**Fall 2022 Topics Course Descriptions**

**AH 2091/3091 A: TOPICS: FALSE IDOLS with Professor Libina**

In 2015, ISIS militants smashed ancient Assyrian statues, calling them “false idols.” Since the ancient world to the present, people have endowed material objects with powers that go beyond their physical appearance. Statues of gods, miraculous icons, amulets, and relics are just a few examples of art that is believed to point to an otherworldly reality. Yet how were these material manifestations of different gods able to co-exist in an increasingly global world? The European colonization of parts of Africa, Asia, and the New World brought about the meeting of diverse belief systems and the cult objects that embodied them. How did Europeans react when they encountered the veneration of non-Christian gods and spirits, and how was this encounter informed by Europe’s own image debates? How did African, Asian, and Latin American cultures integrate, appropriate, or resist the Christian cult images of their colonizers? To answer these questions and others, we will examine the topic of idolatry—the worship of lifeless images or false gods—and its significance for image-making and destruction as part of a global history of art. In doing so, this course will explore the ramifications of cross-cultural encounters between societies whose gods and objects of worship were often perceived to be radically different from one another. Our objects of study will come from the 16th-18th centuries and will include paintings, engravings, codices, textiles, and sculptures.

**AN/CM 3091 B/CM 5091 B: TOPICS: NEW MEDIA IN VISUAL ANTHROPOLOGY with STAFF**

This course concerns how visual anthropology extends into the domain of virtual, augmented and immersive realities and asks: What are the social and political consequences of these imaging technologies for what “reality” means in a post-truth world? Traditional approaches to visual anthropology, using the tools of photography and film, have tended to treat subject-object relations within a web of representation that is static and bounded, where the image serves as an archive of empirical truth and “the other” is witnessed and experienced “first-hand”. However, we live in an age where reality is more than representation; an age where simulations of events, places and experiences in virtual worlds and immersive environments come to stand as empirical truths. In this course, we will adopt a hybrid theoretical/practical approach to explore case studies ranging from AR/VR journalism of conflict zones to climate change video games, holographic protests, and photogrammetric simulations of forensic investigations. This approach invites students to investigate how facts, truths and perceptions of reality are (re)shaped as well as problematized by the visual cultures of new media.

**AR 2091 B: TOPICS: THE FIGURE INTERPRETED IN VARIOUS MEDIUMS with STAFF**

In this studio course, students will learn how to depict the human figure using a variety of traditional and contemporary mediums. Basic anatomy through the study of the human skeleton and live models will allow students to improve their drawing, painting, and mixed media techniques. In-class projects and homework assignments will encourage students to find personal approaches to this age-old artistic endeavor.

**AR 2091/3091 C: TOPICS: SCULPTURE: CAPTURING THE HUMAN FACE with Professor Delamater**

This course is offered for students who would like to focus on learning the basics of creating a 3D portrait, allowing us to capture the human face through sculpture. We will focus on the practice and development of working in clay starting with a wooden armature to building up technique as we go. The art of 3D portraiture is quite vast, however, students can expect to learn how to explore the meaning of form, space, mass and structure as related to three dimensional design. We will work on observational skills and methods building from the inside out, learning to measure proportions and depth. Students will be encouraged to develop their personal style as we focus on developing perception, proportions and sensitivity, which all allow us to capture a sense of life and emotion from our models. This is a dual level course, providing some basic techniques for more novice students while allowing more advanced students the space to perfect their skills.

**BA/GR 4091A/5091A: TOPICS: HOW TO GET AWAY WITH FRAUD with Professor Vaishampayan**

How is fraud, money laundering, sanctions evasion and bribery executed within the financial industry? This course explores the intricacies of financial crime, how it is perpetrated and what financial institutions are doing in real time to stop financial crime from taking place. This class will integrate the theoretical aspects of financial crime compliance with the practical application of these skills through live workshops in conjunction with an international consulting firm. We will examine cases such as Bernie Madoff’s Ponzi scheme, sanctions violations by multinational such as Commerzbank or current cryptocurrency money laundering schemes. Special dates: 8 September through 17 November Senior standing or IF major

**CM 5091 A: TOPICS: PODCASTING PRACTICUM** **with Professor Lee**

The podcasting revolution has spawned a whole new industry, unleashed a wave of creativity, and forced traditional broadcasters to question the future of radio. This course will guide students through the process of producing a podcast from scratch, from developing an original concept to making their show stand out amongst the thousands of others vying for listeners’ attention. We will develop a critical ear and get to grips with audio’s exhilarating potential as a storytelling medium.  
  
Working in small groups, students will produce and publish a podcast mini-series on a subject of their choice, with a minimum of two episodes and a maximum total length of one hour. Each group will present their podcast to the class at the end of the semester, outlining the business case for their show and explaining how they would build an audience.  
  
Katy Lee  
Katy Lee is the founder, co-host and producer of The Europeans, an award-winning weekly podcast about politics and culture across the continent.   
  
A former correspondent for Agence France-Presse (AFP) with postings in London, Hong Kong and Paris, Katy now works as a freelance reporter when she isn't making The Europeans, primarily covering French politics and society.  
  
Her print and audio work includes collaborations with The Guardian, Politico, The Daily Telegraph, The New Statesman, Foreign Policy and NPR.  
  
She is a graduate of the University of Cambridge, where she studied Social and Political Sciences, and City University London, where she received a Master’s degree in Broadcast Journalism.

**CS 3091 A: TOPICS IN DATA SCIENCE with Professor Nguyen**

This course will start by introducing various concepts in data sciences and the linkage of data science to other fields such as mathematics, sciences, operations research or businesses. Students will be introduced to popular machine learning models and implementation techniques in python, R and/or other languages. Students will learn to create machine learning models to conduct predictive and prescriptive analytics using supervised, unsupervised, and deep learning methods on different data types such as structured (spreadsheet, table) and unstructured (text, images). The course is based on examples, tutorials and projects in various domains such as physics, astrophysics, geology, quantitative environmental science, economics, language processing.

**CS/LW 5091 A: TOPICS: IAPP COURSE PREPARATION with Professor Roda**

**TBD**

**FM/DR 2091 A:TOPICS: ACTING IN FILM: THE INFLUENCE OF THE METHOD with Professor Shoimi**

This course examines Method Acting and its significant impact on acting in film and TV today. Through the viewing of various films as well as the reading of the book, Directing Actors, the course helps students to understand how directors and actors make use of this particular approach to create memorable screen performances. It also explores ways to foster a positive work environment for actors and directors to collaborate on set and in rehearsal.

**FM 3091 A: INDIAN CINEMA: BOLLYWOOD AND BEYOND with Professor Regan**

Indian cinema is a powerful aesthetic and cultural influence in the contemporary world, from the works of great auteurs to the cultural and industrial powerhouse of “Bollywood” cinema. In this course, we will look at Indian cinema from Bollywood and beyond, unpacking the ways in which cinema emerges from an exchange of cultural, national and economic constraints and conditions. In addition to an exploration of Bollywood cinema, we will explore the ways Indian regional cinemas – Tamil, Telegu or Bengali cinemas – relate to Hindi films and how Indian ‘alternative’ film movements relate to commercial production. We will ask, which of these if any, constitute a ‘national cinema' and explore the way genre transforms to negotiate shifting gender roles and other aspects of India cultural life. Finally, we will explore the way Indian cinema influences, and is transformed by its place on the international stage

**FR/LI 3091 A: TOPICS: LANGUE MATERNELLE, LANGUE ETRANGERE with Professor Picard**

The percentage of young people, and of AUP students in particular, who have learned mother tongues other than the one(s) spoken in their host country is very high. What does it mean to be in-between cultures? In-between languages? What changes in our relationship towards our mother tongue(s) once we have entered into a new language?   
After encountering the language of school, or languages known as "foreign", we tend to construct our mother tongue as an original language with a greater proximity with our bodies, our primary impulses, even with Truth, itself. In this course, we will examine and critique our own constructs and those expressed by Francophone authors (S. Beckett, N. Huston, A. Mizubayashi, N. Aviv…) and also open our discussions to the political and historical tensions that have existed and still do between native mother tongues and colonizing dominant languages in the Francosphere, in particular (E. Glissant, P. Chamoiseau, A. Djebar, M. Lalonde…).

**GS 2091 A/PO 2091 A: TOPICS: GENDER & SOCIAL PROTEST MOVEMENTS with Professor Pearl**

*TBD*

**HI 1910: TOPICS: WOMEN IN WORLD HISTORY I with Professor Martz**

Why do women have less power, make less money, and have fewer opportunities than men do? Why have women’s bodies been controlled, stigmatized, and pathologized? This is the first half of a year-long investigation of the origins and impacts of gender inequality. We start with our pre-agricultural Sapiens ancestors up to the beginning of the early modern period, looking primarily but not exclusively at socio-cultural developments that shaped understandings of gender and the role of women in different cultures around the world.

**HI 3091 A/ PO 3091 B: TOPICS: DEMOCRACY LAB: EDUCATIONAL JUSTICE with Professor Zinigrad**

In discussing the “democratic ideal” of education, John Dewey emphasized two traits that link the educational experience and democracy. The aim of education, he argued, is to “generate greater reliance upon the recognition of mutual interests” and “continuous readjustment through meeting new situations.” Building from this observation, the Democracy Lab combines Dewey’s insights into education and democracy with recent trends in design-thinking pedagogy. The course focuses on generating opportunities for students to build a mutual interest based on their differences and provide a context for them to deploy this mutual interest toward solving a specific problem. To this end, the Democracy Lab explores key challenges to our contemporary democracy. This semester’s topic is educational justice.   
   
Education is believed to be the strongest engine of change. It is trusted to restore justice and remedy social wrongs where law and politics fail to deliver. But education can also perpetuate injustice and become an instrument of oppression. Even with the best intentions, educational policies often uphold hidden biases, sidestep pressing moral dilemmas, or hopelessly fall behind current social needs. This course seeks to understand both the promise and limits of educational tools in achieving social justice.   
   
In this Democracy Lab we will begin by exploring conceptual and theoretical schemes presently available for understanding contemporary controversies about education such as systemic barriers to education, links between lack of education and exploitation, bodily autonomy, “conversion therapy”, “don’t say gay” laws, science and religion in schools, homeschooling and unschooling, and digital transformation of education. We will explore how education constructs and is constructed by culture, religion, and economy; how it affects and is affected by the institutions of family, community, and state; and how it can achieve equality or inequality.

**ME 2091 B/PO 2091 B: TOPICS: REFUGEES AND MIGRATION IN THE MIDDLE EAST with Professor Vignal**

This course examines the contemporary human geography, history, and politics of the Middle East with regard to patterns of human settlement, migration, refugees and forced displacement. The course covers the region of the Middle East with a broad understanding: from Lebanon to Iraq, from Syria to Egypt and Sudan, from the Arabic Peninsula to Palestine and Turkey.  
  
In the course, we will explore mobility in the Middle East. We will understand how mobility shapes the patterns of human settlement – from the cosmopolitan and segregated cities of the Gulf countries to the across a region characterized by demographic growth, economic and social stagnation, important inequalities within each country and differences in development from one country to another, and political turmoil.  
  
Against the backdrop of contemporary history (beginning of the 20th century until now), we will analyze the relationship between State building and displacement. We will also focus on some of the main conflicts that have propelled millions of people from the Middle East on the roads of exile. The course invites students to understand some of the most tragic humanitarian crises of our time, with a special focus on Palestine and Syria. Involuntary displacement provoked by environmental change will be addressed too.  
  
In doing so, the course provides an introduction to various concepts and theory pertaining:  
• human geography, e.g. cities, urbanization, cosmopolitics; demographic transition; borders and borderlands, etc  
• migration studies  
• transnational studies  
• conflict studies  
• political economy  
• International relations  
• forced migration and refugee studies e.g. the legal frameworks within which migrations and forced migrations operate (national regulations on migrations; the 1951 Convention of Geneva on Refugees and the legal framework of asylum seekers and refugees) and the international / national architecture of protection.  
  
These concepts and approaches are contextualized

**LW/PL/PO 3091 A: TOPICS: DIGITAL CITIZENSHIP with Professor Culp**

Digital citizenship is a key concept of our digital age, expressing the hope that a humane use of digital technologies is possible. The course contrasts digital citizenship with political, environmental, and global conceptions citizenship, before studying the political, legal, and educational dimensions of digital citizenship. It also explores selected practices of digital citizenship, including clicktivism, digital commoning, and digital counter surveillance.

**LW 3910 A/PO 3910A: TOPICS: JUSTICE LAB with Professor Weill**

The Justice Lab seeks to address global, regional and local legal challenges such as migration, terrorism, data protection and accountability for international crimes. It aims to bridge the gap between academia and practice by bringing together academics, lawyers, human rights organizations and students to collaborate on various types of legal and public awareness actions. Students enrolled in the justice lab will be involved in one of the ongoing projects (see description in the justice lab website); they will be also in charge of maintaining the website and organizing workshops/ expert meetings.  
  
The Justice lab course is open to 12 students on a selective basis. If you are interested in applying for the Justice Lab and you have previous or ongoing enrollment in a law course including international law, human rights law, law and conflict, or HLS, please complete this form: https://aupforms.formstack.com/forms/justice\_lab\_application\_form

**PO 5091 A: TOPICS: DEMOCRACY AND GLOBAL GOVERNANCE with Professor Culp**

After the fall of the Berlin wall the global spread of democracy appeared imminent, and global governance emerged as paradigm for analyzing and orchestrating this development. Today, however, democracy seems in crisis: it is decried as elitist inside Western societies and viewed as ineffective in an increasingly multipolar world. The course explores the factors that hinder democracy’s spread and examines the role of global governance for democracy’s future.

**PY 3091 B: TOPICS: HUMAN-ANIMAL RELATIONSHIPS with Professor Levinson**

Human-animal relationships and the quest to understand them (or sometimes to deliberately mis-understand them) have played a significant role in constructions of self and other, subject and object, individual and collective. Their close consideration provides an opportunity to reflect on implicit and explicit notions of power and hierarchy, their critique and their justifications. Psychology, building on its heritage from philosophy and physiology/medicine, has played a particularly influential role in the study of animals and of different sorts of human-animal relationships. It could seem paradoxical then that psychologists have only recently become active participants in cross-disciplinary ‘animal studies’ and ‘environmental studies’ where human-animal relationships are featured center-stage.

Through readings, creative projects and debates, this course adopts a ‘genealogical’ perspective on representations, practices and experiences of human-animal relationships, and critically examines scientific arguments made about them at different moments in history. We will investigate the human as observer, imaginer and dreamer of animals, as a selective hunter, companion, admirer, collector, natural historian, taxonomist, laboratory experimenter, or advocate on their behalf, etc. We will uncover the traces of real, allegorical or metaphorical animals that continue to inform contemporary scientific ‘choices’ made about non-human animals and their study today.

The ways we think about ourselves, our urban environments and nature, about love and sex and stress have also informed and been informed by the search for scientific bases for distinctions between the wild and the tame. Our psychological understandings of the normal and the pathological, of sex and gender, of race and of class have also involved recourse to real or imagined non-human animals, more than we may realize, or in certain cases even admit. Beyond models and metaphors, non-human animals are deserving o (cuts off)

**PY 3091 A: TOPICS: PSYCHOLOGY & ART with Professor Brockmeier**

A particular quality of art is that it creates psychological worlds of their own. Art and aesthetic experience come with passions and tears. There are fantasies and flowers, revelation and drama; but there are also intricate processes of perception, reflection, and other forms of cognition. There is wonder, love, and despair. There is the impossible, the unspeakable, the unbelievable. Still, we fall for it, even using images from films, novels, operas, and music videos to conceive of our own lives. Where, then, is the borderline between thought and aesthetic experience? Between life and art? The psychology of art is a wide and surprising field of multidisciplinary research, ranging from neuroscience to sociocultural and historical psychology. This class offers an introduction to it.

It surveys important psychological approaches to art, from the classics of the field (such as Freud, Dewey, Vygotsky, Arnheim, and Bruner) to today’s spectrum of scientific psychology. This spectrum ranges from experimental and neurocognitive research on phenomena of art and language to cultural, narrative, and philosophical psychology. Students are invited to critically think through different notions and models of art and culture and to explore their relevance for human self-understanding. Central to our work will be the encounter artworks from a variety of genres, types, and media – taking advantage of the resources of Paris as the city of art.