

YESHIVA COLLEGE CORE COURSES

Fall 2022

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**CONTEMPORARY WORLD CULTURES (COWC)**

**ENG 1001      DIASPORA LITERATURE      STEWART**

This course explores literature about diaspora: “diaspora” as the abandonment of home, whether voluntary or enforced, and a search for a new home, new opportunities, and new beginnings, even as the home of the past lingers in the imagination, in memory, and in desire. The twenty-first century has been marked by massive and often chaotic displacements of peoples seeking refuge from violence, famine, and persecution in their homelands or opportunities for economic survival in an increasingly globalized and politically turbulent world. The twentieth century, the century of totalitarianism and genocide, had already seen seismic shifts in populations fleeing ethnic cleansing, political persecution, and specific events such as WWI and WWII, the Holocaust, African decolonization, the Indian partition, various regime changes, and nation-building. Literature and film in the twentieth and twenty-first centuries have recorded the histories and fictionalizations of such diasporic experiences. The two oldest and far-reaching global diasporas have been the Jewish and the African diasporas. Both were painful, both produced flowering cultural expression, and both continue to develop, centuries later, to this day.

**ENG 1026      FACE-TO-FACE: COMPLEX MODERN IDENTITIES IN CONTEMPORARY FILM**

The basis of identity is to a large extent visual, and images are the bricks and mortar of what we eventually come to think of as cultural identity. As Aristotle claimed, we learn to become ourselves by imitating what we see (on the stage) in front of us—for us, the film screen—and we become ourselves by imitating our cultural ideals. This course explores the role cinematic images play in creating narratives about a multiplicity of cultural identities. Aristotle also insisted that it is the “ideal” character created on the stage who will aid in creating “ideal” citizens. In other words, Aristotle knew that the visual/verbal arts—in his case, theater, in our case film—have not only a representative function, but an ideological one as well. But cinematic images, like images in the other arts, have also held the function of “naturalizing” certain structures of oppression and domination as well as challenging them. This course will explore how American and foreign film represents various racial, class, gender, ethnic, and national identities, and how they reproduce and challenge those representations at the same time. While the course pays attention to both cognition and affect in our reception of film, it will emphasize the study of affect in cinematic identification, projection, and enjoyment. FILMS: *Zelig*, *Birth of a Nation*, *Moonlight*, *Fight Club*, *Picnic at Hanging Rock*, *Rear Window*, *Caché*, *Force Majeure*, *Beasts of No Nation*

*Requirements:* class participation, short responses, 2 critical essays.

**HIS 2231      HISTORY OF NEW YORK CITY      KOSAK**

The course explores the history of New York from its colonial times to the 21<sup>st</sup> century and its current character of a post-industrial city. The focus of the course is on New York as an exemplar of emerging urban cultures. Accordingly, the reading material will emphasize the following themes: the people of the city; immigrants, their neighborhoods, their cultures; and the post-World War II economic, social, political, and cultural developments. We will conclude with an analysis of the impact of the globalizing world on the city’s distinct character.

**HIS 2151      NATIONALISM      ZIMMERMAN**

**MUS 1013H MUSIC AND THE WORLD WARS**

**BELIAVSKY**

**HONORS FTOC ONLY (611)**

Broadly, this course attempts to show how 20<sup>th</sup> century deviations from traditional Western musical parameters defined European and American art music not only as falling within the canonic continuum of development and innovation, but simultaneously as an eclectic collection transformed and informed by non-Western aesthetic techniques, philosophy, and practice, and considerably influenced by the two World Wars. Specifically, by analyzing the influence of dictators such as Hitler and Stalin on musical expression within their countries, this course examines the relationship between oppression and creativity through narratives of the imprisonments and emigrations that resulted from the wars.

**MUS 1014 AMERICAN MUSICAL CULTURES**

**SCHAPIRO**

Is there an America? Can this question be answered, or can we at least find clues, by learning about and understanding its music? American Musical Cultures will examine the relationship between a culture, or in many cases a subculture, and its music. What makes something American? What makes music American?

Does understanding the music of a society provide insights into its culture? Through readings, video, assigned listening, and class discussion, we will explore American diversity. We will find that music demonstrates both inclusion and individuality, stressing teamwork, but never at the expense of self-identity. The “American diversity” we will explore covers ethnicity and religion. But American diversity is also regional, generational, and inevitably viewed in values and modes of thought and behavior. Similarly, the word culture can be used to explain the attitudes and activities of people not only belonging to specific regions and ethnicities, but to eras. Such a breakdown is discernible where a community produces a plurality of musical approaches. The course will enable students: to understand the diverse nature of American culture(s); to analyze the meaning and components of culture; to create and defend arguments synthesizing elements across cultural groups.

In order to have any ability to approach the question, What is American music? or What is American culture?, it will be necessary to consider cultures and music from beyond the Americas. Thus, in the broadest picture, we consider what aspects of music are universal. When this is established, we can think about what makes American music American. From there we consider the categories that reveal diversity: generation, race, region, and ultimately the spectrum of thought process that makes us human.

**POL 2299 DEMOCRACY AND DEVELOPMENT**

**PANZARELLI**

**POL 2298 POPULISM**

**PANZARELLI**

<b>CULTURES OVER TIME (CUOT)</b>
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**ART 1635H**

**EVOLUTION OF THE SKYSCRAPER**

**GLASSMAN**

We shall examine the conception, development and construction of the skyscraper. Since the tall office building flourished in Chicago as nowhere else during the last century, we shall begin with the roots of the tall office building in that city. The course will include selections from the theoretical literature on the nature of the tall building. New York City, with its unparalleled concentration of skyscrapers in lower and mid-town Manhattan, will serve as our learning laboratory. Presentations by practitioners and class members are included. Starting with the history of and theories about this building type and its early stages in the nineteenth century, we shall examine the following topics: The early history of the tall office building: embracing the machine age; The impact of zoning ordinances on urban form; The role of the real estate developer; The architect and the design process; Systems synthesis: engineering and construction; Making space comfortable: the role of the interior architect.

**ENG 1009H**

**FRANCE AND ITS OTHERS**

**MESCH**

While the notion of a cultural “melting pot” is central to American society, French society has been structured around a distinctly French notion of universalism: the idea that there are core universal values that must supersede those of any minority subculture. Thus, although Americans regularly embrace multiple identifications--as African-Americans, or Jewish Americans, for example--in France that double alliance is largely experienced as a tension.

This class traces the roots of that tension by examining ways that otherness has inspired and troubled the French imagination through literary, historical and philosophical readings by major French writers from the 1500s to the present day. From Montaigne’s cannibals to the noble savages of Enlightenment texts, from Zola’s “J’accuse!” to the story of Babar, from the female other to the other as Jew to the other as Jewish female, we will explore the myriad ways through which France’s imagined others serve as manifestations of a cultural fascination with and anxiety about difference in its many forms. As we analyze the various intellectual conflicts that have arisen from the quest to understand what is deemed different, foreign, exotic or strange, we will also trace a struggle to define and circumscribe notions of French identity, selfhood and authority. Finally, at the semester’s end, we will use what we have synthesized from these thinkers to consider contemporary debates in French society about the place of religious and ethnic difference in the public sphere.

**ENG 1023H**

**AUTHORSHIP: FROM PLATO TO WIKIPEDIA**

**FITZGERALD**

In Western culture, the hallmark of a true author is that he or she produces “original” writing and ideas, and because these words and ideas are seen as originating from him or her, he or she is said to be the “owner” of this work. This wasn’t always the case.

In the long history of writing, during the vast majority of which only a very small percentage of people were able to read and an even smaller percentage could write, conceptions of authorship changed dramatically. In classical and medieval times, far from being seen as originators, authors (some of whom, as part of an oral tradition, did not write) were seen as merely the vessels through which the gods or God spoke. Even at those times when originality was prized, so too other forms of writing were valued; in the Renaissance and eighteenth century, for example, imitation was a respected form of writing, both a way of learning to write and a form of authorship in which the author aimed to reflect nature.

However, in the eighteenth century, an idea of the author emerged that is more familiar to us now. Literacy began to rise beyond the privileged classes, which meant that money could be made by selling works to a growing reading public. But publishers wanted to ensure that their profits would not be depleted by copies made by “pirates,” so they argued in several crucial legal cases (predecessors of copyright laws today) that authors were the “owners” of their work and that publishers bought the right to copy it. In addition, in the century that followed, writers of this period—many of whom were known as “Romantics”—were increasingly interested in the possibility that their work originated not from divine sources or even as a reflection of the world around them but from their own minds and memories, as expressions of their unique and individual selves. Several scholars have argued that the economic incentives of the publishers combined with these romantic notions of authorship to produce modern European and American ideas of authorial originality—of words and ideas originating in unique ways from individuals, as expressions of their “own” particular feelings, thoughts, and perspectives.

Much has happened since the late eighteenth and early nineteenth centuries to call into question this individualistic and “proprietary” idea of authorship. In the late twentieth century, scholars interested in authorship began to demonstrate that the romantic myth of the solitary and proprietary author is just that, a myth. For one thing, authors (and writers) do not write in isolation, even when they write alone. They learn their words and phrases and ideas from others; writing, in other words, is social, part of a series of networks that link all texts to other texts. We can see traces of these networks in the ways writers indicate, by citing their sources, how they draw on other writers’ ideas and language—a process that, ironically, given the emphasis on originality, can, in academic contexts, help to “authorize” them as experts on their topics. Internet hyperlinks make this network more visible than ever by literally connecting online texts to each other. Moreover, much of the writing that’s conducted in the workplace is produced collaboratively, sometimes by many people. Again, the Internet helps to make the collaborative nature of much writing apparent, in, for instance, the multiple, collaborative, usually anonymous authorship of Wikipedia.

**HIS 2601/POL 2495      HISTORY OF THE LAW      BURGESS**

This course examines the development of the law from an historical and sociological perspective. Through a combination of lecture and discussion of assigned readings, students will be introduced to the foundational documents of the law, their historical context, and their relevance to the evolution of human society. Students will be expected to recognize and comprehend major themes of private and public law, the relationship of subject and sovereign, rights of the individual, law and statecraft, and the philosophy of law.

Requirements: class participation & attendance; midterm; final paper.

**HIS 2710      COFFEE AND THE CREATION OF MODERNITY      LEVIN**

Coffee, one of the most valuable commodities traded on world markets, is ubiquitous in contemporary American culture - so much so that it’s difficult to imagine that there was a time before coffee. But there was. Coffee wasn’t introduced into the Ottoman Empire until the end of the fifteenth century and into Europe until the seventeenth century. The world at the end of the eighteenth century looked very different than it had at the beginning of the sixteenth, and coffee had much to do with it. The early modern world saw the birth of many aspects of culture and society that we consider “modern,” including “nightlife” in all its varieties; a bourgeois “middle class;” “consumerism;” a “public sphere” and “globalization.” Together we’ll analyze the central role coffee as beverage, drug, commodity and artifact of daily life played in their creation and in the creation of what we’ve come to know as “modernity.” Together we will

examine the introduction and reception of coffee in the late medieval Ottoman world and in seventeenth- and eighteenth-century Europe. Using journalistic, literary, and visual sources we will explore how multiple societies responded to the introduction of coffee - a novel, foreign and exotic drink - as well as how the eventual European thirst for coffee impelled the development of a system of colonialism or world trade. Drawing on approaches from disciplines including history, sociology and anthropology, we will trace how coffee, an everyday object, transformed various cultures into which it was introduced. We'll also consider how the act of drinking coffee took on divergent political and cultural symbolism in disparate contexts, including the Ottoman world, European nations, and colonial societies. We'll devote much of our time in class to analysis and close reading of primary sources, including texts of multiple genres as well as images. Of course, coffee drinkers and non-coffee drinkers are welcome.

**HIS 2909      MEDIA REVOLUTIONS: FROM SCROLL TO SCREEN      FREEDMAN**

This course will survey the history of media from the ancient world to the present. Taking "media" in the broadest sense to encompass the full range of communications technologies, we will begin with the papyri scrolls of ancient Greece and move from there through the manuscript codex of the Middle Ages, the printed book of the age of Gutenberg, newspapers in the 18th and 19th centuries, radio and film in the 20th century, and the internet and social media of our own digital age. Several recurrent questions will frame our survey of media landscapes: How, to what ends, and in what institutional settings are particular media used? How do they affect modes of thinking? And what are the relations of different media to the various historical forms of religious, political, and economic power?

Requirements will include a midterm, final, and a paper of 4-6 pages.

**PHI 1011      INTRODUCTION TO PHILOSOPHY      JOHNSON**

People study philosophy because they want to know the answers to certain important questions such as those mentioned below. Philosophy usually fails in its attempts to answer them, but people keep returning to it because there is no other path to wisdom about such matters. (There is something to be said for knowing what doesn't work; and the study of philosophy greatly enhances the critical powers of the mind.) We will be concerned with such questions as the following: (i) Does God exist?, (ii) Is there such a thing as human free will, and, if so, what is its nature?, (iii) Is human free will compatible with perfect Divine foreknowledge?, (iv) Is human free will compatible with determinism?, (v) Are there moral truths, and, if so, how do we know what they are?, (vi) What is the nature of truth?, (vii) What is the nature of infinity?, (viii) What is the nature of probability?, (ix) What is the nature of knowledge?, (x) What is the case for, and against, skepticism?, (xi) Do the things around you exist? (Answer: No.), (xii) Are we physical objects?

<b>EXPERIMENTAL AND QUANTITATIVE METHODS (EXQM)</b>		
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<b>COM 1300</b>	<b>INTRODUCTION TO COMPUTER SCIENCE</b>	<b>DIAMENT</b>
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<b>ECO 1421</b>	<b>ECONOMETRICS</b>	<b>STAFF</b>
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<b>PHI 1100H</b>	<b>LOGIC</b>	<b>JOHNSON</b>
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Introduction to formal logic.

<b>PSY 1021</b>	<b>STATISTICS FOR PSYCHOLOGY</b>	<b>MALKA</b>
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<b>PSY 2100C</b>	<b>EXPERIMENTAL PSYCHOLOGY</b>	<b>GALANTUCCI</b>
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Training in the problems, methods, and evaluation of experimental research in psychology. Students perform individual experiments, prepare reports of results, and are introduced to the literature of experimental psychology.

<b>STA 1021</b>	<b>INTRODUCTION TO STATISTICS</b>	<b>GRIVOVYANNIS</b>
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Sources and types of quantitative data; descriptive statistics: graphic displays and frequency distributions, measures of central tendency and variation; samples and populations; shapes of distributions (bimodal, skewness, kurtosis); probability and statistical decision making; sampling distributions (binomial, F, normal, Students, T, U, chi-square); inferential statistics: approximating percentages, estimating procedures, testing hypotheses for differences or relationships (including regression and trend analyses); tests to check model assumptions; correlation versus causation; lying with statistics.

<b>HUMAN BEHAVIOR AND SOCIAL INSTITUTION (HBSI)</b>
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**ECO 1010      PRINCIPLES OF ECONOMICS      SHAO**

**ECO 1010      PRINCIPLES OF ECONOMICS      BLOISE**

**POL 1101      INTRODUCTION TO AMERICAN POLITICS      INCANTALUPO**

Overview of the formal institutions and functions of the national government (Congress, presidency, courts); their interactions with state and local governments, and with informal institutions of political power (political parties, interest groups, social movements, public opinion, media).

**POL 2135      VOTING AND ELECTIONS      INCANTALUPO**

**POL 2145      AMERICAN CONSTITUTIONAL LAW      KAMINETZKY**

Students will gain a deeper understanding of and appreciation for the Supreme Court's role in creating, defining, interpreting, expanding and limiting civil rights in the United States by reading and analyzing Court decisions and the U.S. Constitution. Through an analysis of majority opinions, concurrences and dissents, we will identify, explore and discuss the various methods of constitutional interpretation -- such as Textualism, Original Meaning, Judicial Precedent, Pragmatism, Moral Reasoning, among others -- and question the utility, fairness, limitations and risks of each approach. Topics will include right to privacy, free speech, racial and gender discrimination, freedom of religion, right to bear arms, freedom of the press and rights of the criminally accused.

**POL 2330      TERRORISM      ZAITSEVA**

The course introduces students to the study of modern terrorism. It explores terrorism's definitions, history and typology with a particular focus on the internationalization of terrorism in the last couple of decades. The course further aims to understand terrorists' goals, tactics, sources of financing, and recruitment. The second half of the course focuses on counter-terrorism, including evaluation of terrorism's success and the prospects of effectively combating it in the future. The objectives of course include: 1) exposing students to the complexities of modern terrorism; 2) refining students' oral and written skills through a series of group-based terrorism case studies; 3) challenging students to think critically about solutions and approaches to terrorism.

## INTERPRETING THE CREATIVE (INTC)

**ENG 1001      BOOKS ON BOOKS/FILMS ON FILMS**

**GEYH**

What do literature and film tell us about themselves and each other? What are the elemental forms and structures of literary and filmic narrative? What approaches might one use for the analysis of literature and film? How is reading a novel or short story different from “reading” a film? By addressing these questions, this course will help students to develop a deeper understanding of how narrative literature and film work and how they’re related (or aren’t).

The course will begin by considering the relationship between truth and fiction, and some ideas about what “art” is and does. We’ll examine the roles of readers, film viewers, authors, directors, and critics. We’ll explore the forms and structures of literary and cinematic storytelling, and how these elements come together to produce meaning. Finally, we’ll briefly survey various approaches used by scholars and critics to analyze literature and film.

Course texts will include Zusak’s *The Book Thief* and Calvino’s *If on a Winter’s Night a Traveler*. Films will include *The Wizard of Oz*, *Sherlock Jr.*, *Stranger than Fiction*, *Singin’ in the Rain*, and *Cinema Paradiso*. Critical texts will include Plato, Books VII and X of *The Republic*; Wilde, “The Decay of Lying”; Wellek & Warren, “The Nature and Modes of Narrative Fiction”; Lynn, *Texts and Contexts*; Rushdie, *The Wizard of Oz*; and Spadoni, *A Pocket Guide to Analyzing Film*.

**ENG 1013      WORDS TO LIVE BY: LITERATURE, MORALITY AND ENTERTAINMENT      LAVINSKY**

The didactic and moral content of English literature often seems in conflict with modern notions of reading as a form of entertainment or imaginative escape. What happens, for instance, if we derive pleasure or enjoyment from a text meant instead to reform our behavior or provide examples of how to act? And what does it mean if we discover moral or ethical models in literature intended merely to entertain? Does literature have ennobling effects? By the same logic, can artifice inspire immorality, or distract us from what truly matters? And what becomes of the reader who resists or is already estranged, because of religious or cultural identity, from a text’s prescriptive intent? We will approach these questions from different cultural and aesthetic vantage points, all variously concerned with how certain literary and artistic forms inscribe their audiences in the stories they tell, scripting a specific moral response in the process. Our investigation will ground itself in readings from classical antiquity before considering the interrelation of artistic form and moral meaning in specific contexts. We will track anxieties about the spiritual consequences of imaginative diversion and departure; reconsider the relationship between religious art and secular forms of entertainment, and the utility of the sacred/secular distinction more generally; explore the different ways in which visual, textual, and performative mediums exert a hold on our minds (and bodies); and assess how these concerns are implicated in contemporary debates about the problematics of reading and moral exemplification. Many of our readings will be drawn from early English poetry, prose, and drama, though no previous exposure to this period or its literature is assumed, and a wide range of critical and theoretical texts will help students situate unfamiliar material.

**ENG 1036      TRAVEL WRITING**

**LAVINSKY**

In this class, we will explore an assortment of literary and historical texts all broadly defined as “travel writing.” Our investigation begins in classical antiquity, with material focused on the westward migration of refugees following the Trojan War. Turning to later periods, it then



Science is the principle means by which we come to understand our environment, the planet and the universe. Science also has the ability not only to affect our day-to-day lives, but also to shape our future as individuals and as societies. The responsible citizen must be able to educate himself/herself about scientific matters that have the potential to impact civilization. This course aims to (1) expose you to current issues in modern science that have potential to impact daily life and (2) to give you the skills necessary to educate yourself and engage in discourse about scientific developments in the modern age. We will explore a variety of scientific topics through various modern media including primary scientific literature, popular science columns, documentary films, podcasts, blogs and social media. We will learn how to critically analyze information in each of these media and how to analyze issues related to the application of scientific breakthroughs to our daily life. Finally, we learn about the government agencies that adjudicate and regulate how science interacts with society in our daily lives.