**Spring 2023 Topics Courses**

**AH 1091 A: TOPICS: INTRO TO GLOBAL ART THROUGH PARIS MUSEUMS with STAFF**

Uses the unsurpassed richness of the museums of Paris as the primary teaching tool to chart a global history of art. We will closely examine works of art from a variety of cultural contexts outside Europe and the Anglophone world, paying particular attention to their social, historical, and religious contexts. We will also look critically at museums highlighting their colonial legacies and their role in shaping art historical narratives. The course has an extra course fee of 35 euros.

**AN/CM 2091 A: TOPICS: ANTHROPOLOGY OF THE SENSES with Professor Shields**

This course introduces students to the anthropology of senses, with a focus on food and foodways. We examine, cross-culturally and holistically, the senses as a means of communication, operating at cultural, social and political levels. Students read a range of social theory and ethnographic texts; write critical essays and response papers; learn and use sensory ethnography methodologies (interviewing and filmmaking in particular), and develop sensory perception skills through in-class exercises. Students need to engage sensorially, socially and intellectually in this class.

**AN/CM 2091 D: TOPICS: ANTHROPOLOGY OF IDENTITY: RACE, ETHNICITY & GENDER with Professor Kessous**

In this course, we will explore how human identity has been conceived from anthropological perspectives. We will pay special attention to the diversity and complexity of race, ethnicity, and gender across a range of cultural contexts and examine how these markers of identity are constructed, practised in lived experience, how they intersect, and how they differ according to a variety of cultural, religious, and political world-views. We will also have to vary scales and reconsider the question of group identity versus individual identity. India as a case study allows us to explore its unique situation of having been theorized as “the mother of western civilization”. It also offers a fruitful research field on gender identity through the "third gender" that was recognized by the Indian constitution in 2014.

**AN/CM 3091 A: TOPICS: VOICES FROM THE GLOBAL MAJORITY with Professor Elder**

Global Voices is a research-based, experiential course during which students’ original research will contribute towards the creation of a digital platform that assembles the voices, research, stories, and testimonies of people from around the world. This semester the course will be situated in Kampala, Uganda. The semester begins with a multidisciplinary exploration of Ugandan society during which students will engage in a post-colonial critique of representation and voice. Students will then initiate a research project on a topic of their choosing, followed by a field visit (during Spring break) to Kampala. The field visit will complement the students' academic understanding of their research topic with testimonies of academics, civil society, and NGOs (non-governmental organizations) working in the field. The material collected by the students will be assembled on a digital platform, contributing to a Speakers’ Bureau from which faculty at American University of Paris could enlist guest lectures. Think of the Speakers’ Bureau as an in-person TEDtalk, exposing students to different voices/perspectives. This topics course is of particular interest for students in History, Law and Society, Environmental Studies, Gender Studies, Communication, Media and Culture, Psychology or Political Science.

**AR 2091 A: TOPICS: PERSPECTIVE DRAWING with STAFF**

The course has an extra course fee of 55 euros.

**AR 2091/3091 B: 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 4091/5091 A: TOPICS: FAMILY BUSINESS MANAGEMENT with Professor Malo**

Managing any business can be challenging these days especially with the increasing impact of factors such as technology, social media and globalization. But managing a family business can be especially challenging as family considerations add additional levels of complexity to the tasks of management and can make managing either easier or more difficult or in some cases both at the same time depending on the circumstances.  
  
Family business is an important topic as it constitutes a significant segment of the economy in the US and an even larger proportion of the global economy. Worldwide 80% of all businesses are classified as “family businesses.” Although family squabbles often receive headlines from the business press, recent studies have shown that family businesses, on average, outperform and last longer than non-family businesses. This course focuses on this vital and interesting sector.

**BA 4091 B: TOPICS: SUSTAINABLE ASSET MANAGEMENT with Professor Bodevin**

This course will be held January 17th- March 14th

**CL/CM 2091 B: TOPICS: AMERICAN LITERARY JOURNALISM with Professor Dow**

This course has been created to address the needs of students who wish to read, analyze, and write literary journalism, a narrative form that combines the reportorial and truth-telling covenants of traditional journalism with techniques most commonly associated with fiction. It is a genre that transcends the constrictions of daily journalism. Perhaps it is only with the license of literary journalism that one can hope to grasp the unimaginable moments that have become our everyday reality.  
  
The course will introduce students to the major writers, publications, controversies and questions that have emerged in the 200-year history of American literary journalism. We will examine as models a multitude of writers, ranging from Walt Whitman to Stephen Crane, John Hersey, Agnes Smedley, Lillian Ross, Joan Didion, David Foster Wallace, Nicole Le Blanc, James Baldwin, Truman Capote and Claudia Rankine. Among other forms, we will study narratives, memoirs, profiles, prose poems, histories and personal essays, in subject areas as varied as science, politics, justice, travel, sports, food and popular culture. Throughout the course, we will explore the constant tensions between “factual evidence” and the writer’s imagination that conjures such evidence into a story. Asking how such stories work as narratives, as cultural critiques, and as entertainment, we will note how literary journalism can legitimately be credited with fostering modes of public reflection crucial to civic society and social justice. Evaluation will be based on class participation, several reflective and analytical essays, and a piece of literary journalism.

**CL/LI 2910A: TOPICS: MIGRATION: GLOBAL AND LOCAL with Professor Rast**

TBD

**CM 2091 C: TOPICS: MEDIA IN ASIA with Professor Kim**

Why study the media in Asia? Today the political, socio-economic and cultural forces by which the media operate are rapidly globalizing in Asia, and the emerging consequences deserve to be analyzed and explored fully. The earlier model adopted in much of Asia was of a dominant public broadcaster that was seen as integral to the development of nation states, modernizations and conceptions of national identity. Since the 1990s the new borderless media have penetrated the emerging markets of Asia, capturing the imaginations of people who were accustomed to the traditional domestic media under government control. Today the growth in satellite platforms, transnational television channels and online communication communities in Asia is said to be the most rapid worldwide. Though the process of media globalization in Asia takes place not in a uniform but in a differential pace and scale from nation to nation, its interrelated trends have marked not only a quantitative change but also a subtle qualitative shift in the dynamics of socio-political and cultural relations within and between nation states, societies and individuals. This course provides a critical understanding of the place of the media in different Asian locations.

**CM 4091 B: TOPICS: FASHION COMMUNICATION FOR SOCIAL TRANSFORMATION with Professor Kurkdjian**

Focusing on critical practice, this class is for students interested in fashion communication and advocacy. Students will learn how to analyse digital and analogue communication strategies and projects to further social, economic and climate justice, diversity, inclusivity, and equality within the fashion industry and society. Using the connective and creative potential of textile practices, dress and fashion, participants will move beyond the purely commercial dimensions of fashion to address notions of politics, power, resistance, and agency. They will explore different roles of citizen, activist, change agent – beyond the fashion marketeer and promoter. This class proposes three learning formats:  
• Learning by reading & discussing key scholars’ texts and researching & analysing existing communication practices within the field of fashion  
• Learning by making: Hands-on workshops with intermediaries of the professional field of fashion that will develop a project with the class (e.g. a communication campaign for the cause of unpaid workers in the fashion industry, or of the lack of diversity in the luxury sector…)   
• Service-learning: in collaboration with organizations, businesses, designers or other intermediaries in the professional field of fashion. Apart from studying and developing communication strategies in different media and for different causes, the class will engage in a group service-learning project in collaboration with an organisation, business, or intermediary in the professional field of fashion. In 2023, the class will be working with and for About A Worker.

**CM 5091 C: TOPICS: VIDEO STORYTELLING with STAFF**

Video has emerged as the most powerful form of storytelling. In a global mediascape saturated by visual content, news organisations, advertising, music-videos, social-media and filmmakers all use video to tell their story. This practical course will explore the process of storytelling from concept to completion. We will work on a series of practical exercises that will allow students to comprehend the narrative strategies, techniques and tools involved in the making of a video. The aim of the course is to produce and analyze short videos in different genres, aimed at different markets. Students will complete the course prepared to transfer video storytelling skills to their chosen professional context. This course is open to students with or without prior video production skills.   
Instructor Marine Brun Fanzetti Marine G. Brun-Franzetti is an award winning artist filmmaker from South of France and currently living in Paris. She has written and directed several short films and documentaries, music videos and commercials for clients and artists worldwide. Her films had been screened in prestigious festivas. She completed her MFA in Integrated Media Arts from Hunter College / City University of New York in 2018 and studied Art History and cultural management at La Sorbonne university in Paris between 2009-2014. In 2020, she co-founded a production company named Collectif with the artist costumer Marion Moinet. She is currently doing a PhD in Documentary cinema about First Nations communities and ecology at the university of Aix-Marseille.

**CM 5091 D: TOPICS: PURPOSE BRAND LAB with Professor Markson**

Advanced Branding Practicum: "The Brand Purpose Lab" – a collaborative, agency-style workshop designed to navigate a dynamic journey for social issues and brands. Students will learn from case studies and proven agency methodologies. We’ll examine brands, companies, and NGOs such as Unilever, Patagonia, Starbucks, Facebook, The Rainforest Alliance, LOVE 146 and more.   
  
The end goal for the class: students develop and present their own branded campaign proposals that aim to achieve both societal and economic impact for their chosen social issue. Team presentations will include relevant and timely insights, audience segmentation, secondary research, strategic positioning, a galvanizing idea, tangible actions, as well as considering the full range of communication options (from publicity, advertising, and experiential to social media and the metaverse) and potential business partners to bring on board.   
  
Students will take on a range of real societal issues from Climate Change, Racism, Misogyny, and Immigration to Aging/Agism and Global Citizenship vs. Nationalism. Course will consist of two projects/assignments that students will be required to present and/or turn in at the end of the course.  
  
Mitchell Markson- Mitch is Creator and Ground Control for Markson IdeaCraft, a consultancy dedicated to brand positioning and idea development. Over the course of his career, Mitch has helped create galvanizing ideas and social purpose strategies for many brands and companies including Microsoft, American Express, Ford, Unilever, Clorox, Gore-Tex, Barilla, GE Capital, New York Life Investments and Amenity Analytics. He has taught an Advanced Branding Practicum at AUP for seven years.   
 From 2012 to 2014, Mitch was Ogilvy PR’s President of Brand Marketing. Prior to that, Mitch spent twenty-two years at Edelman (based in the US and Europe) and served in a variety of roles from account supervisor to Global Chief Creative Officer (Edelman’s first). At Edelman, Mitch devel

**FM 2091 A: TOPICS: COMEDY with Professor Craven**

TBD

**FM 3091 A: TOPICS: FILM / MUSIC with Professor Caglayan**

This course examines the reciprocal relationship between film and music, in particular focusing on the ways in which the artistic concerns, technological developments and cultural contexts of each art form has influenced or otherwise shaped the other. The celebrated American sound designer Walter Murch once wrote that “we do not see and hear a film, we hear/see it,” by which he meant to dismantle the conventional division between an image and a sound track as if they are separate, independent streams. It is by no coincidence that those very words appeared at the beginning of Michel Chion’s book Audio-vision, which describes a new form of multisensory perception and mode of critical analysis, where we are simultaneously engaged in the embodied processes of listening and watching. Throughout the course we will investigate a diverse array of film practices and musical pieces, engage in listening/viewing exercises, and apply experiential analytical techniques in order to enhance our critical understanding and appreciation of the arts of film and music.

**FM 3091 B: TOPICS: SCIENCE FICTION & THE APOCALYPSE with Professor Carbonell**

We are living in an epoch many call the ”Anthopocene,” or “The Age of Man” – where human activities have had such an impact on the Earth that it is entering a new geologic age. How has the Anthropocene, and its associated apocalypse, been imagined in film? This course explores different visions – and realities – of how the world ends, as found through the history of cinema. We unpack the ways these imaginaries reflect the current sociopolitical and environmental fears of the time. Though these films are science-fiction, they enact genuine fears and concerns that can have real political and societal consequences. We will chart films about monsters, giant ants and other mutants, tsunamis, earthquakes and volcanoes, WWII American war films, asteroids, aliens, zombies, pandemics, the atomic bomb, the post-nuclear dystopias, to techno-fixes-gone-wrong. We will veer left towards comedy, right towards horror, and straight towards science-fiction, while always trying to understand the historical context each of these films engages with. We will also transcend the apocalypse to look at films from cultures whose worlds have already ended – what are their visions of the future now, post-apocalypse?

**FR 3910 B: TOPICS: DISSIDENT HISTORIES FROM THE FRANCOPHONE WORLD with Professor Andrianarivo Rakotobe**

\*COURSE TAUGHT IN FRENCH  
“History [with a capital H] ends where the histories of those peoples once reputed to be without history come together. History is a highly functional fantasy of the West, originating at precisely the time when it alone "made" the history of the World.” (Edouard Glissant)  
   
In this course, students will be introduced to this current issue: who writes History?   
By studying the works of contemporary Francophone artists – poets, writers and graphic novelists, filmmakers and painters, etc. – born in Africa, the Indian Ocean, the Caribbean and Europe, we will examine not only how they tell their stories but how they create histories of and for their societies and the world, how they attempt to remake “History [with a capital H]” (as Carribean poet Glissant called it) by other means.  
Their refashioning of what was formerly a hegemonic knowledge produced by “the Powerful” allows for new approaches and comprehension of their heritage and values, traditions, conflicts and commonalities. Through these artistic works, students will discover or deepen their knowledge of Africa (Senegal, the Democratic Republic of Congo), southwestern Indian Ocean islands (Madagascar, Reunion, Mauritius, the Comoros) and the French Caribbean islands (Martinique, Guadeloupe) in particular.   
To develop the students’ understanding of these Francophone artists and their historiographical endeavors in their poems, novels, films, sculptures, or paintings, we shall use contemporary theories of race, gender, ecocriticism, and postcolonialism.   
  
\*In this course taught in French, you will improve your French language oral and written skills. However, if you are not a French minor, you may write and present in English.

**FR/GS 3910: TOPICS: WOMEN'S RIGHTS & GRAPHIC NOVELS OF THE FRANCOSPHERE with Professor Picard**

\*COURSE TAUGHT IN FRENCH  
  
Through comics and graphic novels, this course will trace the History of women's rights’ activism in Francophone societies (mainly in Africa and the Middle-East, North America and Europe), their access to economic, political and sexual emancipation, to autonomous self-expressions in the societies and cultures of their countries or host countries.  
A travers des bandes dessinées et des romans graphiques, ce cours retracera l'Histoire de la lutte des droits des femmes dans des sociétés francophones (principalement en Afrique et au Moyen-Orient, en Amérique du Nord et en Europe), leur accès à l’émancipation économique, à une voix autonome dans les littératures et les cultures de leurs pays ou de pays d’accueil.

**GS/PY 1091 A: TOPICS: NEURODIVERSITY AND IDENTITY with STAFF**

This course introduces students to the concept of “neurodiversity”. First, we will examine the roots of the neurodiversity movement in autistic self-advocacy, online activism, and its eventual expansion to include other neurodevelopmental and mental health conditions. We will then develop an understanding of the movement's relationship to fundamental research on neuropsychological development, clinical practice, and community advocacy. Students will learn about ecological conceptions of neurological difference, and the contribution these have made in the development of social and political categories such as 'neurotypes', 'neuro-identities' and 'neuro-genders'. The course considers the intersectionality of "neurodivergence" with gender, sexuality, culture, age, race, and socioeconomic status. It aims to provide students with tools to develop their own critical thinking on the mobilization of neuroscience and neuropsychology in recent discourse on diversity and inclusion.

**GS/PY 3091 C: TOPICS: GENDER AND HEALTH with STAFF**

This course deals with questions of gender, health, and illness. More specifically, we explore the myriad of gendered modes in which health and illness can be performed and embodied. The primary emphasis will be on physical health although we also explore issues related to neurological and psychological functioning. Topics include stress and coping, help seeking, adjustment to acute injury and chronic illness, and other gender specific health issues. In our discussions, we also explore the interplay of gender with age, socioeconomic status, ethnicity, and sexuality.

**GS/ME 2091 A: TOPICS: TRANSNATIONAL FEMINISM with Professor Lincoln**

Transnational feminism is an increasingly important feminist perspective that emphasizes the differences among women and their struggles around the world while simultaneously recognizing the interconnectedness of what may at first glance seem like disparate and independent socio-political phenomena. From the feminization of poverty to the targeted persecution of women in marginalized communities, from the public outcry worldwide against rape culture to the #MeToo movement, the current global climate is one in which women around the world continue to fight inequality, political violence, and social injustice. In some cases, it is laws and institutions themselves that create and perpetuate these injustices. More insidious, but equally far reaching, are the invisible and interconnected cultural and social norms that have historically kept such structures of oppression and exclusion intact even in societies claiming to be egalitarian. While transnational feminism often focuses on women, it recognizes that gender inequities do not occur in a vacuum and are interrelated with social, economic, and political injustice affecting other social identities. This class will explore the above issues by introducing students to the foundational texts of Transnational feminism and through an engagement with critical assessments of some of the central debates within the movement.

**HI/GS 1910 A: TOPICS: WOMEN IN WORLD HISTORY II with Professor Martz**

TBD

**HI 3091 A: TOPICS: AFRICAN CITIES with STAFF**

TBD

**HI/PL/PO 3091 C (PO 5091 C): TOPICS: THE FRANKFURT SCHOOL OF CRITICAL THEORY with Professor Culp**

2023 marks the 100th anniversary of the founding of the Institute for Social Research in Frankfurt am Main, Germany, the institutional home of the Frankfurt School of Critical Theory. In celebration of this event, this course studies the various historical phases of the Critical Theory of the Frankfurt School, which is an interdisciplinary approach that combines philosophy and the social sciences to pursue the twin liberatory aims of ending human enslavement and seeking human emancipation. Adopting this approach, philosophers and social scientists should articulate a critical analysis of the social dynamics of contemporary injustices, defend the relevant moral criteria, and identify the agents of progressive social transformation. The course begins by examining the programmatic works of Horkheimer and Adorno, and then moves on from there to the key texts of Marcuse, Habermas, and other major figures. The course is linked to a study trip to Frankfurt in Spring 2023.

**HI/LW/ME/PO 3091 D: TOPICS: ISRAEL, PALESTINE AND THE LAW with Professor Zinigrad**

TBD

**LW/ PO 3091 A: TOPICS: DEMOCRACY LAB: PRISON EDUCATION with Professor Taieb**

TBD

**LW/PO 3091 B: 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 4091 A: TOPICS : ECOLE DE GUERRE PRACTICUM with Professor Perry**

The Practicum will run from April 12 - 21st

**PO 5091 A: TOPICS: GLOBALIZATION & ITS DISCONTENTS with Professor Golub**

Globalization is a ubiquitous but nebulous social scientific concept covering diverse phenomena in the global political economy: the ICT revolution, the universalization of capitalism, the proliferation of transnational private actors, private transnational governance, the institutionalization of global legal regimes (ICC), or the rise of transnational social movements... Understandings vary according to differing theoretical perspectives and normative commitments. Defenders of the liberal globalization hypothesis argue that we are experiencing a fundamental transformation in the spatial and temporal conditions of modernity, a transition from Westphalian to post-international politics. Realists point instead to the persistence of power politics and of the pivotal role of nation-states in world politics. Neo-Marxists and World Systems theorists focus attention on the transnationalization of capital and changes in the international division of labor, emphasizing the way global commodity chains and transnational capital flows have produced sharply uneven social and economic effects. This course aims to make sense of these debates. It explores the various dimensions of globalization, situates them in historic perspective, and examines the major authors past and present who have shaped our understanding of global social change

**PY 2091 A: TOPICS: NEUROSCIENCE OF SELF, CONSCIOUSNESS & FREE WILL with Professor Kazndjian**

The question of consciousness is one of the biggest problems long neglected in neuroscience and neuropsychology. In this topics course we will review theories of consciousness currently being considered to solve the real problem (or “hard problem”) of consciousness, including how consciousness arises, what has it, and how it can be disrupted or replicated. From there the course will review “free will” and how our “self” comes to be. In this class, we will use first-person (introspection) and third-person (objective study) interdisciplinary approaches to studying consciousness. Topics include coma, dreams, psychedelic states, hallucinations, free will, imagination, artificial intelligence, and the feeling of being you.

**PY 3091 B: TOPICS: THE PSYCHOLOGY OF IMMIGRATION AND RACISM with Professor Gao**

The twin phenomena of immigration and racism have shaped the fabrics of the modern world: not only wars that caused death and horror, but also the fine touches we put on our accent, dress and diet to blend in; not only heated congressional debates on whether refugees deserve a spot in “our” society, but also the joy and frustration we experience when navigating a European capital city. How to make sense of our lives, treat others with kindness, and address pressing sociopolitical challenges of today? In this course, we examine how the psychology of immigration and racism becomes inextricably woven in the social, cultural, and political worlds. To showcase the breath of the field, this course scales up topics from individual experience (such as how “White Muslims” negotiate their identity) to social relations (such as how sex trafficking is done in Turkey), to national governance (such as the “color blind” model of integration in France), and to international issues (such as how an American white couple rent an Indian womb to bear their baby). These topics are informed by major theoretical schools, including the Marxist class paradigm that addresses labour and material condition, symbolic interactionism that articulates how we perform identity work by telling stories, and social constructionism that questions the status quo. At the practical level, this course offers training in a range of interdisciplinary methods including quantitative research, autobiography, ethnography, discourse analysis, narrative analysis, policy research, and intersectional analysis.

**PY /PO 2091 B: TOPICS: POLITICAL PSYCHOLOGY with Professor Gao**

This course explores political psychology as an interdisciplinary field that applies a psychological lens to approach global political affairs. Moving away from a simple assumption of human rationality, we will examine how various psychological phenomena – such as emotion, memory, socialization, resilience, self, and identity – complicate our political engagement. We will analyze political psychology in terms of two-way traffic, namely a) how psychological mechanisms feed into politics; and b) how political milieu influences the ways in which people think, feel and act. More specifically, we inquiry into four types of psychopolitics. First, we examine the shaping of psychological phenomena in the reproduction of political institutions such as partisanship and election campaign. Second, we study the formation of political subjects in historical and contemporary movements: such as genocide, (post)colonialism, neoliberalism, and post-truth politics. Third, we explore how seemingly ordinary, everyday experiences such as gender, health and even humor are inextricably embedded in cultural politics. Finally, we turn a critical eye on our own discipline by reflecting on how psychology as a practical field reconfigures modern sociopolitical issues.   
  
\*This course is offered as part of the Global Liberal Arts Alliance's "Global Course Connections" program. Specifically, this course is connected to the "Comparative Theories of Political Subjectivity" course offered by Professor Sharon Wesoky at Allegheny College through digital means, including four online class meetings.