

# BARD EARLY COLLEGE NEW ORLEANS

Curriculum, Academic Years 2014-2019

In the Fall of 2018, Bard Early College in New Orleans became a degree-granting institution in partnership with the Louisiana Department of Education and Bard College. At that time we transitioned to Bard College departmental designations for all courses. Prior to Fall 2018, all courses were assigned the department “Hum” for Humanities.

Please curricular direct questions to the Dean of Studies, Dr. Jessie Morgan-Owens,  
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## Seminars

### **Seminar Fall 2014: What is the Ideal Society?**

HUM 112 Humanities Seminar I, HUM 114 Advanced Seminar I

Every utopian concept is a “good place” that exists in theory but also reflects its contemporary reality. How do utopian thought experiments allow us to creatively approach relevant and pressing social problems? How has utopian thought intersected with theories of justice and society? Can we imagine an ideal, just society?

### **Seminar Spring 2015: What is Identity?**

HUM 113 Humanities Seminar II, HUM 115 Advanced Seminar II

To what extent is identity other-created, and to what extent is it our own to mold? What are the moral parameters for our identities? What of identity persists over time? Is there an ethics of identity? While our idea of what identity means necessarily derives from national, historical, and socio-cultural considerations, we ourselves are fluctuating subjects. We may not end up with concrete answers to our overarching question, but our class goal is to more carefully examine how our ideas about identity shape our interactions with each other and ourselves.

### **Seminar Fall 2015: What does it mean to be human? Part I: Human/Humane**

HUM 112 Humanities Seminar I, HUM 114 Advanced Seminar I

What does it mean to be human? In exploring the human condition, we look first at human actions: how do humans act when they are being most humane? What rights and responsibilities does humanness entail? In doing so, we hope to define a range of emotions, actions, decisions, and morals that are “human.”

### **Seminar Spring 2016: What does it mean to be human? Part II: Beyond Human**

HUM 113 Humanities Seminar II, HUM 115 Advanced Seminar II

“What does it mean to be human?” In the second half of our year long examination of the human condition, we explore how we arrived at this moment as a species and what may be to come. What in nature counts as

human? How do we become human? What happens when we choose not to recognize another being as human? In examining the boundaries and binaries drawn around the human or non-human, we define the category by looking outside ourselves.

**Seminar Fall 2016: What is Privacy?**

HUM 112 Humanities Seminar I, HUM 114 Advanced Seminar I

The Fall Seminar will consider the concerns of privacy and public space in the Year 2016. Why does privacy matter? What do we lose when we lose our privacy? How does what we keep private shape discourse? We will explore how our ideas about what is “private” and what is “public” shape our political identities, our everyday use of spaces, and what we say out loud.

**Seminar Spring 2017: What is Beauty?**

HUM 113 Humanities Seminar II, HUM 115 Advanced Seminar II

How does what we appreciate as beautiful indicate what we value? What is the relationship between beauty and virtue? Our study begins with ideas of beauty and taste, before considering cultural assignation of bodies as beautiful (or not). We will explore the uses of beauty as a source of pleasure, enjoyment, and value. We will consider the moral implications of beauty’s ideality and natural occurrences. Subjective and universal, ephemeral and atemporal, the changing concept of beauty offers us a window into human culture.

**Seminar Fall 2017: What is Identity?**

HUM 112 Humanities Seminar I, HUM 114 Advanced Seminar I

This semester we will more carefully examine how our ideas about identity shape our interactions with each other and ourselves. Is Identity a social location where a metaphysical expression of self interacts with society? What are the intersectional demands on identity? We will explore the concept of identity as embodied and performed, as political and personal, as expressed in language and often in transition.

**Seminar Spring 2018: What does it mean to be Human?**

HUM 113 Humanities Seminar II, HUM 115 Advanced Seminar II

What does it mean to be human? In exploring the human condition, we look first at human actions: how do humans act when they are being most humane? What rights and responsibilities does humanness entail? In doing so, we hope to define a range of emotions, actions, decisions, and morals that are “human.” In the second half of our examination of the human condition, we explore how we arrived at this moment as a species and what may be to come. What in nature counts as human? How do we become human? What happens when we choose not to recognize another being as human? In examining the boundaries and binaries drawn around the human or non-human, we define the category by looking outside ourselves.

**Seminar Fall 2018: What is Justice?**

SEM 101 First Year Seminar I, HUM 112 Humanities Seminar I, HUM 114 Advanced Seminar I

This seminar will weigh the institutions that manage justice, past and present, against the ideal of a just and fair society. What does it mean to be just? How does justice, as it is practiced for the collective, fall short of

an individual ideal of justice? We will discuss free will, positionality, distributive justice, the problem of good versus evil, and the twin impulses of retribution and revenge.

### **Seminar Spring 2019: What is Consciousness?**

SEM 102 First Year Seminar II, HUM 115 Advanced Seminar II

Consciousness names our awareness and the perception of the world around us. In this seminar, we will consider how we notice, learn, and recognize, how we use language and memory to organize experience, and the science behind what we know about how we think. Today, consciousness also speaks to our awareness of positionality in society, as we “wake” to how interpersonal relationships and societal factors impact how we think. We will employ an interdisciplinary approach to this meta-cognitive discussion, as we must consider how science, philosophy, medicine, religion, education, and the arts position the mind.

### **Seminar Fall 2019: What is Identity?**

SEM 101 First Year Seminar I, SEM 201 Sophomore Seminar I

HUM 112 Humanities Seminar I, HUM 114 Advanced Seminar I

This semester we will more carefully examine how our ideas about identity shape our interactions with each other and ourselves. Is Identity a social location where a metaphysical expression of self interacts with society? What are the intersectional demands on identity? We will explore the concept of identity as embodied and performed, as political and personal, as expressed in language and often in transition.

### **Seminar Spring 2020: What is Love?**

SEM 102 First Year Seminar II, SEM 202 Sophomore Seminar II

HUM 113 First Year Sem II, HUM 115 Advanced Seminar II

What has been called our most powerful and instinctual emotion, love is central to the human experience. Love shapes us and catalyzes us by either its presence or its lack. This semester will develop--through inquiry, reflection, and research--a theory of love that can be used to understand desire, patriotism, the divine, family, friendship, greed, and compassion.

## **Humanities and the Arts**

### **HUM 162 Contemporary Art**

Instructor: Gus Hoffman/ Field: Art

The images of a society reflect its values, yet to what extent can an image change our values or even produce a better world? We will explore the sociopolitical underpinnings of movements such as Arts & Crafts, Dada, Pop Art, postmodernism, and street art—and we will examine how these ideas reverberate through today’s digital age. Through texts, films, studio projects, and weekly workshops at the Contemporary Art Center, students will analyze their relationship with today’s visual culture and begin developing a unique stance as creators, consumers, and citizens.

### **HUM 154 Writing as Rewriting**

Instructor Elizabeth Gross / Field: English, Creative Writing

This course combines creative writing and literary analysis as we investigate a range of authors who have shaped their work around existing mythical, historical, and literary sources. Our daily writing will experiment with poetic techniques that generate new writing from existing texts (ranging from ancient myths to twitter). In addition to rewriting stories of the past, we'll rewrite the stories of the present by looking at how contemporary writers process today's news. Over the semester, students will produce two long works, each focusing on a single story, issue, theme, or process, which we will print and bind together.

### **HUM 149 American Foodways**

Instructors: Julia Carey Arendell/ Field: Cultural Studies, Food Studies, History

Our relationships to food are determined by more than just our tastes, and can be intensely personal while also highly political. We will study the anthropological and gendered forces of the kitchen, as well as the economic, psychological, and cultural impacts on our families, businesses, and farms. We will visit restaurants with deep roots in New Orleans and discuss how the table is a place of subversion, connection, and heritage.

### **HUM 159 "Dear Reader:" A Survey of Interpretive Approaches**

Instructor: Julia Carey Arendell/ Field: English

Using the classic novel Jane Eyre, we will learn the basics of Marxism, semiotics, post-colonialism, gender and ethnic theories, as well as study author intention, historical context, and place as sites of interpretive potential. While this is the work of literary scholars, these lenses can bring meaning into our lives, form the bases of how we see the world the way we do, and hopefully, can give us a way to alter our perspectives.

### **HUM 167 Literary Journal Workshop**

Instructor: Julia Carey Arendell/ Field: Creative Writing, Literature

Students will have the exciting opportunity to launch a periodical publication comprised of student work from across the Bard Early College network. Students will serve as editors for the material, design the concept in a digital format, and explore the current landscape of literary journal publishing to build a lasting platform for student voice. Enrollment will be limited for group collaboration.

HUM 167 Literary Journal Workshop

### **HUM 161 The Lyric Essay**

Instructor: Joseph Bradshaw/ Field: Creative Writing

The lyric essay is a hybrid prose form combining elements of poetry, personal narrative, and research writing. In this course we'll study the evolutions of lyric essay writing, and write our own in a workshop format. While our readings will lead us through various forms of memoir, poetry, manifestos, diaries, and cultural reportage, the essays we produce for class will aim to transform these modes of thought into something else entirely.

### **HUM 155 Contemporary Art, Design, & Performance**

Instructor: James Reeves/ Field: Art

In our exploration of the influence of social and political movements on the work of artists, architects, and designers, we will begin with fundamental questions: What is art? What is design? Using a combination of texts, visual presentations, guest lecturers, visits to the CAC, and theory-to-practice workshops, students will analyze the relationship between visual culture and our society. The images of a society reflect its values, yet to what extent can images change our values or produce a better world? After examining the intentions and effects of movements and values in visual culture, each student will work towards developing his or her unique philosophy towards art and its relevance to our lives.

### **HUM 156 Music and Performance in New Orleans**

Instructor: Marc Perry/ Field: Music, History

This course provides an introduction to black music and performance traditions in New Orleans. The course opens with an exploration of the historical currents that contributed to the making of New Orleans as a particularly Caribbean-esk site of early colonial North America. The course then considers the ways culture, race, and plays of social power gave rise to early “creolized” kinds of cultural practice and artistic expression, foundational to the shaping of New Orleanian music and performance traditions. The course then follows this conversation chronologically through an exploration of various African American performance genres and spaces from Congo Square, to early jazz, to brass bands and second-lines, to Mardi Gras Indians, through today’s hip hop and bounce musics. Attention will be given to the social impacts of tourism and the aftermath of hurricane Katrina on New Orleans performance traditions, questions of citizenship, and related economies of consumption.

### **HUM 151 “Make it Plain”: An Introduction to Public Discourse**

Instructor Gwen Thompkins/ Field: Public Speaking, Journalism

This course examines speeches and dialogues, formal and informal, that have changed the modern world. We will study content and focus on style and delivery. Speakers range from Malcolm X to Big Freedia and from King George V to Big Bird. Students will watch videos, listen to radio broadcasts and read a variety of speeches to identify and expound upon the fundamental requirements of effective delivery.

### **HUM 130 Art & Identity: African American Culture & the Arts**

Instructor: Marc Perry/ Field: Anthropology

Moving from the “birth” of African American culture on through the rise of black cultural forms, artistic movements and their key figures, attention is paid to the ways African Americans have historically used realms of culture and the arts in fashioning black selves, community, and social vision. Whether the Blues, the Harlem Renaissance, or Hip Hop, the central question to be explored is the extent to which “culture” has and continues to serve as a “political” medium in forging of black experience and agency in the U.S. and into the diaspora.

### **HUM 108 Tell It Slant: Writing in Creative Genres**

Instructor: Elizabeth Rogers/ Field: Creative Writing

Anyone can learn to write, but how do we spin language into something new? You might have heard the creative writing advice “write what you know,” but in this class, we’ll write *beyond* what we know to get to what we *didn’t* know about ourselves, others, and the world. Because all writers need a strong foundation in literature, we’ll read and discuss many twentieth and twenty-first century poems, short stories, and essays, paying attention to how they’re crafted. This course will include workshops of student writing, where each student receives feedback and suggestions from their classmates and the instructor. Students will complete a portfolio composed of their best and most polished work from the semester.

### **HUM 165 Black Feminist Thought in Historical Perspective**

Instructor: Fari Nzinga / Field: Women’s Studies, Cultural Anthropology

In this course, we will be looking at political, philosophical and literary texts that explore how Black women have articulated feminism on their own terms in the United States. Black women’s lived experiences as they met and resisted white supremacy, patriarchy, and class privilege form the very foundation of an historical approach to understanding Black feminism’s difference with second-wave feminism. Through their actions and activism, their writings, speeches, stories, and narratives, we will let the accumulated knowledge and wisdom of African American women tell us what it means to practice a form of resistance firmly based in Black feminist thought.

### **HUM 125 Cultural History of New Orleans: From Treme to *Treme***

Instructor: Brice Miller/ Field: Culture and Media Studies

Using HBO’s television series *Treme* as a case study, this interdisciplinary course explores the complex relationships between diverse communities in an urban environment recovering from a natural disaster. This Cultural Studies seminar examines narratives of race, class, social stratification, education, poverty, and gentrification, in our study of systematic inequality in urban communities. How do culture and cultural heritage contribute to the rebuilding of a society following a disaster? How has the New Orleans ‘brand’ been developed and deployed post-K? What role has *Treme* played in rewriting the city’s post-disaster history? How do media and cultural portrayals of real world experiences influence our social and cultural perceptions?

### **HUM 144 Democracy Then (and Now): Political Participation and the Arts in Ancient Athens and Contemporary America**

Instructor: Elizabeth Gross/ Field: Classics

In Athenian democracy, citizens were required to attend theater competitions at the festival of Dionysus in order to qualify to vote. This course will investigate what it means to be a citizen—in 5th century BC Athens and today. How does a greater understanding of the origins of democracy inform our understanding of democracy today? After orienting ourselves in the mythology and history of the Athenians and examining their ideas of justice, we’ll read plays of Aiskhylos, Sophokles and Euripides. These cycles of violence and

revenge will be compared to stories of revenge in our own culture—such as mob movies—that draw parallels to how our own culture invites citizen participation.

### **HUM 140 War and Peace — A Survey of American Journalism [Mass Media and Society]**

Instructor: Gwendolyn Thompkins/ Field: Journalism

This course presents an overview of print and broadcast journalism, showcasing a variety of story forms, including but not limited to: explanatory, investigative and international reporting, as well as blogs, podcasts, commentary, editorial cartooning and feature photography. Students will read, watch and listen to news stories, learn the basic rules of news-gathering and write and deliver stories.

### **HUM 163 Architecture and Social Justice**

Instructor: Bryan Lee, Jr. / Field: Architecture, Sociology

The course will explore the inherent connections between race, culture, and architecture. We acknowledge architecture has a role in creating spaces of racial and cultural equity. Architectural design is an intervention with a stated purpose. We will assess the privilege and power structures that use architecture to control the actions of the public and that create systems of injustice. We will work in groups to design models of cities, neighborhoods, and buildings, demonstrating alternative considerations for designing spaces with communities.

### **HUM 119 Breakbeat Poetry Workshop**

Instructor: Justin Lamb / Field: Creative Writing

In this writing intensive poetry workshop we will examine poetry through the lens of BreakBeat poetics as defined by the editors of *The BreakBeat Poets - New American Poetry in the Age of Hip-Hop*. Using this central text as our guide, we will pay special attention to developing poetry that exists in multiple forms, elevates the art and lives of people of color, and celebrates poets' lived personal and political experiences. Through writing weekly poems and peer feedback as well as in-class explorations, we will develop various aspects of craft, including imagery, figurative language, rhythm, line, stanza, music and more. We will also delve into traditional forms and movements with the intentions of sampling, remixing and making anew.

### **HUM 119 Fiction Creative Writing Workshop: Crafting Character**

Instructor: Julia Carey Arendell/ Field: Creative Writing, English, Language & Literature

What makes an unforgettable, immersive story? How do we become attached to what happens to the main character? Why do we worry, cry, or get frustrated with them? Together we will explore and create heroes, villains, shapeshifters, and warriors, among others, by exploring cliché and archetype and then learning to work beyond them. We will write short stories, flash fiction, and character profiles, focusing on building character into great stories, then share and workshop each other's writing. Our readings will include short stories from Flannery O'Connor, Angela Carter, and William Gass as well as craft advice from Joseph Campbell and Carl Jung.

### **HUM 175 Queer/ing Literature**

Instructor: Cassie Pruyn / Field: Literature

In this course, we will work to define the term “queer” within our ever-shifting cultural conversation around sexual and gender identity, and we’ll also explore how the concept may be applied more broadly. We will discuss foundational queer theory texts from thinkers like Michel Foucault, Judith Butler, and Monique Wittig, and then explore how these concepts are manifested—through both form and content—in literature. What are the benefits and pitfalls of connecting an author's biography with his or her literary work? How does a piece of writing express and perform “queerness,” and how can even our reading of a text embody this idea? We’ll read authors like Maggie Nelson, Gertrude Stein, James Baldwin, and Audre Lorde, and many more.

### **HUM 158 Creative Research: The Archive**

Instructor: Joseph Bradshaw / Field: History, Creative Writing

In this creative writing focused class, students will engage archives housed at the Historic New Orleans Collection, a museum and research center dedicated to preserving the history and culture of New Orleans and the Gulf South. The class will have a dual focus. On one hand, we will attend lectures by the archives staff at the Collection on archival research methodology and the preservation of history, in classes held at the Collection's research center; on the other hand, we will read numerous creative works that engage archives and archival research, works that use history to fuel the creative imagination. The goal of the class is thus twofold: using repositories of New Orleans history, students will learn the basics of archival research, while while using their creative imaginations to artistically re-imagine the past and the present of the city of New Orleans, as well as their places in it.

### **WRIT 245, HUM 119 On A Limn: Hybrid Narratives**

Instructor: Julia Carey Arendell / Field: English Literature/Creative Writing

The hybrid narrative is one that bends genre, style, and content. These texts exist in the in-between, holding unconventional spaces while demanding we question categories. We will think about cyborgs, bisexuality, and immigration and other liminal concepts while studying poetic prose, narrative poetry, fiction inspired by memoir -- texts that ask us about boundaries, rules, and crisis.

### **FILM 121 Cinematic Experiences: The Art of Film**

Instructor: Souad Kherbi / Field: Cinema Studies

This introduction to film analysis will help you acquire the analytical tools to critically approach a movie. Furthermore, film studies have a long and diverse tradition, and this class will also aim at providing you with both an international and historical background on film. We will examine the elements of film forms (such as montage, narrative system, mise-en-scène, genre, cinematography, sound, etc.) and explore how these elements come together to create meaning and film esthetics. As a student, you will be encouraged to bring your own experience with films to the classroom and speak critically about the movies you enjoy. The purpose of this course is to give you the opportunity to explore the field of film studies by watching, discussing, and writing about films, but also by reading and understanding major texts in film criticism.

**WRIT 142 Alternative Journalism**

Instructor: Kelley Crawford / Field: Communications

This course balances the practical development of literary journalistic skills with academic inquiry into the theorizing and development of journalism that conceptualizes itself as an alternative to mainstream news content, media, and practices. We will be reading examples of alternative journalism and contextualizing them in the history of alternative presses and reporting in Europe and the United States. We will also be examining the changing meaning of the word “alternative” as well as “journalism” in opposition to not only mainstream journalism, but also in relation to other journalistic genres, such as non-fiction stories, underground writings, ethnic presses, and community media. This knowledge will then provide the basis to experiment with our own writing and methods of critique. Through this process of writing and rewriting, students will have also have an opportunity to write articles for a community publication.

**THTR 145 Embodied Performance and Performative Bodies: Introduction to Performance Studies**

Instructor: Rachel Nelson/ Field: Performance, Art, Theatre

Embodied Performance and Performative Bodies is an introductory course into critical thinking and performance studies. It is a creative laboratory for artists and thinkers of all kinds. This class is half hands-on lab, half discussion and reading group. We will be using physical practice in addition to reading, writing, and discussing. Through these modalities, we'll be asking ourselves questions about art, the body, and society: what is the role of art in society? How does art interplay with issues of privilege and inequality? What are the limits and the possibilities of the body? Is a body ever neutral territory? How have these questions been historically engaged, inside and outside the canon of academic western thought? How are they currently engaged through music, fashion, and cultural movements?

**HUM 130 Art & Identity: African American Culture and the Arts**

Instructor: Marc Perry/ Fields: African American Studies, History, Art

This course provides an introductory historical survey of African American culture and the arts with an emphasis on questions of identity and the politics of race and culture. Moving from the “birth” of African American culture on through the rise of black cultural forms, artistic movements and their key figures, attention is paid to the varying ways African Americans have used realms of culture and the arts in fashioning black selves, community, and social vision. Whether the Blues, the Harlem Renaissance, or Hip Hop, the central question to be explored is the extent to which “culture” has and continues to serve as a “political” medium in forging black experience and agency in the U.S. and into the diaspora.

**AS 102 Early American Culture & Government**

Instructor: Alice Kracke/ Fields: American Literature, History

This course will explore both the canonical and lesser-known texts in our country's early period. Toward that end, we will read works by Native Americans, European Americans, African Americans, and individuals of varying economic classes. The course covers a variety of genres, from autobiography to slave narrative to

poetry, with an eye especially on what it means to be “American.” Interrogating this compact word, we will question our own assumptions about that term as well as assumptions that the texts we read make about identity. Finally, we will discuss texts both on their own terms as well as in their historical contexts.

### **LIT 118 Performing Shakespeare in Film and Theater**

Instructor: Nemesio Gil / Fields: English Literature, Theater & Performance

This course aims to introduce students to the critical analysis of the art and craft of performing Shakespeare in film and theater. Drawing upon the visual and literary exploration of a selection of representative plays, films, and theater video clips, students will explore the technical and performative differences between screen and stage acting, directing, lighting, etc. The course will consider adaptations of the Bard's tragedies from a variety of directors and countries. Readings on film and theater theory will form the basis for active debate and critical thought.

### **THTR 125 Theater for Social Change**

Instructor: Rachel Nelson / Fields: Theater, Civic Engagement

What are the stories we tell about ourselves? Why do they matter? Whose stories are still untold? In this class, we'll dive into the past and explore The Free Southern Theater in Mississippi and Junebug Productions in New Orleans, two organizations that use storytelling to connect with their communities. We will tie this local history together with psychology, fiction, and community organizing to see the possibilities of storytelling as a tool of empowerment and liberation. Class members will research, write academically and creatively, and participate in our own storytelling work in class. For our final, we will put together a performance based on our stories for Bard members, family, and friends.

### **HIST 201 History as Storytelling**

Instructor: Rien Fertel/ Field: History

History is often thought of an objective collection of facts: this event happened at this time, in this place, involving these people. In this class we will complicate this traditional narrative by investigating how history is created, preserved, and destroyed. We will look at history as storytelling. History as myth-making. History as subjective. History as both truths and non-truths. History as collective story, and a personal one.

### **WRIT 121, HUM 119 Fiction Writing Workshop**

Instructor: Julia Carey Arendell/ Field: Creative Writing, English, Language & Literature

This course is a creative writing workshop for short fiction. We will write and read short stories and workshop each other's work while studying the forms of fiction. There are different types of stories -- bildungsroman, gothic, magical realism, for example -- as well as different ways of thinking about how a story is written, including voice, point of view, and place. Characters are compelling because of their struggles, their flaws, and their complications. How can we build stories that make us fall for these characters? What is cliché and how can we both use and shatter it? We will enjoy the pleasure of writing and

creating in our imagination, and share that work in collaboration with others while learning how to brainstorm and generate material, building detail and surprise into our creative writing.

### **LIT 117 World Literature in Translation**

Instructor: Nemesio Gil / Fields: World Literature

A comparative approach across the five continents, this course will give a critical overview of a variety of literary genres. Selected samples of poetry, drama, short fiction, and graphic novels will represent each continent's cultural and ideological stamp in order to better analyze cross-referenced archetypes, themes, and trends in literary production outside the United States and Great Britain. The journey will take off across Latin America, the Caribbean, Asia, Europe and Africa and will broaden students' scope of critique, comprehension, visualization, and synthesis of the richness found in literary texts around the world.

### **THTR 109 Theater 350**

Instructor: Rachel Nelson / Fields: Theater, Civic Engagement

In January, we will begin with a room of students and a blank sheet of paper. By April, we'll have a finished performance! We will craft a totally original student-driven piece of theater using conversation, creative writing, movement exercises, and traditional as well as contemporary acting techniques. We'll perform our piece for the public in the spring of 2020. Students will pick a focus of acting, writing, or directing. Admission to the class is based on audition and interview with Professor Rachel Nelson.

### **ART 101 Foundational Drawing**

Instructor: Gus Hoffman/ Field: Art

From the earliest cave paintings until the present day, humans have been obsessed with reproducing the world around them through visual expression. This course will serve as an introduction to the earliest and most immediate form of visual expression: drawing. In this course students will develop the fundamental tools and concepts that will allow them to convincingly represent the illusion of a three dimensional world on a flat two dimensional surface. Some of the concepts we will explore will include but are not limited to: negative space, perspective, learning how to use a site measuring stick, shading, and composition.

### **HUM 130 Modern African American Freedom**

Instructor D. Caleb Smith/ Field: History

This introductory-level survey course examines key political, social, and cultural developments of African Americans from the end of the Civil War to the Obama era. This course will examine the meaning of "freedom" and "equality" and their impact on the larger discussion of "race" and "racism" in the United States. At its core, the history of African-Americans has been connected to attempts to gain freedom. This course serves as a general introduction to the historical literature by providing students with an overview of the African American experience through primary and secondary source readings, class discussions, lectures, film, and music.

## Social Sciences

### **HUM 157 Housing Policy & “Urban Crisis”**

Instructor Lauren Lastrapes/ Field: Anthropology, Economics

This discussion-oriented course will pursue questions related to the contemporary shape of American urban environments by looking to the dramatic shifts in work, housing, and human services in the city of Detroit in the 20th century. While Detroit will be central to our broader discussion of federal and local policy’s impact on urban citizens, we will begin our discussion with David Harvey’s examination of the “right to the city,” which asks us to consider the idea that full access to all that urban life offers should be a human right. We will use Thomas Sugrue’s classic analysis of Detroit, *The Origins of the Urban Crisis* to understand the rise and fall and remaking of an emblematic U.S. city. And finally we will turn our attention to connections between Detroit and New Orleans, another city purportedly surviving a remake, and interpret the contemporary landscape here for ourselves. The course will involve 5 or 6 in-class writing opportunities, one group project in which the whole class produces a creative reflection on the subject, and an annotated bibliography as a final paper.

### **HUM 168 Social Research: Exploring Education Philosophy and Policy**

Instructor: Lauren Lastrapes / Field: Social Sciences, Education

We will read and talk about the major shifts in education policy New Orleans schools, students, teachers, and families have experienced in the years following Hurricane Katrina. We will ask questions about both the policy shifts and the philosophical outcomes and underpinnings of such shifts in the usual seminar style. Before doing any of this, however, we will diverge from the discussion format and develop methods for participatory action research projects—projects developed through collaboration and conversation and without a single authority—that will ask questions and seek answers about Bard Early College’s present and its future.

### **HUM 158 On Stacks: From Archival Research to Museum Exhibit**

Instructor: Rien Fertel/ Field: American History, Museum Studies

We will examine the possibilities and problems implicit in historical research and writing, archival assembly and preservation, and museum subjectivity and authority. Through hands-on historical research and museum exhibition tours, this class will examine historical documents from New Orleans in order to foster a greater understanding of this place and its people. On Tuesdays, classes will be held at The Historic New Orleans Collection, a local museum and research center, where the class will learn what an archive is, how and why a museum operates, and the importance of preserving and exhibiting historical documents and items. Students will go into the archive to find an item from The Collection to base a historical research project around. Each Friday students will discuss their findings and a reading series of texts that survey archival and museum studies. Limited to 8 students.

### **HUM 133 The Economics of Tourism**

Instructor Lauren Lastrapes/ Field: Anthropology, Economics

Understand key economic concepts by using tourism as a mechanism for this semester-long discussion of the ways that tourism impacts people and places. Like capital itself, the movement of people away from their homes on a temporary basis has a long and complex history. We will engage in ideas about traveling and visiting new places have reframed tourism over time. A series of questions frames this course: What is tourism? Who travels? How is culture, place, and history marketed, sold, and consumed?

### **HUM 152 Everyday Geographies: an Introduction to Popular Culture**

Instructor: Brice Miller/ Field: Cultural Studies

In our era of immersive medial landscapes and instantaneous cultural response, popular culture and the culture of consumption shapes our everyday reality. For this reason, more than ever, we require tools of critique -- critical reading and critical assessment -- to quickly and decisively respond to our cultural environments. In this course, students will learn how to turn their skills of analysis on media that influences how we see the world.

### **HUM 132 Race and Education in Urban America**

Instructor: Walter Stern/ Field: History of Education

Have public schools historically promoted social opportunity or social control for racial and ethnic minorities in the United States? This course considers this and other questions by examining the historical interplay between race and education in American cities. Organized chronologically and topically, it addresses subjects such as the formation of public school systems; school segregation, desegregation, and resegregation; education and the Civil Rights and Black/Brown Power Movements; and contemporary reforms such as charter schools. While the course considers the educational histories of racial and ethnic groups from across the urban United States, students will pay particular attention to New Orleans.

### **HUM 145 Writing Life, Reading Lives**

Instructor: Lauren Lastrapes/ Field: Anthropology

The goal of this course is to give students an understanding of how to use the life history method of ethnographic research. This course will center around two objectives. First, students will read and critically examine four full-length ethnographic life histories that were produced using the specific methods that anthropologists working in the life history tradition employ. Students will also read articles that address the pitfalls and limits of life history research and of social science perspectives more broadly. The second objective is the student's production of an ethnographic life history paper.

### **HUM 132 Race and the Law in America**

Instructor: Dr. Alice Kracke / Field: Sociology, Law, Literature

This course will focus on race as both an idea/construct and as a lived experience by examining how actual laws, social mores, and myths have, in the 50 years since Dr. Martin Luther King, Jr., gave his seminal "I Have a Dream" speech both perpetuated and ameliorated systemic racism or, in his words, how it has

honored as well as defaulted on its “promissory note insofar as her citizens of color are concerned.” Focusing on ethnicity, community, and identity, we will explore the ways that various writers have spoken to this issue and how America’s laws have facilitated as well as frustrated racial progress in America.

**HUM 172 Represent the City: Place-making in New Orleans**

Instructor: Shreya Subramani/ Field: Urban Studies, Anthropology

What does it mean to identify somewhere as home? What does it mean to move between school and the workplace, the prison and the streets? How do power and agency operate to make these places meaningful? How can you practice within and study your own places in this city? This class will explore the legal, social, ecological and cultural politics of New Orleans through providing distinct instructor-approaches to understanding the city. We will mobilize the mixed methodologies of social science researchers and practitioners to explore the way people in the city construct and occupy place. For example, we will make critical connections that depict how practices within the criminal justice system, housing and urban infrastructure, and the education system all interact – demonstrating how place is not bounded but is rather made through the movement and intersection of identities and institutions. How can we as community members, voters, creators, teachers contribute to our civic worlds through an understanding of place?

**SOC 130 Family Policy and Popular Culture**

Instructor: Ebony Williams/ Field: Sociology

Family Policy and Popular Culture explores the impact of local, state, and federal policy on the formation and functioning of families in the United States. The purpose of this course is to examine how structures such as racism, classism, power, and privilege impact the emotional and physical well-being of families in the U. S. Course activities involve identifying past and current issues facing diverse families. Using students’ own cultural artifacts (i.e. tv shows, art, music lyrics, etc). we will analyze the context and relevance of portrayals in popular media and mainstream culture to facilitate our understanding of the implications of the enforcement of these policies on diverse families.

**PSY 111 Human Development Theory**

Instructor: Ebony Williams / Field: Social Sciences

The goal of this course is to provide students with a theoretical and practical understanding of the economic, biological, social, and psychological factors that influence the developing individual. This course will offer a multidisciplinary overview of contemporary theories of human development research and theory, with an emphasis on major theoretical, conceptual and research issues facing scholars today. This course is an overview of some of the most influential theories of human development articulated in the tradition of social science.

**ANTH 132 Forensic Anthropology 101**

Instructor: Melina Calmon Silva/ Field: Forensic Anthropology

This course is an introduction to forensic anthropology, a subdiscipline of physical anthropology concerned with the identification of human remains in medicolegal contexts. Forensic anthropologists use a variety of methods and theories of human biology to assist medical examiners, coroners, and law enforcement agencies in the recovery, identification, and interpretation of decomposed or fragmented human remains. This course reviews the historical development of the field and the techniques used to determine age, sex, and physical characteristics of an individual from their skeletonized remains, as well as methods for positive identification, estimating time since death, and determining cause and manner of death. Skeletons from the Tulane Osteological Collection will be used to illustrate the application of specific field and laboratory techniques.

### **EUS 226 Environmental Racism Matters: Intro to Environmental Science**

Instructor: Frances Roberts-Gregory / Fields: Environmental Studies, Anthropology

What is the relationship between race, place, gender, and nature? This interdisciplinary course will allow students to explore the philosophical, scientific, cultural and political dimensions of why environmental racism and climate change matter to young people, women, the poor, as well as Black/Brown communities. Using case studies drawn from public health, environmental science, sociology, city planning and geography, we will document histories of political organizing against toxicity and other environmental injustices in Louisiana. We will also interrogate feminist engagements with scientific objectivity, equity in the larger environmental movement, digital eco-activism and professional opportunities for students interested in environmental science & studies.

### **SOC 205 Qualitative Research**

Instructor: Imanni Sheppard / Fields: Anthropology, Social Sciences

Qualitative research is not only an exploration of a social happening but also how people experience and understand that phenomena. How they talk about it. What their stories are, and how those things reflect larger systems within society. With that in mind, this course will provide students with the skills needed to examine people's experiences/understandings—as told through narrative. Students will gain practical, hands-on training developing research methodologies, conducting fieldwork, and analyzing qualitative data. In addition, students will have the opportunity to acquire certification in the Protection of Human Subjects.

### **HUM 164 Medical Humanities**

Instructor: Imanni Sheppard / Fields: Anthropology, Social Sciences

Instructor: Ben Saxton / Field: Biology

Medical Humanities is a look at the relationship between art (the arts), philosophy, and medicine through time. With that in mind, students will have the opportunity to explore how forensics, anatomy, science, medicine, the practice of medicine, and patient experiences have been expressed in art, poetry, and music. Students will also have the opportunity to develop their own medical humanities portfolios in response to course discussions and readings.

**ECON 102 Economics and Natural Disasters**

Instructor: Anna Derby/ Field: Economics

Principles of economics influence the decision making that has major impacts on our lives. This course will cover key concepts of micro- and macroeconomics, including: supply & demand, elasticity, comparative advantage, opportunity cost, marginal cost and benefit, competition, externalities, GDP, fiscal and monetary policy, open vs. closed economies and income redistribution. We will analyze these concepts through the lens of natural disasters and the impacts they have on the communities they strike. How does the economic status and system of a country or region affect its ability to withstand a disaster? What are the short-, medium- and long-term economic impacts? How are global economic and political systems impacted by disasters and the resulting migrations? How do these global systems impact our responses to disasters?

**ECON 150 Entrepreneurship and Social Change**

Instructor: Kelly Orians/ Field: Business

In this course students will learn how to address social injustice through social entrepreneurship and business/organizational development. Students start the semester learning from readings, and directly from leaders in the field, about issues currently impacting education, climate change, LGBT rights/representation, economic empowerment, and public safety in New Orleans. They will also study and practice (through readings and guest lectures) the basic components of writing and implementing a business plan. In small teams they will then develop an idea to address an issue discussed in one of the five specialization areas (education, climate change, LGBT rights/representation, economic empowerment, and public safety), and complete a business plan to implement this idea. Students will also prepare a 3 minute pitch with an accompanying pitch deck to present this idea. Underlying the course will be a critical analysis of the rise of neoliberalism, with attention to issues of racial and gender equity.

**BIO 207 Bioethics**

Instructor: Imanni Sheppard / Fields: Anthropology, Social Sciences

Medical Humanities: Bioethics will be a foundations course that provides students with the core competencies of bioethics while also evaluating the critical intersection of the practice of medicine, medical research, patient rights, science, and law. We will examine the ways in which those things have influenced and informed each other, how they are situated in culture and society (via sociological paradigms like symbolic interactionist theory), and the inherent subjectivity of principlism within the framework of biology and ethics (bioethics). For example, our work will include—but not be limited to—analysis of cases like that of Dr. Cecil Jacobson who injected women undergoing IVF treatments with the human chorionic gonadotropin (hCG) —a hormone produced by the placenta after fertilization—to convince women that they were pregnant when they were not. What are the ethical implications of this? Is it criminal? Is it assault?

**Languages**

**FREN 101 Beginning French I**

Instructor: Souad Kherbi/ Fields: Language Study

French 1 is an elementary French course focused on foundational grammar, oral and written comprehension, reading, and cultural initiation. The course objective is to help students develop their potential in all four areas of French language learning: listening, speaking, reading and writing.

**FREN 102 Beginning French II**

Instructor: Souad Kherbi/ Fields: Language Study

Welcome to Français interactif, a unique beginning French program developed at the University of Texas. As its name implies, Français interactif emphasizes interaction: student/teacher, student/student, student/computer, and even student/native-speaker. The goal of these materials is in its title: interaction in French!

**SPAN 101 Spanish I**

Instructor: Nemesio Gil / Fields: Language Study

This introductory level, communicative course of language study introduces students to the Spanish language and cultures. The course will focus on writing, reading, and oral skills with the support of audiovisual tools to enhance students' comprehension and practice of the language.

**SPAN 102 Spanish II**

Instructor: Nemesio Gil / Fields: Language Study

This introductory level, communicative course of language study introduces students to the Spanish language and cultures. The course will focus on writing, reading, and oral skills with the support of audiovisual tools to enhance students' comprehension and practice of the language.

**Interdisciplinary Science****HUM 147 Plant-Human Interactions: Global Issues in Ethnobotany**

Instructor: Samantha Gerlach / Field: Biology, Cultural Studies

In this course, students will learn the fundamentals of plant evolution, classification, and morphology while identifying how plant diversity plays a critical role in the survival and structure of our global population. From medicine, ecology, agriculture, anthropology, and bioengineering to the law: plants play a part in our everyday interactions and economic decisions. What is Shade vs. Sun-grown coffee? Could medicinal plants cure cancer? How do we feed a growing population? What does it mean to grow something organically? Students will learn to analyze peer-reviewed journal articles and popular science publications to answer these and other thought-provoking questions.

**HUM 148 The Philosophy of Science: Aristotle on Biology and Causality**

Instructor Mary Townsend/ Field: Philosophy, History of Science

Aristotle's writings on nature and the physical cosmos are the foundation of modern scientific thought, but also represent a profoundly different approach to the nature of reality. In this class, we'll consider the nature of chance, necessity, motion, the soul, the first cause of the universe, and causality itself.

**HUM 143 Public Health, Public Policy, and Social Justice**

Instructor: Susannah Anderson/ Field: Public Health

This course will provide a broad introduction to public health and social justice with a focus on healthcare and prevention policy in the United States. Emphasizing a critical reading of media reporting on health-related topics and an examination of how politics and media coverage impact healthcare policy. This course introduces the topics of epidemiology and biostatistics in order that students can become more informed readers of health-related information. It will encourage critical thinking in order to identify sources of health disparities—and opportunities to effect change—in areas as diverse as maternal and child health, public health nutrition, and treatment and prevention of HIV/AIDS.

**HUM 142 Introduction to Psychological Research**

Instructor: Carey Yazeed/ Field: Psychology

This course introduces students to the processes behind scientific inquiry. Students participate in the full spectrum of social problem resolution from conceptualization to evaluation and the refinement of applied research and practice-based strategies. Students will conduct, present, and write a research study utilizing qualitative and quantitative methodologies. Topics will include psychological approaches, diversity, ethics, sampling, measurement, research design, data collection and analysis, and reporting.

**EUS 218 Climate Justice, Digital Media and Gender in Louisiana**

Instructor: Frances Roberts-Gregory / Field: Environmental Studies

This interdisciplinary course analyzes the philosophical, scientific, cultural and political dimensions of why climate justice matters to youth, women, people of color, Indigenous people(s) and frontline communities. Using case studies and films drawn from public health, environmental studies, sociology, anthropology, human rights law, communication, feminist studies and geography, we will document histories of racialized dispossession, disposability, and disability in Louisiana. We will also explore environmental racism(s), food justice and the emerging climate gap through the len(s) of state-sanctioned violence and sacrifice zones. This course investigates social media and other digital tools used by activists to organize, raise awareness and influence policy. Special attention will be given to the role of race, class, sexuality, ability and gender in shaping political identities. We will finally interrogate equity in the larger environmental movement and strategies to center joy, hope and healing during/despite disaster. This course will include guest lectures, films and field trips.

**ANTH 132, HUM 173 Forensic Anthropology 101**

Instructor: Melina Calmon Silva/ Field: Anthropology

This course is an introduction to forensic anthropology, a subdiscipline of physical anthropology concerned with the identification of human remains in medico-legal contexts. Forensic anthropologists use a variety of methods and theories of human biology to assist medical examiners, coroners, and law enforcement agencies in the recovery, identification, and interpretation of decomposed or fragmented human remains. This course reviews the historical development of the field and the techniques used to determine age, sex and physical characteristics of an individual from their skeletonized remains, as well as methods for positive identification, estimating time since death, and determining cause and manner of death. Skeletons from the Tulane Osteological Collection will be used to illustrate the application of specific field and laboratory techniques.

**CHEM 101 General Chemistry I with Lab**

Instructor: Margo Montgomery/ Field: Chemistry

This course will introduce students to the general principles of chemistry. Topics covered in the course include the study of matter and measurement, atoms, molecules and ions, stoichiometry involving chemical reactions, solution stoichiometry, thermochemistry, the electronic structure of the atom, periodic properties, chemical bonding, molecular geometry, and the physical behavior of gases. The laboratory portion of the course will introduce fundamental laboratory techniques and reinforce core concepts covered in lecture.

**EUS 226 Environmental Science**

Instructor: Margo Montgomery/ Field: Environmental Studies

In this course we will study some of the basic chemistry and biology behind current environmental issues. Specifically, we will examine the sources, reactions, transport, effects, and fates of chemical species in air, water, and soil environments, and the effects of technology thereon. Some of the major topics of this course include: Air Quality and Pollution; Climate Change and Energy; Water Pollution; Toxic Organic Compounds; Metals, Soils, Sediments, and Waste Disposal. In the laboratory we will introduce some of the common procedures for analyzing environmental samples such as water, air, sediments, and plant tissues.

**MATH 109 College Algebra**

This course is the general math course, which is a pre-requisite for pre-calculus. This course is meant to foster scientific creativity through variety of lectures/discussions coupled with problem-solving exercises involving analytical and conceptual problems. This course is designed for students who will continue in university to take pre-calculus and similar.

**MATH 110, MATH 111 Precalculus**

Pre-calculus mathematics is a course that gives background for the mathematical concepts, problems, issues and techniques that appear in the calculus course. This course is the general pre-calculus course, which is a pre-requisite for physics 1 and calculus 1 courses. This course is meant to foster scientific creativity through variety of engaging lectures/discussions coupled with problem-solving exercises involving analytical and

conceptual problems by introducing the fundamental principles of different functions, functional analysis and elements of probability. This course is designed for students who will continue in university to take calculus 1 and science courses such as physics 1 or chemistry 1 and similar.

### **MATH 113 Calculus I**

This course is a pre-requisite for pre-law, pre-med, engineering, and anyone who wants to be able to think and solve problems. You will expand your knowledge of polynomial and rational functions, trigonometric functions, and logarithmic and exponential functions.

### **MATH 142 Calculus II**

Calculus is the study of how things change. Calculus can help solve problems such as how a football moves in the air, drug dosages for medical treatments, understanding graphs and measurements, and many other applications. We will begin with the introduction of the concept of the limit and how to calculate limits if they exist, we will then discuss rates of the change and the calculus function known as the derivative. We will then discuss various ways to determine the derivative of a function and end with uses derivatives for optimization.

### **MATH 102 Intro to Statistics**

Instructor: Anna Derby/ Field: Economics, Math

Statistics show up everywhere. In this introductory statistics course, students will learn basic methods of collecting, representing and analyzing data, with an eye to becoming critical consumers of statistical information they encounter every day. We will look at study design, data types, measures of center and spread, graphical representation, probability, normal distributions and hypothesis testing. Along the way we will look at ways that bias can influence a statistical study and how to avoid it, what kinds of conclusions can appropriately be drawn from data, and generally how to take a critical view the numbers that show up everywhere from ads to the news

### **PHYS 145 From the Big Bang to Today: Intro to Astrophysics**

Instructor Dmitriy Besnosko/ Field: Physics

A natural science is concerned with the fundamental principles of the universe, matter, energy and their interaction. It forms the foundation for other physical sciences, engineering, medicine and industry, and it has led to great advances in our fundamental understanding of the physical world. This understanding, in turn, has translated into countless engineering applications and technologies that benefit us in our daily lives. This course will look at the roots of science as a field and astronomy specifically, at the early attempts of humanity to explain the world around, its creation, and a possible demise. We will look at our extended cradle – a Solar system, and learn about its origins and evolution, the formation and migration of the planets. And study the inner works of a star using the example of the closest one we have – our Sun. Further we will look at stars are born and how they die, how they form grandiose ensembles called galaxies, and how this Universe has come into existence according to the Big Bang Theory.

**PHY 101 Physics I (with Lab)**

Physics is a natural science concerned with the fundamental principles of the universe, matter, energy and their interaction. It forms the foundation for other physical sciences, engineering, medicine and industry, and it has led to great advances in our fundamental understanding of the physical world. This understanding, in turn, has translated into countless engineering applications and technologies that benefit us in our daily lives. This course is the first part of a general physics course.

**PHY 102 Physics II (with Lab)**

Physics can be divided into classical physics (classical mechanics, waves, thermodynamics, electricity, magnetism and optics) and modern physics (quantum mechanics, relativity, molecular and solid-state physics, nuclear and high energy physics and other advanced topics). This course is the second part of a general physics course. This course is meant to foster scientific creativity through a variety of engaging lectures/discussions coupled with problem-solving exercises involving analytical and conceptual physics problems as well as team-based physics laboratory experiments by introducing the fundamental principles, methods and engineering applications of classical mechanics, oscillations and mechanical waves.

**One-Credit Courses**

LC 101 Composition: Grammar and Foundations

LC 102 Composition: Style and Substance

LC 103 Research Methods I

LC 104 Research Methods II

LC 111 Research Workshop

LC 113 Peer Tutor Training