Humanities

HUM 1100. Philosophy: Good Questions for Life. 2 Units.
HUM 1100A. Studies in Humanities: The Classical Word. 2-3 Unit.
HUM 1110. Literature: Reading Cultures. 2 Units.
HUM 1110A. Studies in the Humanities: Renaissance To Enlightenment. 2-3 Unit.
HUM 1120. Art History: Visual Literacy. 2 Units.
HUM 1120A. Studies in the Humanities: Contemporary Voices. 2-3 Unit.
HUM 1510. Independent Study: Humanities. 1-5 Unit.
HUM 2500. Prior Learning: Humanities. 1-5 Unit.
HUM 3030. Twenty-First Century Latin American Social Movements. 3-4 Unit.
HUM 3070. Borderlands: Exploring Identities & Borders. 3-4 Unit.
HUM 3090. Queer Perspectives: Applications in Contemporary Soc. 3-4 Unit.
This course critically addresses the term ?queer,? its changing definition, and the particular ways in which it has described, marginalized and excluded people, communities and modes of thought. Using both academic and empirical examples, students will explore and uncover how queer thought has influenced such diverse human endeavors as civil rights, athletics, literature, pop culture, and science. Students will express their analyses and experience(s) of queerness through final paper and class presentation, based on a personal, community, professional, or academic topic developed in conjunction with the professor.

HUM 3100. Religious Worldviews: How Religion Constructs Our World. 3-4 Unit.
This interdisciplinary humanities course uses methods and insights from history, philosophy, and sociology to examine the religious worldviews of Buddhism, Christianity, and Islam in terms of their experiential, mythological, doctrinal, ethical, ritual, and social dimensions. In light of each of these worldviews, the issues of nationalism, capitalism, globalization, technology, environmentalism, feminism, and education are explored. The overriding concern of the course is to understand and appreciate the concrete ideological implications of three religious worldviews. Representatives of these religious traditions participate as guest speakers to provide direct experience of these worldviews and their implications.

HUM 3110. LA Museums: Public Memory and Urban Narratives. 3-4 Unit.
Museums are traditionally yet mistakenly viewed simply as repositories of antiquity, as warehouses of relics from earlier times. However, museums play an indispensable role in contributing to the urban narrative. They are vibrant and exciting institutions of contemporary life and reminders of that which made earlier times and events relevant. Their collections help shape the public memory of what, from the past, has meaning. Conversely, what museums choose not to make available to the visiting and viewing public also implicitly contributes to the shaping of public memory. This course engages the urban narratives of Los Angeles by lecture, discussion, and field trips to local museums.

HUM 3140. Scholarly Storytelling and Library Research. 3-4 Unit.
This course will be a hands-on and knee-deep exploration of different methods of library research. As methods (mad library skillz) are learned, we will traverse the information landscape: analyzing literature and theory about information; searching for stories; pursuing documents and ephemera housed in university, community, and Internet archives and libraries; examining the Internet, as public good and private asset, depositor and trafficker.

HUM 3160. Human Rights and Children. 3-4 Unit.
This upper-division course uses a case study approach to address the issue of human rights and children. The rights of children are examined from a national and international perspective as well as from the point of view of political philosophy. The national perspective uses Supreme Court cases that have examined and established children's rights such as limiting or forbidding child labor, protection of the dependent and incompetent, constraints on parental authority, children's' rights to access to education and medical services.

HUM 3230B. Addiction in Literature & Film. 3-4 Unit.
This course will explore addiction in literature and film and encourage students to consider varying perspectives of addiction and its portrayal in these mediums. Students will be provided with an opportunity to view addiction through the lens of classic writers such as Tolstoy, Cheever, Parker and Poe as well as contemporary provocative works by Vergheese, Bullitt-Jonas and the Barthelme brothers who collectively give shape and meaning to the raw experience of uncontrollable urges. Students will have an opportunity to analyze themes such as escape, desire, emptiness, and need, which form a crucial part of many literary and film experiences, particularly in contemporary works. This journey will also explore addiction in (American) film as we view clips from powerfully compelling movies that will provide students an opportunity to view societal and cultural perspectives as well as social justice issues brought forth in film. Students will be invited to explore the systems and power structures in place in these mediums that either knowingly, or unknowingly, have an impact on society's experience with addiction. Students will also be asked to contribute their critical perspective on how addiction is portrayed in literature and film and their views on how the stigma associated with addiction is represented.
HUM 3240A. Jazz, Culture, and Politics in Community Arts Movements. 3-4 Unit.
This course will explore the most significant music-centered community arts movements in African American communities throughout the U.S. since the 1960s. These were primarily jazz-based, and sought to deeply immerse the arts and artists in the lives of their communities. The most significant were/are the Association for the Advancement of Creative Musicians (AACM) in Chicago, the Pan Afrikan Peoples Arkestra / Union of God's Musicians and Artists Ascension (PAPA/UGMAA) in Los Angeles, Black Artists Group (BAG) in St. Louis, Tribe in Detroit, Collective Black Artists (CBA) and the Vision Festival / Art for Art's Sake in New York City. The approach is sociological, i.e. music understood as an expression of societal values, consciousness, and structures, rather than musicalcology, although there will be some elementary grounding in musical styles. Through critical appraisals of oral historical and secondary sources, listening to recordings, viewing live and filmed performances, discussion, and various projects, you are encouraged to explore this world emotionally, analytically, and critically, within the classroom as well as outside in engagement with cultural centers and artists in the Los Angeles community.

HUM 3240B. Shakespeare Deconstructed: Gender and Power Play. 3-4 Unit.

HUM 3270. Constructions of Masculinity in America. 3-4 Unit.
How is masculinity constructed? This course will explore the intersectionality of aspects of American culture -- particularly, race, ethnicity, religion, immigration, sexual orientation/identity, and socio-economic status -- and how they contribute to the inextricably linked definitions, practices and discourses of masculinity in America. Explorations of these themes of American culture will make visible how current views and practices of masculinity have been fortified in myriad aspects of our lives. As each class session will be dedicated to illuminating a particular theme in American culture, students will learn that particular theme's (1) influences on the constructions of masculinity, (2) effects on the development of masculinity discourses within various populations, and (3) potential to imagine more inclusive, accessible, and sustainable versions of masculinity in America than are currently and practiced. An interactive class format will be utilized, including critique of all assigned readings, film and video screenings, large and small group discussion, self-reflective written assignments, and oral/visual final presentations.

HUM 3280A. The Art of Humor. 3-4 Unit.
This course focuses on the development of students' creative writing skills in the context of humor writing. We will apply several literary and psychological theories to a wide range of cross-disciplinary models of humor writing (e.g., fiction, non-fiction, poetry, playwriting, television writing and stand-up comedy) in order to develop students' own creative work. Close readings of comedic texts will support a rich understanding of the psychological, socio-cultural, and literary mechanisms by which humor operates. The course will also compare and contrast various kinds of humor, including satirical, parodic, slapstick, farcical, gallowes, highbrow, lowbrow, and will involve discussion, writing exercises, group work, and relevant video. Students will be invited to identify and explore the rich territories for humor inside and outside their lived experiences and to leverage these into their own creative writing.

HUM 3310A. Symbols, Patterns, and the Cosmic Whole. 3-4 Unit.
The natural world, humans, and the cosmos are constructed from patterns reflecting numbers, geometric shapes and relationships. Each image with its correlative numerical value is unique in its role in creating and maintaining the cosmic order. This course explores symbols and patterns and their relationship to each other as well as their individual expressions in nature, architecture, mythology, the arts and their role in guiding the life process itself. From unity and wholeness to transformation, stability, and completion, numerical symbols, geometric shapes, and patterns are explored in the cultures of the Ancient Near East (Sumerian, Babylonian), Egypt, Greece, Central and South America (Mayan, Aztec, Incan), the Far East (Japan, China, Thailand), and Medieval Europe. Designed to deepen an understanding of the natural world and human culture through an exploration of the numerical and geometric foundations of both human and natural design, this course develops the tools necessary for a life-affirming metaphysical, psychological, and sociocultural relationship to one's self, others, and the world.

HUM 3380. Picasso: Life and Work. 3-4 Unit.
This course studies Picasso as an original artist and Picasso, the person, in relation to his constructivism. Contributions to Cubism are emphasized. In addition, the work of other artists are compared and contrasted such as Rodin, Matisse, Rembrandt, and Michelangelo.

HUM 3480B. Gay & Lesbian History Through Documentary Film. 3-4 Unit.
This course explores the past 100 years of gay and lesbian history, powerfully evoked through numerous award-winning documentary films and one classic historical text. Each class includes the screening of a full-length film, followed by deconstructive conversations exploring the cultural, political, and psychological impact on gay and lesbian individual and community identity in America. This interdisciplinary on-line humanities course explores the diverse array of American utopian communities that emerged during the 19th century. Exemplary communities include: the Shakers, the Harmony Society, the Zoarists, New Harmony, Yellow Springs communities, Brook Farm, Fruit lands, the Amana Society, the Oneida community, the Icarians, and Modern Times. These communities are placed in their historical, sociological, and economic context, and the variety of impulses that conditioned the rise of utopian communities is examined.

HUM 3500. Prior Learning: Humanities. 1-5 Unit.

HUM 3510. Independent Study. 1-5 Unit.
Our sense of cultural identity is in flux and under construction, subject to the play of history and difference. Through documentaries, videos and readings of American Indian myths, stories from the Latin American Boom, and vernacular African-American tales, students uncover layered histories of American destinies and their possible role in defining a more inclusive sense of American culture. Students analyze how stories and counter-stories teach and delight; how gender is constructed through cautionary or celebratory tales and how diverse spiritual and erotic values are encoded. Students locate, in stories, the struggle against inhuman violence motivated by greed and fear. Students explore the American Indian presence in Los Angeles, in a powwow, museum visit and guest interview.
This interdisciplinary on-line humanities course explores the diverse array of American utopian communities that emerged during the 19th century. Exemplary communities include: the Shakers, the Harmony Society, the Zoarists, New Harmony, Yellow Springs communities, Brook Farm, Fruitlands, the Amana Society, the Oneida community, the Icarians, and Modern Times. These communities are placed in their historical, sociological, and economic context, and the variety of impulses that conditioned the rise of utopian communities is examined.

HUM 3605. Ethics in Counseling and Psychotherapy. 3-4 Unit.
This course explores fundamental ethical theories and applies them to an understanding of professional ethics in counseling. A variety of Western views are addressed including deontological, utilitarian, virtue ethics, and egoistic theories. The class includes several cross-cultural theories such as Chinese, Indian, Islamic and Buddhist. Students scrutinize basic ethical dilemmas encountered in the work of being a psychologist, as well as engaging in the debate about what is moral, how we make choices about right and wrong, and the responsibilities counselors shoulder in giving advice and in their influence over another person's life.

HUM 3670B. The Narrative Method: Bldg Empathic Relationships. 3-4 Unit.
This two-day workshop will take an intensive, critical, intersectional look at narrative and its place in American culture. Through the lens of readings in the neuroscience of history, the social psychology behind tribalism and moral choices, and the sociology behind the history of cities, we will take a closer look at varying influences on our national narrative and how we perceive it. We will question how it can be shaped and reshaped, and the place that we, as citizens have in that narrative. Particular attention will be given to our constantly shifting present-day national narrative as it is influenced and changed daily through the news and social media. Through lectures, analysis of pre-class readings, dialogue, and in-class writing exercises, we will ask how we were formed by the narratives in which we grew up, how those narratives spoke to or ignored us, and how we can, through our own writings, social media practices, and behavior in our communities help to shape the narrative of the world in which we live.

HUM 3690. Human Narrative and American Culture. 2 Units.
This course investigates the social, economic, and political contexts of the contemporary practice of psychology. Approaching the subject from a variety of disciplinary perspectives raises substantive questions concerning the role of psychologists in the politics of psychology. This course intends to broaden the horizons of understanding of the discipline's history, present day social practices, and future potential. *This is a highly recommended gateway course for all Psychology Concentration students.

HUM 3710. The Politics of Psychology. 3-4 Unit.
This interdisciplinary on-line humanities course explores a diverse array of American utopian communities that emerged during the 19th century. Exemplary communities include: the Shakers, the Harmony Society, the Zoarists, New Harmony, Yellow Springs communities, Brook Farm, Fruitlands, the Amana Society, the Oneida community, the Icarians, and Modern Times. These communities are placed in their historical, sociological, and economic context, and the variety of impulses that conditioned the rise of these movements is examined. Each group is also examined critically in terms of its major philosophical/religious tenets. The issue of the future of alternative religious movements is examined as well. Representatives of selected groups are invited to class sessions, and some visits to selected groups are arranged.

HUM 3800. Israel & Palestine: History, Literature & Media. 3-4 Unit.
This course will explore the experiences of women in our society from a feminist perspective. Using this perspective we will critique sexism and patriarchy in our society, and look at the contributions of women to a variety of disciplines- literature, history, psychology, sociology.
HUM 3801. People's History: Reading Zinn & Media. 3-4 Unit.
Howard Zinn (1922-2010), historian, teacher, playwright, and social activist, is best known for his seminal work, A People's History of the United States. Zinn approached history from the basic premise that the lives of 'ordinary' people matter - that means workers, women, people of color and others. Their stories were often left out of the conventional histories of the United States. His books document their struggles, victories and the setbacks that exposed the power structures of their times. They show resilience when standing up against injustice as they organized and challenged the status quo. This course includes a close reading of selections from Zinn's book, his essays, and his autobiography. It also draws from an extensive video archive placing his life in a context of movements for social change. Students gain an understanding of the politics of history and of historians, sharpen their research and writing skills through essays and a research paper, and evaluate the impact of Howard Zinn's legacy in education and political action a decade after his passing.

HUM 3830W. Visions of Human Purpose in Literature: Love, Power and Resistance. 3-4 Unit.
Using the novel as our catalyst students critically consider the question of a purposeful life. The novel's unique relation to modernity offers an opportunity to investigate provocative examples of the individual's relation to structures of power, the possibilities of resistance, and the potential for love.

HUM 3850A. Psychology of Love As the Path to Wholeness. 3-4 Unit.
This course examines the concept of love in its myriad expressions, analyzing each within a context of its role in maintaining psychological wholeness and health. Students gain an appreciation for and understanding of the concept of love in its various meanings and expressions as well as its value to a healthy psyche (consciously and sub/unconsciously) to both antiquity as well as contemporary society. Love is recognized as the force of creation and the energy by which life continues to exert itself in its many manifestations. Students discern the myriad experiences of love and their expressions within a personal experience of self and among/between others.

HUM 3870. The Psychology of Fairy Tales. 3-4 Unit.
This course introduces students to a range of conceptual approaches to the understanding of fairy tales, including folklorist, literary, psychoanalytic, feminist, and cross-cultural. Through lecture, theoretical readings, close reading of fairy tale texts, interactive classroom discussion, and written assignments students will develop their critical lenses for interpreting the tales, critiquing conceptual approaches, and reflecting on the personal meaning they have acquired from the learning.

HUM 388A0. American Culture/Society Through Film. 3-4 Unit.
This course explores, through the medium of film, a variety of social, cultural, and political themes within American society from the 1920's to the present. The goal of the course is to investigate a series of topics reflected in cinema, which influence popular consciousness through representation of images, values, ideals and myths. The topics are approached through Hollywood films, documentaries, film clips, texts, supplemental readings, and lectures. From such perspectives students can examine vital motifs and themes in American life: power and the issue of empowerment; gender and race relations; sexuality and romance; war and peace; crime and violence; class divisions; decline of the family, and so forth. This course emphasizes the dialectic between the larger cinematic enterprise and the social reality of American life, especially throughout the post-World War II years.

HUM 3900AH. Genocide: Darfur, Armenia, and Bosnia. 1 Unit.
This workshop focuses on historical, political, and religious questions of genocide. Students learn to analyze three recent and current examples of genocide: Armenia, Bosnia, and Darfur. By examining historical and cultural differences in each of these cases, students engage some probing questions about how knowledge and exposure to global genocide can transform our future. How is genocide different form war? How are ethnicity, race, and tribe defined? What types of political systems have permitted these type of atrocities? After genocide has been committed, how do the oppressors and victims reconcile? How are female victims impacted differently? Finally, the class explores how we can teach ourselves about genocide and the political landscape that serves as its backdrop, and what we can do about it? No grade equivalents allowed.

HUM 3900AU. Women in Contemporary Politics. 1-2 Unit.

HUM 3900AX. Occupy the Internet: A Laboratory. 1 Unit.

HUM 3900AZ. Queer Theory. 1 Unit.
The recent radical reappropriation of the term queer has signified a move towards provocative and innovative theoretical and political ends. At the same time it constitutes a move away from the essentialism of gay and lesbian identity politics. This workshop charts some of the discourses related to the emergence of queer theory (homophile movements, the women's movement, gay liberation and lesbian feminism) and articulates some of the challenges queer theory presents in its call for new ways of conceptualizing and living out sex, gender, sexuality and identity. No grade equivalents allowed.

HUM 3900BB. Women & Islam. 1 Unit.

HUM 3900BD. Black Mexico: Recovering Mexico’s African Past. 1 Unit.
This workshop traces the African heritage in Mexico, known as the Third Root. Through an interdisciplinary approach that include the chronicles of the Conquest, the 18th century Casta Paintings, and live music, the students will explore Mexico's third root, and understand how the widely held concept of Mexico as a Mestizo nation (half Spanish and half Indian) excludes its African heritage. Students will learn how to identify in various texts the African presence in Mexico, focusing in three historical periods: the Spanish Conquest (1519-21), the Colony (1521-1810), and the Independence (1810-1821). Examination of the 18th century Casta Paintings will provide strong visual component of this class. Students will also analyze historical maps of the slave trade route from West Africa to Mexico and to the different geographical points in Mexico where slaves were assigned to work, according to the labor needed in the country's four main areas of production: the sugar mills, coffee plantations, mines, and haciendas. The workshop will explore the geographical areas of Mexico where the African heritage is visible (for example, in the physical traits of the people on the coasts), contrasted with those areas where this heritage is less visible but present in local language, food, and music. This workshop will end with a live music performance of a repertoire that stresses the Mexican African roots.
HUM 3900BN. Poetry & Memory. 1 Unit.
This workshop provides an opportunity to mine our memories to awaken new, startling poems. We will explore the rich territory of ideas, people, places, and emotions from our past, and examine how memory can inform and affect our writing. Students will learn how to dig into memories from the span of their lives and will see how uncovering one memory often leads to another and another, creating fresh, imaginative work that surprises both the writer and reader. The day will be a mixture of lecture, reading classical and contemporary poetry based on poets’ memories, and practicing fever writing or automatic writing, tapping into our memories and the subconscious and reading aloud to the class. Although geared for poets and writers, this workshop will also be of value to non-writers, particularly students studying psychology, by showing how we can capture and utilize details from our memories to use as inspiration no matter what our discipline.

HUM 3900CC. Narrative Medicine: Teaching Empathy Through Literature & Performance. 1 Unit.

HUM 3900CD. Writing the Body. 2 Units.
This two-day workshop investigates the aesthetic intersection between writing and gender. Is writing by women fundamentally different from writing by men? Are there clues in how men and women apply (or ignore) the rules of grammar, syntax and structuring principles? Hints in their choice of subject matter, style, strength of voice, clarity of thought? And what about the writing produced by trans, intersex, agender, genderfuck and genderfluid writers? Are these gendered differences in writing mirrored in the literal form and function of our differently gendered bodies? This creative writing class invites students to view these questions through the twin lenses of intersectionality and the poststructuralist feminist discourse of ?criture f?minine, conduct in-depth textual investigations, and playfully experiment with form, content and style in their own creative responses.

HUM 3900DA. Writing the Self Into the 21st Century: A Laboratory. 2 Units.
The central concern of this two-day workshop is to investigate the following question: what does it mean to be alive in the 21st century? Naturally it takes a while for a century to get going; it seems that it’s only as we enter this century’s second decade that we can even begin to grapple with this matter. Within this central focus, other questions will be raised, such as what are the social and technological structures that define our daily existence? How does everyday life today differ from our daily routines in the 20th century? What do we despise about this century? What are uniquely 21st century pleasures, public and private? What are the pivotal events of the first decade? What role do ongoing concerns such as religion, love, identity, sex, creativity and spirituality play? And how do we relate to history and social justice? Some focus will also be given to the ambivalent role of writing and literature in our century. The framework for this seminar will be as much experiential as theoretical, and therefore highly participatory and dialogue based, including informal presentations on the 2nd day of the workshop. Prior to the workshop, participants will be emailed a number of questions that will require some forethought and some gathering of artifacts. Students will use the workshop’s findings to write a personal/creative essay on this topic. Students are encouraged to find a form that meets the shape of this century.

HUM 3900LA. Los Angeles Architecture. 1 Unit.
In this multimedia workshop students learn to interrogate the local built environment through the combined use of a pre-class self-guided tour of the Los Angeles civic center area and in-class exposure to photographs, documentary footage, on-line resources, texts, lecture and discussion. Architecture offers a particularly apt corpus for cultural analysis as it embodies and freezes in time the functional and aesthetic intent of its builders and their ability to interpret and influence community values, beliefs and lifestyles. Students learn to scrutinize the bewildering shape and fate of Los Angeles architectural repertoires from colonial La Plaza church to the upcoming hyper-real corridor in Grand avenue in search of revealing connections between regional built statements and local culture. No grade equivalents allowed.

HUM 3900MA. Intro to Psychogeography: Where Is Antioch?. 1 Unit.
This one-day workshop investigates and excavates the social and psychic geography of AULA and its nearby environs, allowing students to come to a deeper relationship with and more poetic, more embodied understanding of precisely where we are. The French Situationists’ concept of Psychogeography serves as theoretical framework. This model has been defined as the study of the precise effects of geographical setting on the emotions and behaviors of individuals. One of the major premises of the Situationists was that post-industrial capitalism engendered a profound state of alienation from one’s physical surroundings. The class examines the history of Situationism and its key theories, including concepts of psychogeography, drift, detournement and situations. Students also analyze their own perception of AULA’s locatedness by undertaking a group wandering around the environs surrounding AULA, attempting to remap AULA, restate it in its environs and reimage it. Students record what they find using writing, drawing, tape recordings, photography, and above all, their imaginations. No grade equivalent allowed.

HUM 3900MN. Poetry & Dreaming. 1 Unit.
This workshop investigates the aesthetic intersection between poetry and dreaming. We will explore the rich territory of ideas, people, places, and emotions living in our dreams, and consider how we can tap into that world to create art. We will examine how dreams can inform and affect our writing, inspiring surprising scenes, and providing us with a window into our subconscious. Students will learn how to ?steal? from their dreams to create fresh, delightful, imaginative work. The day will be a mixture of lecture, reading classical and contemporary poetry based on dreams, analyzing poetry and its use of dreams, hearing the dreams of students, practicing the writing tips and methods offered in class, and finally molding our dreams into poems. Although geared for poets and writers, this workshop will also be of value to non-writers by showing how we can capture and utilize details and knowledge from our subconscious to use as inspiration no matter what our discipline.

HUM 3920. Moral Psychology in the Dramatic Film. 3-4 Unit.
This course analyzes several dramatic films in class with the application of the theories of moral psychology of John Rawls, Lawrence Kohlberg, and Jean Piaget. Through class analyses and discussions, students will learn to apply these developmental and social contract theories. Films studied may include The Hunchback of Notre Dame, Mutiny on the Bounty, Babette’s Feast, The Diaries of Adam and Eve, Born on The Fourth of July, Crimes and Misdemeanors, and Casablanca.
HUM 3920AA. Madness in American History and Film. 3 Units.
This course will explore the history and cinematic representation of madness in America, inviting the students’ critical analysis of the ethical, psychological and political effects in the treatment of insanity from 1750 to the present. An interactive and collaborative class format will be utilized, with discussion of weekly readings and film presentations. Topics to be explored include European influences, ethical dilemmas, the emergence of asylums, treatment pioneers, humane/inhumane practices, scientific and political imperatives, creation of the DSM, and interpersonal challenges within the individual, the family and the culture at large.

HUM 3930. Exploring Modernism & Post-Modernism. 3-4 Unit.
This course examines the intersections between modernism and post-modernism as historical periods, worldviews, aesthetic statements, and attitudes toward politics, culture, art, and personal style. Through analysis of architecture, film, literature, music, and other artifacts of popular culture, and through works by contemporary North American and European social theorists and critics, students explore the dilemmas as well as the hopes of the postmodern condition.

HUM 4010. History of Performance Art. 3-4 Unit.
Students explore the shifting phenomenon of performance art by examining its historical origins, as a reaction to and deconstruction of the economic and aesthetic constraints of such artistic disciplines as visual art and theater. The course explores different formal movements in performance, including body-based work, identity-based work, time-based work and storytelling. The focus is on performance as it has developed and mutated in Los Angeles, with guest class visits from innovative and leading local artists. Through reading, viewing taped performances, discussion and practical exploration, students familiarize themselves with the radical possibilities of this discipline through historical, societal, political, and economic perspectives.

HUM 4040. Queer Theory. 4 Units.

HUM 4050. Mesh of Civilizations: Islam & the West. 3 Units.
The course is designed to provide an overview of the historical interweaving of ‘western’ and ‘Islamic’ cultures. The course focuses on the Mediterranean region, the emergence of the Islamic empires, the involvement of the European colonial powers and the United States. The core values of Judaism, Christianity and Islam, and its impact on the development of the European Renaissance is also explored. The course also traces the history, ideologies and arts of colonialism and resistance in the Islamic world, including that of women. The present globalized economic and cultural system is also highlighted.

HUM 4510.LA. Independent Study. 1-5 Unit.

HUM 4570.LA. History of Performance Art. 3-4 Unit.
This course studies global cinema as a lens through which to understand the human impacts of social and environmental injustices. Films from diverse nations and cultures illuminate global issues by telling fictional stories that accurately and intimately depict how everyday lives, loves, and struggles are impacted by social dynamics of power and privilege within the filmmakers’ homelands. Some of these issues are large -- such as impacts of globalization or climate change- while others are very precise--such as the lives of Kurdish orphans working as mine sweepers in Northern Iraq. In all, the narrative and cinematic lenses are focused on human impacts and grassroots actions, the stories of lives lived amidst injustice, challenges faced, activism inspired. In addition to viewing films, students will read and view materials from multiple academic disciplines to inform the films, for example historical or political science background materials, personal accounts and archival photographs. Students will also be introduced to basics of film theory and narrative theory, and discuss the role that these genres can play in movements for social or environmental justice.

HUM 4710.LA. Mark Twain: Personal Philosophy and Moral Psychology. 3-4 Unit.
This course studies Mark Twain as a social critic and moral educator and examines the personal philosophy that he brought to his writings. In context of Rawls' moral psychology, course topics include Twain's critiques of moral determinism, conventional religion, creationism, as well as the moral sense in human morality, adultery, hypocrisy, patriotism, superstition, religious intolerance and persecution.

HUM 4730. Psychedelics Revisioned: The Cultural Politics of Consciousness. 4 Units.
This course investigates the social, cultural, economic, and political contexts of the contemporary status of psychedelics in the West. Charting a critically oriented path between fear and ignorance on one hand, and unbridled enthusiasm on the other, this course studies issues related to psychedelics from a variety of disciplinary perspectives (History, Anthropology, Cultural Studies, Psychology, Religion and Philosophy) raising substantive questions concerning the place of psychedelics specifically in contemporary America, also in the world more broadly. This course is designed to critically engage and broaden the horizons of understanding of the history, present day practices, and future potential of psychedelics.

HUM 4900A. Imagining the Primitive Other. 1 Unit.
In this one day workshop students explore various models of constructions of the primitive other, followed by an opportunity to apply these models to a variety of popular films and documentaries. Students gain a greater understanding of the sundry means by which the Western world, broadly speaking, negotiates difference, civilization and the primitive, and self and other. No grade equivalents allowed.

HUM 4900AG. Divine Madness: Spirituality and Psychos. 1 Unit.
This workshop critically considers the relation between spiritual experience and madness; carefully unpacking both similarities and differences between the two; while situating both within the broader context of the cultural politics of consciousness and the ongoing valuing and devaluing of various forms of alternate consciousness. Specific attention will be given to the spiritual/psychotic paradox: two types of experience defined, in part, as having opposing effects, yet closely enough related as to possibly suggest a common underlying process; while coming to an understanding of what is at stake in this for both religion/spirituality and psychology/psychopathology.

HUM X2000. Humanities / Humanities Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.
HUM X2002. History & CRW / Humanities Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.

General Education Transfer Credit Equivalency: Do not make any sections from this course.

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HUM X4000. Humanities / Humanities Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.

HUM X4002. History & CRW / Humanities Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.

HUM X4004. Hum & Psych / Humanities Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.

HUM X4005. Hum & UCE / Humanities Domain. 1-9 Unit.
General Education Transfer Credit Equivalency: Do not make any sections from this course.