

YESHIVA COLLEGE CORE COURSES

Fall 2022

~PLEASE CONSULT BANNER FOR UPDATED INFORMATION~

**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

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**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**

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.

<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 gn(u)-14 (es) Tc 0 Tw 16.36 0 T



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 whicy ,cy m ofi2.6 (,)2(a)11..2 ,3iW.6 (,)2('5 (f)o2.

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

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**ECO 1010      PRINCIPLES OF ECONOMICS      BLOISE**

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**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**

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**POL 2145      AMERICAN CONSTITUTIONAL LAW      KAMINETZKY**

Students will gain a deep understanding of the American political system and its institutions. atnT 18g(AM)-6(Z)7.7 (K)0MZKZKKAe4 8471.24 84 i7S9.48C6KAe4

**INTERPRETING THE CREATIVE (INTC)**

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

**GEYH**





**SCI 1012      SCIENTIFIC LITERACY FOR RESPONSIBLE CITIZENSHIP      CAMARA**

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.