AH 2091 A: TOPICS: PARIS THROUGH ITS ARCHITECTURE II with STAFF
Studies contemporary urban and architectural projects such as the Pyramide du Louvre, the Opera Bastille, the Bibliothèque nationale de France, the Cité de la Musique, the Louis Vuitton Foundation, etc. against the background of 19th-century Paris. Explores the modern and post-modern movements, in particular the architecture of the Grands Travaux, in terms of a dialogue between tradition and innovation. Includes on-site study.

AN 3091 B: TOPICS IN ANTHROPOLOGY with STAFF
TBD

AR 2091 A: TOPICS IN FINE ARTS with STAFF
TBD

AR 3091 B: TOPICS: 3D PORTRAITURE with Professor Delamater
This course is offered for students who want to concentrate on learning the basics of 3D portrait. They will focus on the practice and development of working in clay from the wooden armature to building up technique using measuring skills. The art of 3D portraiture is very vast but students will learn how to explore the meaning of form, space, mass and structure as they relate to three dimensional design. They will understand observational skills and methods building inside out. The development of perception and personal style will be widely encouraged to capture life as well as emotion we receive from the model in front of us. We will also learn to measure proportions and depth and how to get closer to resemblance and reality with our own vision and sensitivity.

CM 1091: TOPICS: AUDIO JOURNALISM PRACTICUM with STAFF
TBD

CM 2091 A: TOPICS: SOUNDS STUDIES with Professor Feldman
Sound studies explores sound from an interdisciplinary perspective, considering its techniques and technologies, the social and political aspects of sound/music production
and consumption, and the phenomenology of listening and acoustics, among other topics. This class combines hands-on practice-based projects, core theoretical texts, and visits to concerts, gallery shows, and other sound and music related events to introduce students to the core questions of sound studies and to cultivate basic skills for making sound art/digital music. Practice-based lessons may cover: speakers, various mics, soldering, basics of electricity/circuits, deep listening, soundwalks/sound in space, field recording, and digital audio editing. This is coupled with readings and discussions of contemporary sound art and new music, race and gender in sound and music, and the politics of listening. Students will produce a final project in sound/music using the critical and technical skills developed in the course and will be prepared for future projects and more advanced courses in sound/music.

CM 5091 A: TOPICS IN GLOBAL COMMUNICATION with STAFF

TBD

CM 5091 C: TOPICS: THESIS SEMINAR with Professor Harsin

TBD

CS 3091 A: TOPICS IN DATA SCIENCE with Professor Nguyen

TBD

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

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.

GS 2091 A: TOPICS: GENDER & SOCIAL PROTEST MOVEMENTS with STAFF

TBD

HI 3091 A: TOPICS/ELECTIVE IN HISTORY with STAFF
ME 3091 A: TOPICS/ELECTIVE IN ME STUDIES with STAFF
TBD

PO 3091 D: TOPICS/ELECTIVE IN POLITICS with STAFF
TBD

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.

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…).

BA 4091 A/ GR 5091 A: TOPICS: HOW TO GET AWAY WITH FRAUD with STAFF
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

EC 2091 A: TOPICS: ECONOMICS AND POLITICS OF INEQUALITY with Professor Canelas

This course provides an introduction to the analysis of economic and political inequalities and the interplay between these inequalities and development.

The course first introduces students with the concept of inequality—both vertical (between individuals and households) and horizontal (between groups). It then looks at different types of inequality (economic, social, and political) and how these inequalities affect individual and social welfare.

EC 3091 A: TOPICS: INSTITUTIONAL ECONOMICS with Professor Suprinyak

The course will introduce students to the role of institutions in economic life, exploring the different institutional arrangements that sustain the workings of contemporary market societies. After discussing alternative definitions of economic institutions and their different types – formal and informal rules, norms, organizations, etc. – we will proceed to a survey of different approaches to the study of institutional economics. Students will be introduced to classic readings from the original American institutional movement, discussing the legal and cultural foundations of modern capitalism. We will then cover a selection of topics in New Institutional Economics, including transaction costs theory, rent seeking and collective action, and long-run economic performance. Throughout the course, students will be stimulated to reflect on how the adoption of an institutional perspective calls into question some of the basic premises of standard economic theory. They will also explore how the study of institutions can open the door to interdisciplinary engagements between economics and other social sciences.

CM/SC 3091A: TOPICS: COMMUNICATING SCIENCE with Professor Westly and Berg

The question of how, where and when to communicate science is more important than ever. Scientists often work in their own disciplinary spheres, and usually receive little or
no training on how to communicate their research more broadly. Traversing a global pandemic has brought questions of communication to the fore. In this course, we will explore a series of hot topics that have been in the news over recent years to examine the science and its communication. During the semester, students will write and produce different kinds of media around specific topics.

Scientific disciplines have traditionally shaped their own forms of communication. For example, conservation biologists might be more used to working with local or national governments and organizations, while laboratory or theoretical scientists might have limited contact with the outside world beyond applying for specialized grants. This course will bridge the gap between scientific discourse and its effects by exploring the many ways that science can, should, and should not be communicated to various audiences. How do the original scientific publications differ from the media’s explanations of these studies? What happens to the language of science as it is adapted to mass media communication? Which channels have more impact as we move from an era of mass media to social media? How do we gauge the quality of the articles, podcasts, and videos we are viewing? What specific strategies do journalists use to capture our attention, to explain complex scientific concepts, and to convince us that these topics are important? How do these strategies and techniques differ across different kinds of media?

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.

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 3091 B: TOPICS: REMAKES OF "HISTORY" FROM THE FRANCOSPHERE

In this literature course, students are invited to reflect on the ways contemporary writers, graphic novelists, and filmmakers from Africa, the Indian Ocean, and the Caribbean, rewrite History “(Avec un grand H.)” (Glissant, Le Discours antillais 227), to refashion knowledge about different islands and countries from the Francophone world. In so doing, we will analyze the works of artists from (or whose works deal with) Madagascar, Réunion, Mauritius, Martinique, Guadeloupe, Sénégal, and the Democratic Republic of the Congo. In order to deepen our understanding of the multigenre texts in our corpus, we will analyze each cultural production in light of contemporary theories of race, gender, ecocriticism, and postcolonialism.

Through close readings of excerpts and scenes from each selected reading and viewing materials, we will work collaboratively to develop your reading and analytical skills. Discussion of narrative techniques in the poem, novel, film, sculpture, or painting will be central to each session. Conducted in French, this course will strengthen your language skills through reading, listening, active participation in class discussions, presentations, and written work. By the end of this course, you will be able to write an original scholarly paper based on the transoceanic, transnational, and cross-disciplinary approaches that we will have adopted in class.