cinema: Films of the Coen Brothers

CINE1-CE9652/\$529

Sec. 1: Wed. 2-3.40 p.m., Oct. 13-Dec. 8 (8 sessions). No class Nov. 24.

The Coen Brothers are some of the most fascinating filmmakers working within the cinematic art form. They are true auteurs in every sense—from writing, directing and even editing of their own films, every Coen brothers movie is thoroughly unique and their own. Few filmmakers can create movies and characters that are quite as unique, engaging, or exciting. Most of the films produced by the Coens can be understood on numerous levels and meanings, with multidimensional layers within the plots and characters. The Coens are known to sprinkle allusions, allegories and hidden meanings all throughout their films. Within their films they often reference other films of their own, movie history, or even Greek mythology or allegory. During our class discussions, we will explore the films themselves, as well as some of the hidden meanings behind the films' characters and stories. Films may include: *The Big Lebowski*, *Barton Fink*, *O Brother Where Art Thou?*, *Fargo*, *No Country for Old Men*, *A Serious Man*, and *Burn After Reading*. You will watch the films on your own and then meet online for lively and informative discussions.

**Instructor: Frederic Richter**, Director of Development at Tradition Pictures and screenwriter of *Appearances*.

### Global Hotspots Through Foreign Film: Stay-at-Home Edition

CINE1-CE9102/\$499

Sec. 1: Thurs. 11 a.m.-12.40 p.m., Sept. 23-Nov. 11 (8 sessions).

Seeing is believing, and foreign films give us the experience of traveling beyond borders without a plane ticket. The journey begins with the screening of eight award-winning foreign films that examine global hotspots in conflict. Through films including *The Battle of Algiers*, *The Lady*, *Camille Claudel*, *Collective*, *Wild Tales*, *The Imitation Game*, *Sophie Scholl*, and *Buena Vista Social Club*, you will visit Algeria, Myanmar, France, Romania, Argentina, United Kingdom, Germany, and Cuba. These award-winning, powerful films serve as a catalyst for our post-screening discussions about foreign film, as well as present-day issues in the film's geopolitical region and how the film reflects different cultures and global issues. You will watch the films on your own and then meet online for lively and informative discussions.

Films Available on Amazon and Netflix:

Week One: *Battle of Algiers* (Algeria), director Gillo Pontecorvo

Week Two: *The Lady* (Myanmar), director Luc Besson

Week Three: *Camille Claudel* (France), director Bruno Nuytten

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Week Four: *Child's Pose (Romania)*, director Alexander Nanau  
Week Five: *Wild Tales (Argentina)*, director Damian Szifron  
Week Six: *The Imitation Game (U.K.)*, director Morten Tyldum  
Week Seven: *Sophie Scholl (Germany)*, director Marc Rothemund  
Week Eight: *Buena Vista Social Club (Cuba)*, director Wim Wenders

**Instructor: Roberta Seret Bayer**, founder, International Cinema Education, United Nations; director, advanced English and film for the Hospitality Committee, United Nations; author of *World Affairs in Foreign Films*.

### **\*NEW\* Hollywood Goes To Washington**

**CINE1-CE9362/\$529**

*Sec. 1: Tues. 2-3.40 p.m., Oct. 12-Dec. 7 (8 sessions). No class Nov. 23.*

Built on hype and hyperbole itself, Hollywood has long had a fascination with American politicians, and increasingly dramatized their stories on screen. Washington, meanwhile, has recently returned the fascination, using Hollywood's techniques of image and persona to create campaigns and, sometimes, cults. We'll look at six films from a variety of genres and eras – from the docudrama *All The President's Men* to the cynical satire *Bulworth*, from topical dramas like *The Candidate* to classics like *Mr. Smith Goes to Washington* among others--to see how the film industry's view of our country's politics has gone from wry amusement to fearful concern, and coolly predicted some of the problems we are still wrestling with today. You will watch the films on your own and then meet online for lively and informative discussions.

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

### **Let's Go to the Movies: Stay-at-Home Edition**

**CINE1-CE9056/\$379**

*Sec. 1: Thurs. 2-3.40 p.m., Sept. 23-Oct. 28 (6 sessions).*

As Audrey Hepburn said, "Everything I learned I learned from the movies." Whether they're Hollywood blockbusters, Academy Award winners, darlings of the indie circuit, eye-opening documentaries, or exquisitely animated films, great movies have a way of illuminating something previously unrecognized about the human experience. In this short online course, watch several specially selected films on your own and meet online for a lively discussion about what makes these films exceptional works of art. The films will all be available on popular and easy-to-use streaming platforms.

**Instructor: Harry Chotiner**, former president of development at Interscope Communications; former vice-president of creative affairs, Twentieth Century Fox; recipient of NYU School of Professional Studies Teaching Excellence Award.

### **The Best Films You Probably Haven't Seen: Special Stay-at-Home Edition**

**CINE1-CE9058/\$649**

*Sec. 1: Mon. 10-11.40 a.m., Sept. 27-Nov. 15 and Nov. 29-Dec. 6 (10 sessions).*

*Sec. 2: Mon. 2-3.40 p.m., Sept. 27-Dec. 6 (10 sessions). No class Nov. 22.*

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 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.

To register, please call 212-998-7150 or visit our website at <https://www.sps.nyu.edu/professional-pathways.html>

**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.

**\*NEW\* Fine-Tune Your French Through Film**

**FRCH1-CE9078/\$669**

*Sec. 1: Tues. 5.30-7.30 p.m., Sept. 21-Nov. 23 (10 sessions).*

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. The films and series may include: *Un vrai faussaire*, *DNA*, *Mademoiselle de Jonquières*, *Les femmes du sixième étage*, *Les intouchables*, *Il a déjà tes yeux*, *Chef's table*, *L'ascension*, *La Noire de...* and other francophone films or shorts from Africa and Maghreb. All are available on popular and easy-to-use streaming platforms. Please note that participation in this course does require at least high-beginner French language proficiency. *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.

## Global Affairs

**Midway to the Midterms: Politics, Priorities, and Policy**

**GLOB1-CE9016/\$375**

*Sec. 1: Mon. 11:30 am-1:00 pm, Sept. 20-Oct. 25 (5 sessions). No class Oct. 11*

Almost a year into the Biden administration and with the congressional midterm elections next year, the United States continues to face serious tests of its democratic foundations, fractures in its political system, and a series of critical policy issues. Explore the dynamics among these threats and the implications for the 2022 congressional elections and beyond. Examine current administration and congressional relationships, the political parties, challenges to governance, and potential national outcomes. Analyze the US electorate, the states of the political parties internally and competitively, threats to the democratic order, and the ongoing national campaign to suppress the vote. Delve into the developing political party primaries in strategic and ideological terms and their potential effect on the future of the parties, the Congress and the country. Learn more about the Biden administration policy accomplishments and challenges, including a special focus on the global “Biden Doctrine” – its substance, accomplishments, obstacles, domestic political significance and implications for the US global role. Consider this in a global context through a comparative review of the state of liberal democracies around the world.

**Instructors: Judy Siegel**, Former Deputy Assistant Secretary, Bureau of International Information Programs, US Department of State, and **Mark Siegel**, Former Executive Director, Democratic National Committee and former Deputy Assistant to the President

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## **China and America: A Global Power Struggle**

**GLOB1-CE9423/\$300**

*Sect. 1: Thurs. 3:00-5:00 pm. Oct. 7- 21 (3 sessions)*

For better or worse, China is America's most important peer, keenest friend, and most dangerous enemy, as well as the only country that truly jeopardizes American hegemony. China's ambitions in Asia threaten American interests far more than Putin's Russia do in Europe. Meanwhile, major American companies like Apple, Tesla, and Wal-Mart can overlook Russia with 146 million people and a stagnating economy, but they all need China's market of 1.4 billion to thrive. In 2020, United States trade with Russia was an anemic \$22 billion, less than half of US trade with the Netherlands. Trade with China, however, was \$560 billion. It's not a new cold war, nor is it a "great game" for the 21st century. But what is it? And how did we get to where we are today? This course will explore the messy new reality of competition between the United States and China, from fights over the coronavirus to trade tensions to Beijing's censorship of Hollywood films to the battle for tech dominance. It will seek to address the two questions of our time: What does China's rise mean for the United States? And how should the US respond?

**Instructor:** *Isaac Stone Fish*, CEO and Founder, Strategy Risks; contributing columnist, Washington Post

## **Spies at War: Fact vs. Fiction**

**GLOB1-CE1015/\$395**

*Sect. 1: Wed. 11:30 am - 1:00 pm, Sept. 29-Nov. 17 (8 sessions)*

World War II was a critical challenge for the intelligence services of the major powers, laying the groundwork for espionage during the Cold War and beyond. Explore the vital role of intelligence in the conflict itself and as a proving ground for the future. Discuss the intelligence operations of the major allied powers - Great Britain, The United States, and the Soviet Union - with an emphasis on espionage, analysis, propaganda and sabotage. While Great Britain and the Soviet Union possessed established and professional intelligence organizations from the outset of the war, the US started largely from scratch. Learn about the creation of the Office of Strategic Services, the forerunner of the Central Intelligence Agency, and how the US developed its vital intelligence capabilities in the crucible of world war.

Taught by a veteran intelligence professional, the course will blend analysis of non-fictional sources with a critical reading of selected works of fiction in a series of eight facilitated discussions.

**Instructor:** *David Gutschmit*, Retired Senior CIA Operations Officer

## **A Holistic Look at Iran: Economics, Religion, Politics, and More**

**GLOB1-CE9099/\$395**

*Sect. 1: Thurs. 12:00-1:30 pm, Sept. 30-Nov. 18 (10 sessions). No class Nov. 11*

Although Iran is in the news on a regular basis, its portrayal is often incomplete, confusing, and opaque with a plethora of contradictory information about its structure at all levels—from its very geography to its body politic. Yet, Iran is a significant geopolitical entity with its own priorities, history, goals, and challenges in our constantly evolving world. By considering Iran holistically - its environment, ethno-religious-linguistic composition, economics, history, and politics; one can gain an understanding of the complexity of Iranian culture, society and polity. The course will give a context to better understand how Iran views itself, its geopolitical position, motives and constraints when interacting with various neighbors and world powers.

**Instructor:** *Fathali Ghahremani Ghadjar*, Iran Scholar

## **Global Uncertainty: Money, Diplomacy, and Technological Change in the 21st Century World**

**GLOB1-CE1014/\$300**

*Sect. 1: Wed. 12:00-1:30 pm, Sept. 22-Oct. 27 (6 sessions).*

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What should we expect from the 21st century? A period of Great Power war, similar to the 20th century, or a long and commercial peace, similar to the 19th? Explore the timely and critical issues facing the international community, from artificial intelligence to Sino-American naval tensions, trade wars to the pandemic, financial systems to climate change, and more. Examine the main methods governments, businesses, and individuals have developed for coping with ongoing global flux. Using history, economics, and international relations consider examples, patterns, and frameworks to help make sense of the present and future.

**Instructor: Ed Price**, Political Economist and Former British Trade Official

### **Latin America: New Challenges and Shifting Relations**

**GLOB1-CE9008/\$325**

*Sect. 1: Tues. 11:45 am-1:00 pm, Nov. 2-Dec. 7 (6 sessions)*

Latin America is suffering one of its most severe disasters in a century as a result of governmental mismanagement, a stark lack of investment in human resources, environmental degradation, rampant corruption, and rising political crises. It has been a pivotal year with the global pandemic having dealt a heavy blow to countries already under stress. Recurrent Covid surges have exacerbated existing educational and social issues with devastating socio-economic fallout. Politically there are also growing challenges. Recent changes in the governments of Peru and Bolivia have created socio-political uncertainty. Ongoing income inequity, political corruption and civil unrest are challenging the economic regional stars of Mexico, Chile, Colombia and Peru. Additionally on the environmental front there is a severe deforestation crisis in Brazil and a relentless drought in Mexico portending significant challenges in the two largest Regional economies. As a consequence of these extreme challenges, migration throughout Latin America has surged. Central Americans are moving north across the US border and Venezuelans are moving into Colombia, Mexico and Brazil. Tragically countries have thus far refused to engage in any meaningful intra-regional cooperation efforts to remediate these acute hemispheric problems.]

Where are the bright lights in the Region? Is Latin America rudderless or will a few nations succeed in creating successful paths? Will the new commodity boom resulting from the post-Covid global recovery once again save Latin America? Join in the analysis and assessment of the critical and evolving challenges now facing the Americas.

**Instructor: Patricia Samwick**, Former Director, Citigroup Global Business Development

## **History and Culture**

### **\*NEW\* Cold War in the Middle East: Saudi Arabia and Iran**

**HIST1-CE9059/\$399**

*Sec. 1: Tues. 12-1.40 p.m., Oct. 12-Nov. 16 (6 sessions).*

This course will consider the rivalry between the two most powerful countries in the Middle East, Saudi Arabia and Iran, as a kind of contemporary “cold war” stretching into the 21st century. We will examine the Saudi-Iranian relationship from the end of WWI up to the present day, with attention to the ways it has destabilized the region and affected U.S. foreign policy. Topics will include the formation of Saudi Arabia, Israel, and the evolving regional balance of power; the role of oil in regional and global politics; revolutionary movements from the 1950s into the 21st century; American diplomatic, economic, and military engagement in the Middle East; and the ways that state ties to terrorism factor into religious and political rivalries. We will also discuss how the centuries-old Sunni-Shia rivalry is one of the driving forces

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of contention between Saudi Arabia and Iran, contributing to conflict in countries like Yemen, Iraq, Syria, and Lebanon.

**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.

**People of the North**  
**HIST1-CE9977/\$319**

*Sec. 1: Fri. 1-3.30 p.m., Oct. 8-Nov. 5 (3 sessions). No class Oct. 15, Oct. 29.*

This course explores the intricacies of the Inuit and Yupik peoples, emphasizing the lifeways of the hunting culture of the northern forests and ice fields; the traditions of storytelling; and other forms of literary and artistic expression, including the rich heritage of expressive ceremonial masks, ivory carvings, and other exquisitely made ritual and practical objects. Topics of discussion will include the theme of *inua*, or spirit; the subject of shamanism; and the cross-cultural connections of the northern world from Siberia, through Alaska and Canada, to Greenland. Focus will be on the prehistoric Dorset and Thule cultures and the historic Inuit peoples of the Arctic, the Yupik and Tlingit of Alaska, and the Haida and Kwakiutl of the Pacific Northwest coast of British Columbia. Sessions will consist of slide lectures, film clips, and discussion of selected readings that will be sent to students.

**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.

**\*NEW\* The Great Cathedrals of Medieval Europe: From France to Sicily**  
**HIST1-CE9501/\$359**

*Sec. 1: Thurs. 11 a.m.-12.40 p.m., Oct. 14-Nov. 11 (5 sessions).*

Take an exploratory journey from Paris to Sicily to uncover the breathtaking ingenuity of Europe's medieval cathedrals. From the dramatic Romanesque to the soaring gothic, discover the history of evolving architectural styles and decorative elements over more than four centuries. We will examine splendors including the cathedrals at Chartres, Arles, Bordeaux, Barcelona, Pisa, Lisbon with its unique medieval gateway, and the outstanding interiors of Valencia cathedral in Spain. We will compare important medieval abbeys including those at Caen in Northern France, whose daring innovations remain as impressive as the cathedrals. The course concludes with a study of the interior of 12th-century Monreale in Sicily, commissioned by a Norman king and adorned with rare shimmering mosaics. 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.

**The Greatest of American Tragedies: The Civil War and Reconstruction**  
**HIST1-CE9667/\$659**

*Sec. 1: Wed. 10 a.m.-12.05 p.m., Sept. 22-Dec. 15 (12 sessions). No class Nov. 24.*

Explore the political and cultural division of the United States leading up to the Civil War. We will examine the myriad conflicts: economic and political, legal and constitutional, and ideological and moral. This course will delve into the experiences of common people as well as prominent individuals of the period. We will consider the perspectives of Lincoln and Davis, Grant and Lee, and Douglass and Tubman, as well as those of abolitionists, slave owners, and enslaved people--in bondage and dubious freedom. After

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our journey through the war itself, we will weigh the legacies of Reconstruction in terms of redemption, racism, and segregation.

**Instructor: Juliana Gilheany**, instructor at Manhattan College and Fordham University and recipient, NYU School of Professional Studies Excellence in Teaching Award.

### **The Italian Response to the Holocaust**

**HIST1-CE9023/\$559**

*Sec. 1: Wed. 1-2.40 p.m., Sept. 29-Dec. 8 (10 sessions). No class Nov. 24.*

A majority of Italy's small Jewish population survived the Holocaust, a fact often attributed to a relative lack of anti-Semitism, as well as the Italians' anarchic spirit and distrust of Germany. Yet, this history exists alongside the highly problematic role played by the Vatican—some have argued that its Concordat with Hitler helped facilitate the dictator's rise and, ultimately, the Holocaust. In this course, we explore the complexities of Italian history before and during the Holocaust and try to explain why, despite the collaboration of Italy's most militant fascists in the roundup of Jews, so many other Italians, including army officers, police and clerics, risked their lives to help Jews. Topics include Mussolini's relationship with the Jews as it changed over time; the similarities and differences between the Nuremberg Laws and the Italian racial laws; and the revisiting of the myth of "the good Italian."

We will read Natalia Ginzburg's *Family Lexicon* (translated by Jenny McPhee), Alexander Stille's *Benevolence and Betrayal: Five Italian Jewish Families Under Fascism*; David Kertzer's *The Pope and Mussolini*, and Guri Schwartz's *After Mussolini*.

**Instructor: Andrea Grover**, cultural historian and recipient of the NYU School of Professional Studies Excellence in Teaching Award.

### **\*NEW\* The Vanderbilts' America**

**HIST1-CE9972/\$599**

*Sec. 1: Thurs. 1-2.40 p.m., Sept. 30-Dec. 9 (10 sessions). No class Nov. 25.*

We will look at mid-19th-century and Gilded Age New York (and America) through the lens of one of its richest and most powerful families, beginning with Commodore Vanderbilt, moving on to his son William Henry, then to the grandchildren, great-grandchildren, and great-great-grandchildren, with special emphasis on the women in the family and on the Vanderbilts as builders. We will take a lingering look at the houses in New York, Newport, and North Carolina, and at such unexpected lives as Gertrude Vanderbilt Whitney and John Hammond. Throughout the course we will explore the question: Would America have been better or worse off without the Vanderbilts?

**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*.

### **\*NEW\* This Year at the Supreme Court**

**HIST1-CE9046/\$159**

*Sec. 1: Fri. 1-4.20 p.m., Nov. 12.*

This one-session course will explore some of the major cases at the Supreme Court from this past year. Using excerpts from the Court's opinions, as well as earlier decisions, we'll look at how the Court dealt with issues from criminal justice to religious liberty. No previous legal experience is necessary.

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**Instructor:** *Jason Schulman*, PhD in history from Emory University and BA in history and American Studies from Columbia University.

## Languages

### Arabic

#### **Modern Standard Arabic for Professionals I** **MIDE1-CE9009/\$769**

*Sec. 1: Wed. 6.30-8.35 p.m., Sept. 22-Dec. 15 (12 sessions). No class Nov. 24.*

This course focuses on Modern Standard Arabic for the professional, and provides the fundamentals for clear and effective communication in Arabic. Taught in Arabic to the extent possible, this course is targeted to individual learners' skill levels and interests. Through a variety of paired, small-group, and whole-class activities that rely on interaction and participation, you'll build your vocabulary and fluency in the Arabic language and your knowledge of Arabic culture. With this dynamic and interactive instruction, gain the language skills to engage in simple professional conversations, discussions, and communications in Arabic. This course is best suited for beginners. Registering at least two weeks prior to the course start date is highly recommended.

**Instructor:** *Ahmed Eissawi*, United Nations Language Courses instructor since 1991; Arabic Language Institute (Queens, NY), founder/director; educational cultural program host on Arabic networks in New York, YouTube, and Arab-American Cultural TV, which presents Arabic programs for non-Arabic speakers.

### Chinese (Mandarin)

#### **Mandarin for Professionals I** **CHIN1-CE9074/\$769**

*Sec. 1: Wed. 6.30-8.35 p.m., Sept. 22-Dec. 15 (12 sessions). No class Nov. 24.*

This course focuses on Mandarin for the professional, and provides the fundamentals for clear and effective communication in Mandarin. Taught in Mandarin to the extent possible, this course is targeted to individual learners' skill levels and interests. Through a variety of paired, small-group, and whole-class activities that rely on interaction and participation, you'll build your vocabulary and fluency in the language and your knowledge of the Chinese culture. With this dynamic and interactive instruction, gain the skills to engage in simple professional conversations, discussions, and communications in Mandarin. This course is best suited for beginners. *Registering at least two weeks prior to the course start date is highly recommended.*

**Instructor:** *Julie Wan*, English Treasure Workbook series author; Sinovision TV host/scriptwriter (*Nihao 101* language program); SEIU curriculum developer; NYUSPS Teaching Excellence Award recipient; MA TESOL NYU; BA Education, Taiwan Normal University.

### French

#### **French I**

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### **FRCH1-CE9001/\$769**

*Sec. 1: Tues. 6.30-8.35 p.m., Sept. 21-Dec. 7 (12 sessions).*

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.

### **French: Spoken Contemporary**

#### **FRCH1-CE9401/\$669**

*Sec. 1: Wed. 12-1.40 p.m., Sept. 22-Dec. 15 (12 sessions). No class Nov. 24.*

This course may lead French people to ask, “Excuse me, are you French?” If you are interested in improving your fluency, this course fine-tunes your reading comprehension and builds your knowledge of grammar and vocabulary. Gain the confidence necessary to express opinions and complex ideas, expand your idiomatic knowledge, and learn to hold your own in discussions about a wide variety of topics. Authentic material from current newspapers and magazines is used. Classes are conducted almost entirely in French. *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: Stephane Zaborowski**, French teacher, French Institute-Alliance Française.

### **Finessing Your French Grammar**

#### **FRCH1-CE9435/\$399**

*Sec. 1: Oct. 18-Nov. 28 (asynchronous) with optional live attendance at Zoom meetings on Wednesdays: Oct. 27 and Nov. 10, 5:30–7:30 p.m.*

As you progress in your study of French, you may feel overwhelmed by unfamiliar grammar rules, such as when to use the *passé composé* versus the *imparfait* or the *passé simple*, how to use the subjunctive, how to determine the gender of a noun, which words are “false friends,” and how to remember the proper verb-preposition combinations and sequences of tenses. Also, you become more aware of transfers and transpositions from one language to the other. This course provides a broad range of strategies to help you master French, which you apply through intense drills, engaging class discussions of current topics, and literary excerpts that provide ample opportunity for practice. *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.

### **\*NEW\* Fine-Tune Your French Through Film**

#### **FRCH1-CE9078/\$669**

*Sec. 1: Tues. 5.30-7.30 p.m., Sept. 21-Nov. 23 (10 sessions).*

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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. The films and series may include: *Un vrai faussaire*, *DNA*, *Mademoiselle de Jonquières*, *Les femmes du sixième étage*, *Les intouchables*, *Il a déjà tes yeux*, *Chef's table*, *L'ascension*, *La Noire de...* and other francophone films or shorts from Africa and Maghreb. All are available on popular and easy-to-use streaming platforms. Please note that participation in this course does require at least high-beginner French language proficiency. *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.

### **Inspired by Real Life: Reading and Writing Exofiction in French** **FRCH1-CE9425/\$669**

*Sec. 1: Sept. 13-Nov. 21 (asynchronous) with optional live attendance at Zoom meetings*  
*Wednesdays: Sept. 29, Oct. 13, Nov. 3 and 17, 6:00–8:00 p.m.*

Explore French exofiction—a new literary phenomenon similar to biopics that takes inspiration from real-life events—and other 21st-century French novels. Examine French fiction by award-winning writers including: Olivier Adam, Yasmina Reza, Jérôme Garcin, Chantal Thomas, Jean Genet, Édouard Louis, and Annie Lulu. Every week, you will be provided with very short excerpts from these novels and you will submit your own short piece of fiction in French. This online course is designed for individuals who possess high-intermediate or advanced French language ability. *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.

## **Modern Greek**

### **Modern Greek for Professionals I** **GREK1-CE9004/\$769**

*Sec. 1: Tues. 6.30-8.35 p.m., Sept. 21-Dec. 7 (12 sessions).*

This course focuses on Modern Greek for the professional and provides the fundamentals for clear and effective communication in Greek. Taught in Greek to the extent possible, this course is targeted to individual learners' skill levels and interests. Through a variety of paired, small-group, and whole-class

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activities that rely on interaction and participation, you'll build your vocabulary and fluency in the Greek language and your knowledge of Greek culture. With this dynamic and interactive instruction, gain the language skills to engage in simple professional conversations, discussions, and communications in Greek. This course is best suited for beginners. *Registering at least two weeks prior to the course start date is highly recommended.*

**Instructor:** *Kyriaki Christodoulou*, Greek instructor/ESL teacher, NYC Department of Education, worked for international organizations such as the United Nations and the International Labor Organization Liaison Office in New York City.

### **Modern Greek for Professionals III** **GREK1-CE9003/\$769**

*Sec. 1: Wed. 6.30-8.35 p.m., Sept. 22-Dec. 15 (12 sessions). No class Nov. 24.*

Building upon what was learned in Modern Greek for Professionals II, or its equivalent, this course focuses on strengthening your ability to communicate in Modern Greek confidently and effectively. Taught almost entirely in Greek, this course is targeted to individual learners' skill levels, professional goals, and interests. Through a variety of paired, small-group, and whole-class activities that rely on interaction and participation, you'll improve your fluency in the Greek language and your knowledge of Greek culture. With this dynamic and interactive instruction, continue to refine your pronunciation and gain the language skills to engage with greater ease in conversations, discussions, and professional communications in Greek. This course is best suited for low-intermediate learners and above. *Registering at least two weeks prior to the course start date is highly recommended.*

**Instructor:** *Kyriaki Christodoulou*, Greek instructor/ESL teacher, NYC Department of Education, worked for international organizations such as the United Nations and the International Labor Organization Liaison Office in New York City.

## **Italian**

### **Italian for Professionals I** **ITAL1-CE9063/\$769**

*Sec. 1: Wed. 6.30-8.35 p.m., Sept. 22-Dec. 15 (12 sessions). No class Nov. 24.*

This course focuses on Italian for the professional and provides the fundamentals for clear and effective communication in Italian. Taught in Italian to the extent possible, this course is targeted to individual learners' skill levels and interests. Through a variety of paired, small-group, and whole-class activities that rely on interaction and participation, you'll build your vocabulary and fluency in the Italian language and your knowledge of Italian culture. With this dynamic and interactive instruction, gain the language skills to engage in simple professional conversations, discussions, and communications in Italian. *This course is best suited for beginners. 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.

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## Japanese

### Japanese for Professionals I

**JAPN1-CE9265/\$769**

*Sec. 1: Tues. 6.30-8.35 p.m., Sept. 21-Dec. 7 (12 sessions).*

This course focuses on Japanese for the professional, and provides the fundamentals for clear and effective communication in Japanese. Taught in Japanese to the extent possible, this course is targeted to individual learners' skill levels and interests. Through a variety of paired, small-group, and whole-class activities that rely on interaction and participation, you'll build your vocabulary and fluency in the Japanese language and your knowledge of Japanese culture. With this dynamic and interactive instruction, gain the language skills to engage in simple professional conversations, discussions, and communications in Japanese. This course is best suited for beginners. Registering at least two weeks prior to the course start date is highly recommended.

**Instructor:** *Akiko Carbonaro*, MBA, LLM, graduate of Teachers College, Columbia University (EdM in Applied Linguistics); Japanese lecturer, translator, and interpreter; adjunct professor of Japanese (Pace University); oversees all Japanese candidates' accuracy and performance as court interpreters (New York State Unified Court System).

## Norwegian

### Norwegian I

**SCAN1-CE9301/\$769**

*Sec. 1: Tues. 6.30-8.35 p.m., Sept. 14-Dec. 7 (12 sessions). No class Oct. 26.*

Known for their excellent quality of life, Scandinavian countries are ranked at the top of the UN's World Happiness Report. Whether your focus is on visiting fjords or exploring a lifestyle, take this introductory Norwegian course to build vocabulary, pronunciation with focus on tones, and grammar skills while deepening your cultural knowledge. By the term's end, be able to conduct simple conversations in Norwegian. Classes are conducted in Norwegian to the extent possible. *Registering at least two weeks prior to the course start date is highly recommended.*

#### **Required textbooks (textbook/workbook set):**

*På Vei Tekstbok*, Ellingsen (9788202340940)

*På Vei Arbeidsbok*, Ellingsen (9788202343163)

#### **Recommended materials:**

*På Vei Norsk-Engelsk Ordliste* (Norwegian-English Wordlist), Ellingsen (9788202372255)

*På Vei CD*, Ellingsen (9788202371869)

**Instructor:** *Marie-Therese Bjornerud* has taught Norwegian and French in various contexts to learners of all ages. She is fluent in English, French and Norwegian. Her experience ranges from language teaching and tutoring to working with people with disabilities.

### Norwegian III

**SCAN1-CE9303/\$769**

*Sec. 1: Mon. 6.30-8.35 p.m., Sept. 13-Dec. 6 (12 sessions). No class Oct. 25.*

This intermediate-level language course covers all four core skill areas (listening, speaking, reading, and

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writing) with an emphasis on conversational Norwegian, building upon *Norwegian II*, or its equivalent. Throughout the course, basic grammar will be reviewed and practiced as skills are advanced through study of themes related to daily life. Classes are conducted almost entirely in Norwegian. *Registering at least two weeks prior to the course start date is highly recommended.*

**Required textbooks (textbook/workbook set):**

*Stein på Stein Tekstbok*, Ellingsen (9788202419646)  
*Stein på Stein Arbeidsbok*, Ellingsen (9788202427979)

**Recommended materials:**

*Stein på Stein Norsk-Engelsk Ordliste* (Norwegian-English Wordlist), Ellingsen (9788202432904)  
*Stein på Stein CD*, Ellingsen (9788202433048)  
*På Vei Tekstbok*, Ellingsen (9788202340940)  
*På Vei Arbeidsbok*, Ellingsen (9788202343163)  
*På Vei Norsk-Engelsk Ordliste* (Norwegian-English Wordlist), Ellingsen (9788202372255)  
*På Vei CD*, Ellingsen (9788202371869)

**Instructor: Marie-Therese Bjornerud** has taught Norwegian and French in various contexts to learners of all ages. She is fluent in English, French and Norwegian. Her experience ranges from language teaching and tutoring to working with people with disabilities.

**Norwegian: Language and Culture**

**SCAN1-CE9350/\$769**

*Sec. 1: Wed. 6.30-8.35 p.m., Sept. 22-Dec. 22 (12 sessions). No class Oct. 27, Nov. 24.*

This course is designed for high-intermediate Norwegian language learners who have completed *Norwegian IV*, or its equivalent. Continue to expand and refine your speaking, listening, reading, and writing skills as you deepen your knowledge of Norwegian culture. Hone your comprehension, fluency, and accuracy as you engage more confidently in conversations and discussions. Classes are conducted almost entirely in Norwegian. *Registering at least two weeks prior to the course start date is highly recommended.*

**Instructor: Marie-Therese Bjornerud** has taught Norwegian and French in various contexts to learners of all ages. She is fluent in English, French and Norwegian. Her experience ranges from language teaching and tutoring to working with people with disabilities.

**Persian (Farsi)**

**Persian (Farsi) I**

**MIDE1-CE9201/\$769**

*Sec. 1: Mon. 6.30-8.35 p.m., Sept. 20-Dec. 6 (12 sessions).*

In this introductory class, study the Persian alphabet and sound system and learn how to read and write individual words. Simple sentence structures and intonation for delivering different moods of speech are covered. Learn how to ask and answer questions and to discuss family relationships, the home, colors, numbers, daily routines, time, and education. By the end of the semester, you will be familiar with personal pronouns, verb formations and conjugations, the present and simple past tenses, possessive forms and constructions, and other basic grammatical structures. Classes are conducted in Persian to the extent possible. *Registering at least two weeks prior to the course start date is highly recommended.*

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**Instructor: Fahimeh Gooran**, taught at Azad University before moving to the United States in 1996. She began teaching Persian at SARV Professional Linguistic Services and then joined the American Association of Persian Teachers. Fahimeh is a participant in ACTFL Reading Proficiency and ACTFL OPI Familiarization Workshops, among many others.

**Persian (Farsi) II**  
**MIDE1-CE9202/\$769**

*Sec. 1: Wed. 6.30-8.35 p.m., Sept. 22-Dec. 15 (12 sessions). No class Nov. 24.*

This course is a continuation of *Persian (Farsi) I*, or its equivalent, and is designed for those who are already familiar with the Persian alphabet and sound system, and who have basic reading skills. Grammatical structures are introduced in a communicative way, and most of the grammar and verb tense structures needed for everyday conversation are addressed, including continuous emphatic structures, negation, prepositional phrases, the future tense, and imperatives. Topics covered include expressing likes and dislikes; giving directions; and discussing travel, months and days of the week, clothing and shopping, food and eating out, and health and doctor visits. The course focuses on all four core language skills: listening, speaking, reading, and writing. Classes are conducted in Persian to the extent possible. *Registering at least two weeks prior to the course start date is highly recommended.*

**Instructor: Fahimeh Gooran**, taught at Azad University before moving to the United States in 1996. She began teaching Persian at SARV Professional Linguistic Services and then joined the American Association of Persian Teachers. Fahimeh is a participant in ACTFL Reading Proficiency and ACTFL OPI Familiarization Workshops, among many others.

**Persian (Farsi) VI**  
**MIDE1-CE9206/\$769**

*Sec. 1: Tues. 6.30-8.35 p.m., Sept. 21-Dec. 7 (12 sessions).*

This course builds on *Persian (Farsi) V* or its equivalent, and provides students with opportunities to build both fluency and accuracy by expanding their vocabulary and practicing grammatical structures, including compound verbs in formal Persian and specific verb forms such as conditionals, the subjunctive, the causative, and the passive. Class discussions of topics of political and social significance - as well culture and literature - enhance fluency. Reading texts from web-based news broadcasts, short stories, poetry, listening to music, and watching movies hone listening skills. Short written assignments advancing from the sentence to paragraph level - along with individual and team presentations - ensure individualized feedback. Classes are conducted in Persian (Farsi) to the extent possible. *Registering at least two weeks prior to the course start date is highly recommended.*

**Instructor: Fahimeh Gooran**, taught at Azad University before moving to the United States in 1996. She began teaching Persian at SARV Professional Linguistic Services and then joined the American Association of Persian Teachers. Fahimeh is a participant in ACTFL Reading Proficiency and ACTFL OPI Familiarization Workshops, among many others.

## Spanish

**Spanish I**  
**SPAN1-CE9001/\$769**

*Sec. 1: Mon. 6.30-8.35 p.m., Sept. 20-Dec. 6 (12 sessions).*

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

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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.

### **Introduction to Spanish Journalism**

**SPAN1-CE9098/\$769**

*Sec. 1: Wed. 6.30-8.35 p.m., Sept. 22-Dec. 15 (12 sessions). No class Nov. 24.*

Sharpen your language skills by reading world news in Spanish. Improve your vocabulary, grammar, and grasp of Spanish slang by reading and discussing articles culled from newspapers, news magazines, and news sites. Participate in the selection of articles to help build your spoken fluency and overall proficiency. This course benefits already seasoned students of Spanish, current and prospective bilingual journalists and professionals, and anyone with high-intermediate or above Spanish language skills interested in reading world news in Spanish. Registering at least two weeks prior to the course start date is highly recommended.

**Instructor: Andrea Behan**, BA, is a freelance translator, interpreter, and editor and has worked with clients in journalism, law, health care, and film. An instructor at NYU since 1999, she has received the NYUSPS Teaching Excellence Award.

### **Spanish: Advanced Conversation and Composition**

**SPAN1-CE9055/\$769**

*Sec. 1: Tues. 6.30-8.35 p.m., Sept. 21-Dec. 7 (12 sessions).*

Enhance your conversational and written skills in Spanish within a group setting. Build your confidence when speaking and utilizing Spanish in a variety of contexts. It is recommended that you possess a high-intermediate speaking level in the language. Class emphasis is on conversation and group discussions during which you'll use the Spanish language to talk about yourself, your interests, and current world events. Essays turned in on a weekly basis support accuracy and balance your skills. *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/\$769**

*Sec. 1: Mon. 6.30-8.35 p.m., Sept. 20-Dec. 6 (12 sessions).*

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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.*

**Required textbooks:** *Rivstart A1+A2* (textbook and workbook set) by Scherrer & Lindemalm (2nd ed.)  
**Recommended:** *A Concise Swedish Grammar* by Kerstin Ballardini, published by Natur och Kultur

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

### Swedish III

#### SCAN1-CE9403/\$769

*Sec. 1: Thurs. 6.30-8.35 p.m., Sept. 23-Dec. 16 (12 sessions). No class Nov. 25.*

In this course, designed as a continuation of *Swedish II*, or its equivalent, you will continue to develop listening, speaking, reading, and writing skills and learn to discuss everyday topics in Swedish. Master correct pronunciation, and reinforce good grammatical habits within a cultural context and a communicative environment. Classes are conducted almost entirely in Swedish. *Registering at least two weeks prior to the course start date is highly recommended.*

**Required texts:** *Rivstart A1+A2* textbook and workbook by Paula Levy Scherrer and Karl Lindemalm (2nd ed.)

**Recommended text:** *A Concise Swedish Grammar* by Kerstin Ballardini, published by Natur och Kultur

**Instructor:** *Malin Tybahl*, NYUSPS 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/\$799

*Sec. 1: Wed. 6.30-8.35 p.m., Sept. 22-Dec. 15 (12 sessions). No class November 24.*

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*, NYUSPS Teaching Excellence Award recipient; former instructor at Columbia University and Linköping University; former instructor in the immersion program at SUNY New Paltz.

### Intermediate Swedish: Integrated Skills

#### SCAN1-CE9412/\$769

*Sec. 1: Tues. 6.30-8.35 p.m., Sept. 21-Dec. 14 (12 sessions). No class Nov. 23.*

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For intermediate to advanced students of Swedish, this course introduces grammar that is both complex and colloquial, with a focus on using targeted grammar in conversation and discussion. Topics covered include Swedish culture and life, work/professional situations, faith and traditions, and societal rules. In addition, the course introduces Swedish literature in the form of prose and poetry by well-known Swedish literary figures. Over the course of the semester, the class will read and discuss a novel. *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: Malin Tybahl**, NYUSPS Teaching Excellence Award recipient; former instructor at Columbia University and Linköping University; former instructor in the immersion program at SUNY New Paltz.

## Literature

### **Bon Appétit: Food on Page and Screen** **LITR1-CE9972/\$399**

*Sec. 1: Thurs. 2-3.40 p.m., Oct. 28-Dec. 9 (6 sessions). No class Nov. 25.*

From the dietary laws codified in religious scripture to the present-day obsession with competitive cooking shows and *mukbang* videos on YouTube, it is clear that food has much more than mere biological significance. Sampling an assortment of food-themed literature, film, and TV, we will examine how writers, thinkers, and artists have used food to consider the human experience. Examining key metaphors of taste, hunger, and consumption, we will explore issues including racial, gender, and class inequality; the dangers of industrial meat production; and the political unconscious of food porn. On the menu: snippets from the Bible and the Qur'an; the films *Ratatouille* and *The Lunchbox*; writing by Jean Anthelme Brillat-Savarin, John Lanchester, Ruth Ozeki, and Brian Wood; and the Netflix adaptation of *Samurai Gourmet*.

**Instructor: Shirin Sulaiman**, doctoral candidate in the Department of Comparative Literature at NYU, where she is completing a dissertation on figures of the International Student in contemporary literature and film.

### **Masterpieces of 20th-Century Literature** **LITR1-CE9988/\$329**

*Sec. 1: Mon. 1-2.40 p.m., Sept. 13-Dec. 13 (5 sessions).  
No class Sept. 20-27, Oct. 11-18, Nov. 1-8, Nov. 22-Dec. 6.*

Study major modern 20th century novels that now enjoy classic status. Read a novella considered one of the great short works in the history of literary fiction, which introduces the fantastic and irrational introduced into the surface of normal reality; a study of a day in the life of privileged socialite and a shell shocked war veteran, as their paths mystically cross; an existential crime novel set in the Malay Archipelago by a novelist central to the Modernist movement: a monumental masterpiece that explores in the microcosm of a mountain retreat an emerging Europe-in-crisis; Russia's all-time most popular novel written in secret during the Stalin regime and notorious for its "sympathy for the devil." Readings include Franz Kafka, *Metamorphosis*; Virginia Woolf, *Mrs Dalloway*; Joseph Conrad, *Victory*; Thomas Mann, *The Magic Mountain*; and Mikhail Bulgakov, *The Master and Margarita*. Students should read *Metamorphosis* for the first class.

**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*.

### **Reading Dante's Inferno**

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### LITR1-CE9105/\$529

Sec. 1: Wed. 11 a.m.-12.40 p.m., Sept. 29-Nov. 17 (8 sessions).

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.

### Sites of Seduction: *Death in Venice* and Its Ancient Greek Models

#### LITR1-CE9107/\$399

Sec. 1: Tues. 1-2.40 p.m., Oct. 5-Nov. 9 (6 sessions).

Autobiographical, sensual, and shocking—Thomas Mann’s novella, *Death in Venice*, is a masterpiece of modernist fiction. On the surface, *Death in Venice* is the story of a world-renowned German author who—plagued by frustration, boredom, and writer’s block—succumbs to a forbidden love during a sojourn in Venice. When read with the ancient Greek literature that served as Mann’s inspiration, however, the novella becomes a conversation across expanses of literary time. In this course, begin by reading two works that profoundly influenced Mann: Euripides’s tragedy, *The Bacchae*, and excerpts from Plato’s *Phaedrus*, before diving into *Death in Venice*.

**Instructor:** *Susan Matthias*, recipient, NYU School of Professional Studies Excellence in Teaching Award, award-winning translator of Greek literature.

### \*NEW\* Classical Mythology

#### LITR1-CE9002/\$359

Sec. 1: Mon. 10-11.40 a.m., Nov. 1-Dec. 6 (5 sessions). No class Nov. 22.

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.

### Brilliant Minds

#### LITR1-CE9305/\$589

Sec. 1: Tues. 10-11.40 a.m., Sept. 21-Dec. 7 (12 sessions).

Literary genius can take innumerable shapes and forms through novels, plays, and poetry. Brilliant minds use their gifts to entertain, inspire, engage, and enlighten about philosophical and artistic

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concerns, social trappings, and human conceit. This course examines a selection of great minds each semester through a curated reading list that illuminates the particular brilliance of each individual featured author.

**Fall 2021 Reading list:** Plautus, *The Brothers Menaechmus*. Marie de France, *The Lais of Marie de France*, Shakespeare, *The Comedy of Errors*, Knut Hamsun, *Growth of the Soil*, Irène Némirovsky, *Suite française*, Kazuo Ishiguro, *Klara and the Sun*. **Students should read Plautus, *The Brothers Menaechmus* for the first class.**

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

### Images of Women: In Marriage and Divorce

LITR1-CE9293/\$359

Sec. 1: Wed. 10-11.40 a.m., Oct. 13-Nov. 10 (5 sessions).

Read novels and poems by extraordinary women writers exploring different dimensions of marriage and divorce. What are the consequences of social class, social convention and money on choosing and being chosen? On leaving and being left? On motherhood? How do these social forces interact with desire, jealousy, ambition, self-knowledge and self-delusion? What is the role of luck, of chance? How do women act in the face of this complexity? We read two novels by Edith Wharton, whose two remarkable and very different characters, Lily Bart and Undine Sprague, try to make their way in the world through marriage (*The House of Mirth*; *The Custom of the Country*); Virginia Woolf's creation of the married Clarissa Dalloway reflecting on her life's choices (*Mrs. Dalloway*); Elena Ferrante's depiction of Olga's crisis as she tries to deal with the shock of being abandoned by her husband (*The Days of Abandonment*); and poems by Sharon Olds in which she reflects, after time has passed, on her husband's departure (*Stag's Leap*).

**Instructor: Joan Dulchin**, former faculty, Barnard College, Wesleyan University.

### The Novel Today

LITR1-CE9270/\$559

Sec. 1: Wed. 1-2.40 p.m., Sept. 29-Dec. 8 (10 sessions). No class Nov. 24.

Sec. 2: Thurs. 10-11.40 a.m., Sept. 30-Dec. 9 (10 sessions). No class Nov. 25.

Sec. 3: Thurs. 1-2.40 p.m., Sept. 30-Dec. 9 (10 sessions). No class Nov. 25.

Discuss major new work by today's top American 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.

**Fall 2021 Readings:** Topics include a generational divide at a lakeside mansion; anxious people in Sweden; Anne Hathaway in Elizabethan England; secret lives in 1950s Ireland; family chaos in working-class Glasgow; progressive politics and gilded age schemes in a Wild West Spokane; attempted murder, treasure hunts, redemption, and flowering love in 1960s Brooklyn; a woman's migration to Antarctica; dystopian disappearances on a small island. Readings: Fredrick Backman, *Anxious People*; Megha Majumdar, *A Burning*; Yoko Ogawa, *The Memory Police*; Charlotte McConaghy, *Migrations*; Lydia Millet, *The Children's Bible*; Maggie O'Farrell, *Hamnet*; Douglas Stuart, *Shuggie Bain*; Jess Walter, *The Cold Millions*; James McBride, *Deacon King Kong*; John Banville, *Snow*. **Students should read *Anxious People* for the first class.**

**Instructor: Margaret Boe Birns**, recipient of the NYU School of Professional Studies Excellence in

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Teaching Award and contributor to *The New York Times Book Review*.

**\*NEW\* African-American Crime Fiction**

**LITR1-CE9005/\$399**

Sec. 1: Wed. 3-4.40 p.m., Oct. 6-Nov. 10 (6 sessions).

At once a form of entertainment and serious social exploration, part of popular culture and the literary field, African-American crime fiction interrogates injustices in policing, imprisonment, and social inequality while showcasing the crime novel as a quintessential modern fictional form. The characteristics of the genre as one that engages issues of labor, class, gender, and sexuality with an urbane flair and often sly humor set it apart. The ability of authors writing within the genre to trace the antecedents, processes, and consequences surrounding crime, exploitation, and oppression make the African-American crime novel more relevant than ever. Readings include: Chester Himes, *If He Hollers Let Him Go*; Iceberg Slim, *Night Train to Sugar Hill*; Donald Goines, *Whoreson*; Ernest Gaines, *A Lesson Before Dying*; Tayari Jones, *An American Marriage*; Attica Locke, *Bluebird, Bluebird*.

**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*.

**\*NEW\* Herman Melville's Moby-Dick**

**LITR1-CE9008/\$299**

Sec. 1: Wed. 3-4.40 p.m., Nov. 17-Dec. 15 (4 sessions). No class Nov. 24.

Seen as an artistic failure or an overgrown children's book until the 1920s, Herman Melville's *Moby-Dick* is now widely accepted as the greatest single work of American literature with indelible scenes, characters, and storylines. This course will provide an intensive focus on the book, examining its characters and themes closely while also considering the cultural background of Melville's America, divided by issues of race and expansion and facing a deepening political rift that would lead to civil war. Melville was that rare writer who was both supremely talented and laden with knowledge of a highly technical subject, in this case whaling and voyaging. This makes for a book like no other.

**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*.

**\*NEW\* New York Stories: Literature of the Lower East Side**

**LITR1-CE9037/\$529**

Sec. 1: Fri. 11 a.m.-12.40 p.m., Oct. 1-Nov. 19 (8 sessions).

In this course, we will examine the works of authors from the Lower East Side of Manhattan. This neighborhood, home to many European immigrants, has produced a significant number of literary works, all of which help us gain insight into the life and realities of those who settled there. We will see the way in which the neighborhood itself becomes a kind of constant background character in this particular literary tradition, as well as analyze the reason for such great literary production in an area marked by poverty and hardship. In addition, we will examine the way in which the LES has come to symbolize a mythical launching pad for success in the New World, and how early hardships are perceived as a rite of passage in an idealized manner, as well as how various groups have sought (and continue to seek) to reconnect with the LES for the "authentic" life experience it has come to represent.

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

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**\*NEW\* The Modernist Family Saga**  
**LITR1-CE9012/\$559**

Sec. 1: Tues. 1-2.40 p.m., Sept. 28-Dec. 7 (10 sessions). No class Nov. 23.

Literary history often casts the early twentieth century as the period when the short, artistic modernist novel eclipsed the lengthy Victorian novel. This trajectory ignores the strand of twentieth-century literary fiction which used the genre of the family saga to portray social change across multiple generations. The Modernist Family Saga will examine this genre in depth. We will look at the relationships of grandparents, parents, and children, as well as depictions of plural personal identities and sexualities. The reading list includes six different novels set amid different milieus: two very different parts of England (the cultivated South and the working class North), the Baltic bourgeoisie of northern Germany, the fading gentility of frontier Wisconsin, the Westernizing milieu of post-Ottoman Turkey, and a troubled, patriarchy-ridden family in FDR's Washington. Readings include: Virginia Woolf, *The Years*; D. H. Lawrence, *The Rainbow*; Thomas Mann, *Buddenbrooks*; Ahmed Hamdi Tanpinar, *A Mind At Peace*; Glenway Wescott, *The Grandmothers*; Christina Stead, *The Man Who Loved Children*.

**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

**\*NEW\* Clara and Robert Schumann: Tragedy and Triumph**  
**MUSI1-CE9121/\$729**

Sec. 1: Wed. 1-3 p.m., Sept. 22-Dec. 1 (10 sessions). No class Nov. 24.

Robert Schumann was a German composer, pianist, and important music critic of the early Romantic Era. Clara Schumann, regarded as one of the most distinguished pianists of her time, published her husband's works and in some cases adapted his songs for piano. Robert Schumann's musical genius was critical to the expressive evolution of piano music, chamber works, lieder, and symphonies in the first half of the 19<sup>th</sup> century. As we explore the Schumanns' masterworks, we will examine their form, style, and place in history while paying particular attention to their remarkable ability of extramusical literary association. In today's terms, Schumann and his wife Clara were influencers and considered a power couple, even amongst their remarkable contemporaries: Brahms, Chopin, Paganini, Liszt, Berlioz, Weber, and Mendelssohn. With each new work and premiere, there is a human story of challenge, triumph, and sometimes tragedy. Noting social and political trends as well as musical history, we will trace these threads and weave a rich tapestry of inspiration and creativity. No prior musical knowledge is necessary for the enjoyment of this class.

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

## Philosophy and Religion

**\*NEW\* Hannah Arendt in Dark Times**  
**PHRE1-CE9004/\$629**

Sec. 1: Wed. 11 a.m.-1.05 p.m., Oct. 13-Dec. 1 (8 sessions).

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Hannah Arendt was one of the 20th century's leading political philosophers and most controversial public intellectuals. Her life spanned the upheavals of two world wars, revolutions, and civil wars; these events forged her determination to understand and illuminate the darkness of the 20th century. In masterful works--*The Origins of Totalitarianism*, *The Human Condition*, *The Life of the Mind*, and *Eichmann in Jerusalem*--she explored the private and the public; freedom and authority; violence and revolution; labor, work and action; and, above all, the nature of evil as she formed an original vision of politics based on the enhancement of human freedom. "The banality of evil" earned her notoriety, animosity, admiration, and the rare satisfaction of becoming proverbial. We will read and discuss selections from her work in order to grasp and assess her continued relevance to contemporary political, moral, and intellectual life. Course material will take into consideration the interests and prior acquaintance of participants with her work.

**Instructor: Avraam Koen**, former faculty, Bennington College, and author of *Atoms, Pleasure, Virtue: The Philosophy of Epicurus*.

### Comparative Religion: From Christianity to Confucianism

PHRE1-CE9091/\$629

Sec. 1: Thurs. 11 a.m.-12.40 p.m., Sept. 23-Dec. 2 (10 sessions). No class Nov. 25.

Religion is consistently a news item in our world today; it factors into conflicts in North America, Europe, the Middle East, and India, among other places. Catholics are divided on the wisdom of the pope, Jews on the policies of Israel, and Muslims on their relation to modern secularism. But none of these divisions makes sense to outsiders without a basic understanding of the religions involved. In this course, gain a basic understanding of the beliefs and practices of the world's major religions. Explore the meaning of religious experience, the distinction between myth and history, and the appeal—or not—of ritual. We also will discuss important questions: Why do religious communities split, for example, Sunni and Shiite Islam? What does "law" mean to observant Jews? What do Christians mean by the "Trinity"? Can "nothing" be "something" in Hindu and Buddhist contexts? Is Confucianism a religion at all? These questions and more will enliven our explorations into the major religions of the world.

**Instructor: Ernest Rubinstein**, PhD, Northwestern University and recipient of the NYU SPS Teaching Excellence Award.

### Judaism and the Origin of Christianity

PHRE1-CE9009/\$559

Sec. 1: Tues. 12-1.40 p.m., Sept. 28-Nov. 30 (10 sessions).

The period that led to the emergence of Christianity and Second Temple Judaism (400 BCE–400 CE) is a fascinating era of both continuity and innovation in religious traditions. Explore this period and its history, literature, and religious communities by reading an array of ancient primary sources and exploring the connections and adaptations made to earlier traditions. Examine how these primary texts reflect and contribute to identity formation for different groups within these traditions. Topics include canon and prophecy; death and afterlife; temples, synagogues, and churches; sin and righteousness; and the concepts of messiah and redemption.

**Instructor: Ilona Rashkow**, professor emerita of Judaic studies, SUNY Stony Brook; author, *Taboo or Not Taboo: The Hebrew Bible and Human Sexuality*.

## Racial Literacy and Anti-Racism Practices Series

In this series, participants are equipped with tools to respond and fight effectively against signs of racism

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and engage actively against implicit biases and internalized negative stereotypes toward Black people and communities of color. In each course, participants will tackle a specific issue at stake and learn how to apply and multiply good practices in their personal and professional settings as well as in a global context.

### **Understanding Race in a Global Context** **HIST1-CE9021/\$59**

*Sec. 1: Wed. 1-2.40 p.m., Oct. 6*

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/\$59**

*Sec. 1: Wed. 1-2.40 p.m., Oct. 20*

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.

### **An Introduction to Intersectionality: Positioning and Situating Identities** **HIST1-CE9966/\$59**

*Sec. 1: Wed. 1-2.40 p.m., Nov. 3.*

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

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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 Fight Against Black Voter Suppression** **HIST1-CE9020/\$59**

*Sec. 1: Wed. 1-2.40 p.m., Nov. 17*

The 2020 US elections demonstrated the historic legacy of Black voter suppression with the proliferation of coronavirus misinformation as one of the means to reduce Black voter turnout for the general election. In the fight for equal access to the right to vote, advocates and allies need to engage on several fronts, including collaborating with grassroots organizations, mainstream media, digital infrastructures, and social networks, to properly fight against the disenfranchisement of the communities of color hardest hit by the current pandemic. We will look at research conducted by Mutale Nkonde, an AI policy analyst and researcher based in New York City, that analyzes disinformation and its effect on the suppression of Black votes. This workshop will provide practical, community-based tools to engage with national and international advocacy networks. We will discuss several challenges from the 2020 election and examine the media's role in informing the public and actively committing to protect the Black vote by amplifying the voice of Black political leaders.

**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.

## **Teaching English to Speakers of Other Languages (TESOL)**

### **The Structure of Language CESL1-CE3140/\$629**

*Sec. 1: Sept. 13 - Dec. 10 (12 weeks) Asynchronous.*

Teaching a language requires a strong grounding in the fundamental principles governing its grammar, lexis, and phonology. In this course, you will examine the structure, vocabulary, and pronunciation of English and develop the necessary skills for practical classroom applications.

**Instructor: Tara Tarpey**, Clinical Assistant Professor at NYU SPS, earned an MA in TESOL and an EdM in Applied Linguistics, both from Teachers College, Columbia University. Tara has been published in professional journals, including Language and Information Society, Discourse Studies, and The Language Teacher. She also serves on the review board for the NYS TESOL Journal.

### **Classroom Teaching Techniques CESL1-CE3143/\$629**

*Sec. 1: Sept. 13- Dec. 10 (12 weeks) Asynchronous.*

Classroom Teaching Techniques is the English language instructor's primary tool box. In this course, you will acquire a basic knowledge of all aspects of becoming an effective instructor of English to speakers of other languages, such as how to plan lessons with clear linguistic goals, give instructions, correct students' errors, and use published and authentic materials in the language classroom

**Instructor: Suzanne Kaplan-Fonseca**, Clinical Assistant Professor at NYU SPS, earned an MA in TESOL

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from the School for International Training, with a concentration in Teacher Training and Development. Suzanne develops learning materials, mentors teacher trainees, and presents on her original teaching methods at regional, national, and international conferences.

## Theater Appreciation

### **\*NEW\* The History of the Music Hall and Vaudeville: from W.C. Fields to Fanny Brice** **THEA1-CE8516/\$629**

*Sec. 1: Tues. 2-4.05 p.m., Oct. 5-Nov. 30 (8 sessions). No class Nov. 23.*

Beginning in England in the mid-19th-century, the Music Hall emerged as a new kind of affordable entertainment venue whose variety show format forever changed the world of theater and music, paving the way to mass entertainment long before moving pictures absorbed its style and created the Hollywood musical. Adored by the public, the Music Hall hosted ever more grandiose spectacles that are now legendary for their scale and opulence. The glamorous “revue” became the signature of the Music Hall and a vehicle for the first modern superstars like Anna Pavlova, Josephine Baker, Maurice Chevalier, and Fanny Brice. We will visit the rich history of the Gaiety in London, the Folies Bergère in Paris, the Friedrichstadt-Palast in Berlin, New York’s Radio City Music Hall, and many more. Take a seat and enjoy the show!

**Instructor:** *Daniel Bienert*, performer; cabaret and opera director; author; lecturer.

### **The Play's the Thing: When the Curtain's Not Yet Fully Up** **THEA1-CE8513/\$599**

*Sec. 1: Wed. 2-3.30 p.m., Sept. 22-Dec. 1 (10 sessions). No class Nov. 24.*

Broadway and Off-Broadway have numbered among New York City’s many heartbeats for years. From the time of its origins, the death of theatre has been foretold, yet the theatre always survives—through recessions, world wars, 9/11—and it will surely survive the present pandemic as well. In the meantime, in this online course, view (on your own) specially selected recorded theatrical performances that feature the best and most-accomplished theatre artists working today. During each Zoom class session, combinations of lectures and lively discussions illuminate and deepen what you have just seen. On several occasions, there will be guest participants, all working professionals culled from every aspect of the theatre world. **Tuition does not include the cost of attending online performances (not all performances charge an attendance fee).**

**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.

## Writing

### **Jump-Start Your Memoir** **WRIT2-CS9600/\$259**

*Sec. 1: Sat. 12-5 p.m., Nov. 6.*

This class is for anyone who has always wanted to write a memoir but can’t quite get things rolling, or is stuck in a rut. When writing the story of your life, where do you begin? Which parts do you keep and which do you leave out? How do you make the end product publishable? This course covers the

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fundamentals of memoir writing, including voice and point of view, while also discussing building conflict and shaping raw experience so it coheres into a satisfying narrative structure. At the same time, major emphasis is placed on helping you to generate a solid memoir premise, find an angle of approach, and choose a jumping-off point.

**Instructor: Nicole Kear**, author of *Now I See You* and freelance writer for *Parents*, *Fit Pregnancy*, and *Time Out NY Kids*.

**Creative Writing for Beginners: Saturday Afternoon Workshop**  
**WRIT2-CS9302/\$219**

*Sec. 1: Sat. 1-4.20 p.m., Oct. 30.*

Boost your creativity with an afternoon of cutting-edge exercises while identifying your next steps as a writer. Learn right-brain techniques for effortlessly accessing creative flow and generating new material. And in a final practice, gain direction about how to nurture your writer self and continue to develop what you start in this workshop. It is primarily spent writing, with some focused sharing in small groups and full-class discussions mixed in. This class is for aspiring writers in all genres (including fiction, nonfiction, comedy, poetry, personal essays, songwriting, and screenwriting) who want to have fun, try something new, enhance their skills, and take home fresh material.

**Instructor: Christine Walker**, freelance writer, poet, and screenwriter.

**Writing Midlife and Beyond**  
**WRIT1-CE9800/\$599**

*Sec. 1: Sept. 27-Nov. 19 (asynchronous).*

The wisdom of age provides a plethora of article and essay ideas, and editors want personal stories and reported features. This eight-week course offers strategies, tips, and tricks on how to mine your personal life for ideas, get an editor's attention, pitch and break into online and print publications, create a compelling story arc, locate research and interview experts, and build your social media platform. You also will gain insight and advice from editors for the midlife and beyond market. Whether you are a blogger or an aspiring one, whether you want to get published for the first time or are a widely published author looking to update your skills, you will leave this class with one ready-to-publish personal essay or hybrid essay/reported piece.

*This course is delivered in an online, self-paced (asynchronous) format. The instructor interacts with students and facilitates group discussions within NYU's online learning platform. There are weekly deadlines for lesson and assignment completion.*

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

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