

NEW HUMANITIES COURSES AY 2021-2022

English

Hum/En 28. Killing Kings and Popish Plots: Literature in Revolutionary England. *9 units (3-0-6), second term.* On January 30, 1649, the king of England, Charles I, was executed in front of his royal palace following nearly a decade of civil war. The killing of the king was the most traumatic of a series of political crises in England, from the divorce of Henry VIII to the Glorious Revolution, from fabricated ‘popish’ plots to conflicts over succession, from wars of religion to the emergence of political parties. In this course, we will study England’s response to these moments of political trauma, asking questions and developing tools that might also equip us as we seek to understand and respond to similar crises in our own age. How did the death of a king change political structures and ideas about revolution, freedom, and toleration? What role did acts of public mourning and forgiveness play in healing the nation? How were these traumatic events imagined, remembered, and appropriated in literary texts, diaries, sermons, paintings, and monuments? As we study this age of revolution, we will read some of the most important works of English literature by writers such as Shakespeare and Spenser, Milton and Marvell, Hutchinson and Behn. Instructor: Koch.

Hum/En 30. Reading Animals. *9 units (3-0-6), first term.* In this course we will look closely at representations of nonhuman animals in literature from the nineteenth century to the present as opportunities to revisit definitions of, and the boundaries created and blurred between, the “human” and the “animal.” Readings may include Darwin, Wells, Kafka, Herriman, Moore, Coetzee, Kelly, Myles, and Emezi. Instructor: Hill.

Hum/En 31. Introduction to Black Literature and Culture in the United States. *9 units (3-0-6); first term.* As both a celebration and remembrance of Black expressive thought, this course will serve as an introduction to Black literature and culture across several US geographic regions from the standpoint of a variety of intersectional identities and experiences. This course centers on how the artistic, cultural, and literary lives of Black people have shaped US economic, political, and social history since the eighteenth century. In addition to literary texts, this course will introduce students to several examples of cultural expression that have also become beloved touchstones in Black cultural history. Because literary works and works of cultural expression by Black people have long informed the possibilities of American artistic expression and critical thought even before the US became a nation, they provide possible blueprints for how US national life might unfold in the future. Students will learn to apply several existing contexts and methodologies for the study of Black literature and culture, propose directions for future study, and explore their own unique possibilities for deepening their relationships to this body of work. Instructor: Murphy.

En 100. Artificial Life: Literary Automata. *9 units (3-0-6), first term.* Well before the advent of the Machine Age, literary texts have been populated by various kinds of ingenious automata, often in animal or human form. This course surveys the role of the automaton in literary texts in order to consider how the notion of “artificial life” changes over time, with a focus on the special case of the human machine. Readings from the eighteenth and nineteenth centuries to include texts by la Mettrie, Hoffmann, Kleist, Shelley, Poe, and de l’Isle-Adam. We will conclude with a classic text from the twentieth century: Isaac Asimov’s *I, Robot*. Instructor: Holland.

En 101. Recalling the Wild. *9 units (3-0-6), second term.* City-dwellers invented the concept of wilderness, as a space apart from human laws and culture. This course takes a critical look at the different values attributed to that space as it has been colonized by the human imagination. Our discussions will focus on the emergence of the perception of wilderness in European literature in the eighteenth and nineteenth centuries, but we conclude with the question: what meaning do we invest the concept of “wilderness” with today? Readings will include works by Buffon, Toqueville, Chateaubriand, Byron, Thoreau, Wells, and London. Instructor: Holland.

En 112. Nineteenth-Century American Poetry. *9 units (3-0-6), third term.* In the 1855 edition of “Leaves of Grass”, Walt Whitman claimed that “the United States themselves are essentially the greatest poem.” We might ask any number of questions in response to Whitman. If the United States are a poem, then who wrote it? What is this poem about? What genre is it? Is anyone reading it? Is it actually any good? Though we might approach Whitman’s statement with some apprehension from our historical moment, this course will take seriously American life lived within poetry and the lives poems lived across the country. Together, we will track the development of American poetry as it engages with enslavement, abolition, genocide, war, beauty, nature, racialization, constructions of gender, sexuality, and affect. Ultimately, we will ask what reading nineteenth-century American poetry, or nineteenth-century America as a poem, might mean for our understanding of the country today. Readings will include Wheatley, Emerson, Bryant, Poe, Longfellow, Oakes Smith, Schoolcraft (Bamewawagezhikaquay), Whitman, Dickinson, Harper, and Dunbar amongst others. Instructor: Hill.

En/VC 129. Literature/Photography/Facticity. *9 units (3-0-6), third term.* “It is the picture of life contrasted with the fact of life, the ideal contrasted with the real, which makes criticism possible,” insists Frederick Douglass. This course will take an historical approach to the relationship between literature and photography by examining what Douglass refers to as the contrast between “picture” and “fact” from the advent of photography in the nineteenth century to our present moment. Together, we will think about how each medium creates images, invites different ways of reading or viewing, and makes forms of individual, collective, and political representation possible. We will also examine the ways in which photography and literature shape our understanding of temporality, truth, memory, and history. In addition to our experience of literary and photographic works, theoretical texts on photography will inform the ways of reading and ways of seeing we will develop in this course. Readings may include Boucicault, Douglass, Dunbar, Hartmann, Barthes, Lorde, and Rankine. Instructor: Hill.

En. 132. After Austen: Nineteenth-Century British Women’s Writing. *9 units (3-0-6), third term.* The Victorian period introduced a huge array of new possibilities and constraints for women of all classes, as it witnessed rapid urbanization and industrialization, a changing conception of marriage and motherhood, and a new set of professional restrictions but also opportunities. This class focuses on novels by and about women, as it seeks to take the measure of these transformations and of a larger culture’s reaction to them. How did women imagine and re-imagine themselves and what they wanted? How did notions of femininity and masculinity change? How do the imaginings of the Victorians resonate now? Authors studied may include Eliot, Gaskell, the Brontes, Oliphant, Braddon, and Scheiner. Instructor: Gilmore.

En 140. Literature in the Marketplace of Books. *9 units (3-0-6), third term.* How did early readers experience the printed page? How did changes in the conditions of book production shape this experience? And what can modern readers learn of these experiences through our own technologies? In this course, we will explore these questions and ask how our understanding of literature changes when books are

considered in terms of their physical characteristics and in relation to the broader marketplace of which they were a part. Our inquiry will be organized around important developments in the history of the early printed book: the re-discovery of classical texts by humanists; the mass production of religious books during the Protestant Reformation; the emergence of political pamphlets and newsbooks during the English Civil War; and the rise of new forms of literature like playtexts, romances, and novels. The course will include work with rare materials at the Henry E. Huntington Library as well as an introduction to the digital tools that scholars are developing to analyze books at scale. Instructor: Koch.

En 164. Contemporary Black Diasporic Literature and Culture. *9 units (3-0-6); second term.* What is a Black diasporic analytic and how might it deepen our understandings of the cultural, environmental, literary, and political implications of globalization and racialization today? The literary and expressive genius of Black people across the global African diaspora has resulted in an extensive tradition of Black diasporic analytic works that have become unique portraits of a variety of Black international experiences within and beyond English-speaking nations. While this course focuses on contemporary Black diasporic literature and culture, it will nevertheless foreground the various linguistic, literary, and national histories that inform and shape this body of work. Additionally, students will learn how recent Black diasporic literature and culture have in turn shaped our current understandings of diaspora, family, gender, history, identity, labor, migration, nation, race, sexuality, and more. Overall, this course will introduce students to several pivotal Black diasporic literary and cultural works; representative modes of criticism and methodologies in the disciplines of diaspora studies; and the cultural, historical, and social realities of Black lives from the 1980s to today. All readings will be provided in English. Instructor: Murphy.

En 165. Black Feminist and Womanist Literature and Thought. *9 units (3-0-6), second term.* For centuries, Black feminists, especially queer and trans women, and non-binary and queer folx, writing in Africa, the Caribbean, Europe, the United States, and more, have used literature to reimagine feminisms. In the decades following the second-wave feminist movement, a body of writing coalesced around the terms “Black feminist” and “womanist.” These years are remembered for decolonization and postcolonialism; Anita Hill’s testimony; the passing of Title IX; the first Take Back the Night marches; the introduction of terms “intersectionality” by Kimberlé Williams Crenshaw and “third-wave feminism” by Rebecca Walker; the widespread publishing of works by feminists; the creation of Ethnic Studies and Women’s and Gender Studies departments across institutions of higher education; and more. It was a moment in which Black people across identities and national origins wrote a number of works that radically retheorized family, home, gender, love, race, sexuality, work, and more, in ways that challenged cultures of violence in favor of imagining beloved communities. In this course, students will read, discuss, and better understand multiple literary and critical works participating in Black feminisms in order to then theorize new possibilities for Black feminist futures. Instructor: Murphy.

History

Hum/H 13. Brave New Worlds: Race, Human Rights and the Age of Discovery. *9 units (3-0-6), first and second terms.* This course traces the origins of modern racism and, perhaps surprisingly, of human rights advocacy itself, to a seminal moment in global history sometimes called the Age of Discovery. At this time, two small European kingdoms, Spain and Portugal, first conducted trade and conquest in Atlantic Africa, the Americas, and the Indian and Pacific Oceans, forging the world’s first truly global empires. We study the legacy of racism and humanitarianism in eye-witness accounts, maps, images and other materials attesting to Spain’s seminal encounters with the Americas. Instructor: Wey-Gomez.

Hum/H/HPS 14. Race, Science, and Medicine in U.S. History. *9 units (3-0-6), first term.* This course will explore how natural philosophers and scientists have defined, used, and sometimes challenged ideas about race from the eighteenth century to today. Using a range of primary and secondary sources, we will examine how scientific ideas about race developed in concert with European imperial expansion and slavery; how these ideas were employed in legal cases, medical practice, and eugenics policies; and how activists and scholars have challenged racist practices and ideas. Finally, we will turn to the recent resurgence of racial thinking in biology and medicine in the light of the history of race and science. Instructor: LeBlanc.

Hum/H/HPS 15. Waste in the World. *9 units (3-0-6), second, third terms.* The things that human beings make and throw away rarely stay where we put them. Just as humans have shaped the biological and physical world, the biological and physical world shapes human actions. In this course, we will examine how these interacting forces propel environmental and cultural change around the world. We will explore these concepts through the lens of waste—how different groups at different points in history define waste, where the things we discard go and what they become as they move through space and time. We will consider how conflicting perceptions of utility and waste in different cultural and historical contexts have factored into shifting ideas about race, class, gender, wilderness, technology, consumption, and sovereignty. In rethinking waste, we will explore the multiple meanings of "nature," assess the roots of sustainability, and evaluate past events in light of current ideas about environmental justice. While this course prioritizes reading and discussion, we will also engage with the world around us through visual analysis. Pasadena and Los Angeles will be among our most important resources, allowing us to ground global ideas in a local context. Instructor: Rand.

Hum/H 19. Righting the Wrongs of History. *9 units (3-0-6), third term.* Americans have debated the question of reparations for African Americans since the antebellum period. More recently, arguments for reparations have come to include repair for the harms that followed slavery and persist into the present. This course will investigate debates concerning reparations by considering four questions. First, why—why should African Americans receive reparations? We will begin by examining the harms that have been perpetrated against black Americans in the United States. Second, what—what has been the movement for reparations? Here, we will examine the history of organizing for reparations for slavery and segregation in the United States as well as reparations initiatives from around the world. Third, how—how would reparations even work? We will examine various reparation proposals and programs advanced both historically and more recently. Lastly, why not—what is the case against reparations? We will conclude by examining critiques of reparations, as articulated by anti-racist activists, that compel us to critically consider both the possibilities and limitations of repair for historical injustices. Instructor: Wiggins.

H/HPS 130. Technology and Environment in America. *9 units (3-0-6), third term.* As climate change has become an increasingly heated topic around the world, Americans across political and professional arenas often invoke technology as both a cause and potential solution. In American culture, an enthusiasm for innovation often overshadows the messier ways that humans interact with our surroundings through the artifacts and technologies that we create. In this course, we will examine the interplay between environment and technology in America, from before the arrival of Europeans on the North American continent through present debates about our changing planet. We will consider the boundaries that different groups have drawn between natural and artificial, and how these definitions have shaped the cultural, political, and material landscape of America. How useful are these boundaries? How might

challenging them help us rethink America's history—and its future? In this seminar, students will practice using the tools and methods of history to make a clear, persuasive argument. Each student will choose a relevant term project topic in consultation with the instructor. Assignments throughout the term will cumulatively build into an original piece of writing grounded in primary and secondary source research. In class, we will read and discuss texts that explore intersections of technology and the environment in American history, both to learn about the substance of these texts but also to gain insight on how to craft effective, readable historical writing. Students will learn how to use archival materials, practice critically analyzing historical texts, and participate in the discussion, debate, and consensus necessary to build a dynamic understanding of the past. Instructor: Rand.

H/HPS 153. Inequality and Environment. *9 units (3-0-6), first term.* This seminar introduces students to the history of environmental inequality, environmental racism, and environmental justice. Human bodies are inescapably enmeshed in our environments: human health and environmental health are inseparable. But environmental burdens and benefits are distributed unevenly along lines of race, gender, class, and nationality. We will examine local, national, and transnational case studies to understand the historical development of environmental inequalities and movements for environmental justice. We will consider different methods for studying environmental injustice and the politics of environmental knowledge. Instructor: LeBlanc.

H/HPS 154. Feminist Science Studies. *9 units (3-0-6), second term.* This seminar offers an introduction to scholarship on gender and science. Feminist science studies can seem oxymoronic: the objectivity on which science depends appears opposed to the political commitments feminism implies. Scholars in feminist science studies, however, argue that feminist theory and methods can in fact improve scientific practice. This course will introduce students to the historical development of feminist Science & Technology Studies and what this field tells us about the history of women in science, the history of scientific theories of sex/gender, and the future of feminist research. This reading-heavy class will also include discussions of feminist epistemology, feminist research methods, and new directions in feminist STS. Instructor: LeBlanc.

History & Philosophy of Science

H/HPS 156. COVID-19 and Other Pandemics. *9 units (3-0-6), Not offered 2021-2022.* How do we understand the COVID pandemic and the differential responses to it around the globe? What is the best framework for proper understanding? Science, history, politics, culture? Special attention will be given to the state of medical science today and in the past, the understanding of ethology, transmission, and symptoms; the role of scientists, physicians, and “quacks”; the persistence and change in the forms of fear, superstition, and misinformation across time. Instructor: Kormos-Buchwald.

HPS/H 157. What is History of Technology? *9 units (3-0-6), first term.* Visible and invisible technologies dominate the present, deeply impacting our personal, social and political lives. This advanced class focuses on technology's role at the intersection of science, politics and culture, primarily in Western Europe and the United States. We will examine the histories of selected technologies (rocketry, computing, robotics); the circulation of knowledge and the creation of networks (transportation, communication, energy, surveillance); real and imagined infrastructural mega-projects (Suez Canal, Atlantropa, Channel tunnel, Transrapid, Iridium); and the role of experts and technocratic elites. As the class combines the discussion of competing methodologies with the reading of field-defining classics,

students will get to know a thriving area of historical research with particular relevance to future scientists and engineers. Instructor: Geppert.

HPS/H 158. From World to Earth: Spaceflight and the Making of a Planet. *9 units (3-0-6), second term.* Are we living in a 'Second Space Age'? Framed by wide-ranging debates on scale, temporality, planetization and the Anthropocene, this advanced course charts the making of planet Earth from the 1940s through the present. Individual sessions will be devoted to pertinent philosophical conceptions (biosphere, noösphere, Gaia); the visualized and photographed view of Earth from above (Small Steps, Whole Earth, Earthrise, Blue Marble, Blue Dot); the genealogy of space stations and space colonies (space mirrors, Salyut, Skylab, O'Neill, Spacelab, ISS); reconnaissance, navigation and surveillance systems (Corona, GPS, BeiDou, Galileo); space-based communication infrastructures (Intelsat, Telstar, Iridium); as well as the role of technocelebrities and astropreneurs. A field trip forms part of this class. Instructor: Geppert.

Humanities

Hum 101. Topics in French Culture. *9 units (3-0-6), Not offered 2021-2022.* Prerequisites: L 103 abc or equivalent. Offered concurrently with L 101. Hum 105 and Hum 101 taught in alternate years. The course focuses on contemporary France. Topics may include France and the European Union; political parties and elections; family life; social protection; religion; education; media and technology. Conducted in French. Students who write papers in French may enroll in this class as L 101. Instructor: Orcel.

Hum 115. Hispanic Cultures in Film and Literature. *9 units (3-0-6), Not offered 2021-2022.* Prerequisites: L 112 abc or equivalent. Offered concurrently with L 115. This course introduces students to narrative film and literature from the Hispanic world, with an emphasis on the hero figure. It also takes up hybridization and transculturation in the Americas, specifically in Mexico, Peru, and Cuba, as well as film and narratives of Spain from the Civil War to the present. Conducted in Spanish. Students who write papers in Spanish may enroll in this class as L 115. Instructor: Garcia.

Languages

L 101. Topics in French Culture. *9 units (3-0-6), Not offered 2021-2022.* Prerequisites: L 103 abc or equivalent. Offered concurrently with Hum 101. L 105 and L 101 taught in alternate years. The course focuses on contemporary France. Topics may include France and the European Union; political parties and elections; family life; social protection; religion; education; media and technology. Conducted in French. Students who write papers in English may enroll in this class as Hum 101, which satisfies the advanced humanities requirement. Instructor: Orcel.

L 115. Hispanic Cultures in Film and Literature. *9 units (3-0-6), Not offered 2021-2022.* Prerequisites: L 112 abc or equivalent. Offered concurrently with Hum 115. This course introduces students to narrative film and literature from the Hispanic world, with an emphasis on the hero figure. It also takes up hybridization and transculturation in the Americas, specifically in Mexico, Peru, and Cuba, as well as film and narratives of Spain from the Civil War to the present. Conducted in Spanish. Students who write papers in English may enroll in this class as Hum 115, which satisfies the advanced humanities requirement. Instructor: Garcia.

L/Hum 154. The Modern French Novel in Translation. *9 units (3-0-6), Not offered 2021-2022.* This course introduces students to the French novel of the nineteenth and twentieth centuries, from the realist masterpieces of Stendhal (*The Red and the Black*), Balzac (*Old Goriot*), and Flaubert (*Madame Bovary/Sentimental Education*) to Marcel Proust's *In Search of Lost Time*. Topics include the literary representation of reality, historical and social contexts (the Bourbon Restoration, 1848 Revolution, the Third Republic), and the decline of the French nobility. Covers 1814-1918. Conducted in English, but students may read the French originals. Instructor: Merrill.

L 176. Chinese Conversation. *6 units (3-0-3), third term.* Prerequisites: L 170abc or L171abc or equivalent. Training in oral expression, pronunciation, vocabulary, listening comprehension and fluency. The class is designed for students who have learned one year of Chinese and plan to incorporate it into their future professional or social lives. News, guest talks and discussion forums will be included. Can be repeated for credit as content changes every year. Instructor: Ming.

Visual Culture

Hum/VC 51. Icons and Iconoclasm. *9 units (3-0-6), second term.* How does something — an image, a person, a thing, an idea — become iconic? Drawing from the worlds of art and film, advertising and PR, science and technology, politics and propaganda, this course explores what makes certain people, places, and things “icons.” To do so, we will first deploy a range of methods for closely analyzing images as signs and symbols, including the practice art historians term “iconology.” We will then examine histories of how objects have circulated through culture — from newspapers and magazines to postcards, jpegs, and memes — and thereby become ubiquitous features of everyday experience. Finally, we will consider iconoclasm, the destruction of icons, and the beliefs and logics behind powerful interdictions against visual representation. Students will leave the course with a stronger understanding of image power as well as foundational tools of visual and media literacy. Instructor: Jacobson.

Hum/VC 52. The Legacy of the Mexican School in Black and Latino Artistic Imaginaries. *9 units (3-0-6), first term.* Artists in the United States greatly admired the Mexican muralists and printmakers of the 20th century. Respected as much for their cultural politics as their artworks, the Mexican School attracted generations of Black and Latino artists who visited, studied and worked in Mexico. In the legends and practices of the Mexican School, American artists found models for generating self-defined cultural and artistic practices unavailable to them in the United States. This international exchange ultimately generated a transnational aesthetic tradition of resistance to Euro-American colonization. This course begins with an introduction to the major debates of Mexican printmaking and muralism; follows Mexican and U.S. artists as they travel between the respective countries throughout the first half of the 20th century; and concludes with the legacy of the Mexican School on contemporary Black and Latinx public art practices. Instructor: Decemvirale.

VC/E 81. Careers in STEAM. *1 unit (1-0-0) not offered 2021-22.* A series of weekly seminars by practitioners in industry and academia working at the intersections of science, technology, engineering, art and design. The course can be used to learn more about the different careers in these interdisciplinary areas. Guest speakers will talk about their career trajectory, the nature of their work and the role that science, engineering and/or computing plays in their field. Speakers may include professionals in the fields of investigative science journalism, film/TV, apparel design and manufacturing, architecture, music/sound engineering and editing, art, culture and heritage exhibition and conservation, creative coding,

technological art and other areas. Topics will be presented at an informal, introductory level. Graded pass/fail. Instructor: Mushkin

Hum 61. Environmental Justice. *6 units (2-0-4)*, second term. This seminar course will explore and discuss the unique intersection of environmental racism, environmental justice, and academia. Course material will primarily feature readings and videos on a case study-like basis and focus on bringing conversations typically had in humanities, social sciences and activism to the bio and geosciences. Topics will center around two primary approaches: an “outward-facing” component that looks at environmental racism through the lens of various activisms, and an “inward-facing” component addressing the biases/malpractices broadly employed in the biological and geosciences, as well as the apparent moral dilemmas of decisions involving multiple stakeholders. Out of class work will largely be based on assigned readings, some multimedia presentations, and occasional writings and thought exercises. This course is taught concurrently with Ge/ESE/Bi 248 and can only be taken once, as Hum 61 or Ge/ESE/Bi 248. Instructor: Mushkin.

VC 90. Reading in Visual Culture. *9 units (1-0-8) first, second, third terms.* Prerequisites: instructor's permission. An individual program of directed reading in Visual Culture, in areas not covered by regular courses. VC 90 is intended primarily for Visual Culture minors. Interested students should confer with a Visual Culture faculty member and agree upon a topic before registering for the course. Instructor: Staff.

VC/H 102. Looking East/Looking West. *9 units (3-0-6), third term.* From teapots to pastries, photographs to palanquins, objects and images mediated encounters between people and helped define the “Orient” and the “Occident”. This class looks at the visual and material culture produced by and consumed during encounters between European and Asian travelers, diplomats, artists, writers, and tourists since the eighteenth century. Instructor: Clark.

VC 130. Surveillance. *9 units (3-0-6), first term.* This course examines surveillance, one of the defining features of twenty-first-century life, with wide-ranging implications (from intelligence gathering and biometrics to social media and contemporary art), and a key point of intersection between modern technology and visual culture. Though it applies more broadly, the concept of “surveillance,” from the Latin *vigilare* (“to watch”) and the French *surveiller* (“to watch over”), originated in practices of looking and observation that still define many of its most significant practices today. Building on these etymological roots, we will treat surveillance as, first and foremost, a visual practice and survey the longer history of surveillance (and counter-surveillance) techniques as well as the theories that have emerged to describe its social effects, moral and ethical stakes, and changing legal status. Instructor: Jacobson.

VC 150. Art Museum Futures. *9 units (3-0-6), second term.* The late 1960s saw the beginning of a movement in which several generations of artists investigated and deconstructed the customs and institutions of art. Institutional critique, as it would come to be known, challenged the promises and putative neutrality of public art museums. Following several decades of criticism the question remains unanswered: can the public art museum become a democratic institution? This course explores the ongoing debates around race, ethnicity, objectivity, subjectivity and cultural authority in contemporary museology. We will begin with the Enlightenment origins of the European art museum and its deployment within the United States; we will consider the artistic interventions that exposed its biases and eurocentrism, as well as the emergence of culturally-specific arts institutions and contemporary efforts at decolonization. Relying on decolonial and ethnic studies scholars, we will develop a critical framework

for understanding the historical pathways that led to the National Museum of African American History and Culture and the upcoming Latino Smithsonian Museum. We will conclude with a deep dive into a radical museum model: Noah Purifoy's *Outdoor Desert Art Museum of Assemblage Sculpture*. Instructor: Decemvirale.

VC 159. Los Angeles As Artwork. *9 units (3-0-6), second term.* This survey introduces students to the history of Los Angeles' creative practices. Covering a broad range of environments and visual cultures, we will begin in the period before European colonization and conclude in contemporary Los Angeles. Reading the city as artwork will introduce students to an expanded field of creativity and analysis beyond the art object. To do so, we will consider enacted environments, expressive objects, urban landscapes, maps, monuments, murals and photographs. The class will give special attention to how colonialism continues to haunt and form the city, as well as explore the role creative practices have played in resisting the European colonization of space, time and being. We will cover topics including civil rights, hybridization, modernity, public space, and the outstanding role race has played in shaping the city. Students will learn to analyze evidence within its historical and cultural context, as well as write about how space and personal experience inform both artistic production and analysis. Instructor: Decemvirale.

VC 172. Heritage and Its Discontents: Historic Conservation and the Battlegrounds of Memory. *9 units (3-0-6), first term.* What makes an old building, artifact, or custom "historic"? Which historic things are worth preserving? This course explores the aesthetic, political, social, and environmental dimensions of heritage culture. Moving from local conservation efforts to comparative frameworks of national and global heritage, we will examine the management of built and natural environments as it pertains to questions of narrative, values, standards of beauty, and justice. From Caltech's own campus to the Watts Towers and the National Park Service, to UNESCO and the architectural legacies of the Atlantic slave trade, our class will grapple with the theories, practices, and debates of heritage conservation as they determine what gets preserved and which stories get told. Readings/viewings will be supplemented with field trips to heritage sites in Pasadena and Los Angeles. Instructor: Hori/Jurca.