

Special Topics Courses Spring 2017

ART

ARTS 180 Artists, Editions, and Multiples

Instructor: Freddy Chandra

credits: 4

offered: Spring, 2017

This course investigates strategies that contemporary artists employ to make art in multiples and editions; exploring particular concepts through a limited set of iterations.

ARTS 180 Texting or How to Write about Contemporary Art

Instructor: Glen Helfand

credits: 2

offered: Spring, 2017

This workshop style course offers students an extended focus on writing about art, for art majors (though Art History majors are welcome to join in). It will provide hands-on opportunities to view and respond, in verbal and text form, to a wide range of contemporary art on view in the Bay Area. The course will complement senior and MFA level coursework, and serve as preparation for thesis writing, by focusing on art writing style over the course of two semesters. Students will start with a selection of readings including reviews, statements, interviews, exhibition texts, thematic essays. Artists will hone their statements and develop writings that focus on other artworks, influences, and related interests. Class discussions, writing assignments, and workshopping sessions will address means of criticality, research, description, subjectivity, and engaging writing style and how to deploy each in addressing painting, sculpture, installation, film, public art and emerging genres. Students will be primed to write about contemporary art more cogently, and with greater confidence.

Special Topics Courses Spring 2017

BOOK

BOOK 180 Paris in public and private: Voicing innovation in the 1920s

Instructor: Kathy Walkup

credits: 4

offered: Spring, 2017

Paris in the post-war 1920s was a vibrant center of experimentation. Writers, artists and musicians challenged notions of gender, sexuality and, for U.S. expatriates, American conceptions about race, through their lives and their creative work. We will explore the allure of Paris in a hybrid seminar-studio format that combines hands-on work in the book art studios with reading, discussion and the completion of creative projects. We will examine the significant resources of Mills' Special Collections as a lens into the Modernist movement in art, performance and the 'new world' of printing and publishing by women. Field trips, guest artists.

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DNC

DNC 180 Embodied Mindfulness

Instructor: Ann Murphy supervising

credits: 1

offered: Spring, 2017

This course is open to anyone interested in becoming more mindful, joyful and alive by way of approachable movement exploration. The course will explore a variety of movement forms from yoga to modern dance as well as trust exercises, hands on partner work and imaginative play. The goal is to become more fully present in our bodily awareness and more deeply conscious of the relationship between our thinking and action, and to have fun.

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English/Book Art

BOOK 180/280: Paris in public & private: Voicing innovation in the 1920s

Thursday 4:00-6:30 pm

Kathleen Walkup

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ENG 180/280: Queer Kinship

Thursday 6:45-9:15 pm

Rebekah Edwards

We will study a series of novels and films thematically concerned with intergenerational queer family. We define *queer* broadly, discussing its analytical function as noun, verb and adjective; as category of gender, sexual and/or political identification and as that which lies outside of heteronormativity.

The films and novels we will study offer various representations of queer kinship that explore themes of childhood, aging, gender identity, sexuality, parenting, coming of age, illness and memory. We will frame these narrative/visual representations by reading a number of critical/theoretical pieces concerned with queer familial, erotic, intellectual and/or creative bonds; the issue of same-sex marriage in relation to (queer) citizenship and temporality.

This course is trans*disciplinary in its critical frame: Literary, cinematic and queer studies offer distinct approaches to the representation and analysis of temporality, embodiment and intimacy (among many other topics). Therefore, concepts we may cover include: textual and cinematic narrativity, nonlinear narrative structure, queer time, queer kinship, queer embodiment; relationships between artistic medium, production and social circumstances. In general, a wide range of material will be considered, with an attention given to their disciplinary source or artistic genre.

ENG 180/280: The Art of Translation Workshop

Weekend intensive*

Achy Obejas

***meets Saturday/Sunday 10:00-4:00 pm: Feb 4,5; April 1, 2; April 29, 30**

Translation is a fundamental human activity that occurs between languages, cultures, and all kinds of expression. Without translation, even the most erudite readers would have limited acquaintance with other cultures. Translation practice offers stimulating possibilities for creative writers, while the metaphor of translation has impacted many other kinds of intellectual and creative activity. This course will combine theory and practice, approaching translation in its full complexity as art and science. Our reading, discussion and practice will draw on points of view from creative writing, linguistics, and literary theory as well as the discipline of translation studies.

Course Goals:

- To become familiar with the development of translation and theories of translation
- To practice translation, gaining a sense of what it requires, and making our own translations (fluency not required!)
- To gain experience as a supportive reader and editor of other people's work in progress (experience that may then be applied to our own work in progress)
- To have fun

ENG 180B/280B: Race, Class, & Wizardry: J.K. Rowling's Harry Potter Series

Friday/Saturday*

Ajuan Mance

***meets Saturdays (10:00-5:00), Sundays (11:00-4:00): 01/28-29, 03/04-05, 04/08-09**

In this course, we will read all seven of the novels in British author J. K. Rowling's Harry Potter Series, as well as the three supplemental texts she produced during and shortly after the publication of the series, *Fantastic Beasts and Where to Find Them*, *Quidditch Through the Ages*, and *The Tales of Beedle the Bard*. The focus of our reading and analyses of these texts will be upon the ways the novels and supplemental texts portray, challenge, and address issues of class, race, gender, and sexual orientation. We will also explore the ways these topics have shaped the critical and popular response to Rowling's work. We will examine academic writings on the Harry Potter series as well as those critical essays, books, and even podcasts produced by the broad, deep, and very diverse Harry Potter fandom. In addition to reading the ten texts listed, students will be asked to write a short critical response paper for each novel, and annotated bibliography of academic and fan-based responses to the series, and a final project.

Meets the Core Curriculum requirements for Race, Gender, and Power; and Creativity, Innovation, and Experimentation

ENG 183/283: Sci Fi Literature

Tues/Thurs 11:00-12:15 pm

Tom Strychacz

This course offers an introduction to science fiction. We will watch a few films (Blade Runner, Firefly), but spend most of our time on fiction. Writers will include James Tiptree Jr, Ursula Le Guin, David Brin, Octavia Butler, and Philip K. Dick. We will carefully place our readings within the historical and cultural contexts of the last 50 years, using a couple of essays by Donna Haraway and Homi Bhabha to guide our discussions of the effects of technology on contemporary social structures.

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ENVS

ENVS 180 Astrobiogeochemistry

Instructor: Felisa Wolfe-Simon

credits: 3

offered: Spring, 2017

In this course we will address fundamental questions of the natural world including: Are we alone? Is life common or rare in the Universe? How do we go looking for life elsewhere? And what is the future of life on Earth and Beyond? To wrestle with the questions we will take an interdisciplinary planetary science approach that involves the content, origin, and evolution of the Solar System and potential life elsewhere. That is to examine the chemical and physical aspects of habitability, the overarching characteristics of life, the physical and chemical conditions for life and so on.

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PE

PE 180 Farming in Action

Instructor: Alisha Strater

credits: 1

offered: Spring, 2017

Farming in Action: We will get our hands in the soil; develop skills of self-sufficiency, community reliance, and embodiment through the practice of growing food. We will also connect with organizations involved in the local food justice movement.

Special Topics Courses Spring 2017

REL

REL 180 Spirituality and Sustainability

Instructor: Judith Bishop

credits: 3-4

offered: Spring, 2017

How do a variety of world spiritual traditions understand the relation between human and non-human entities—i.e., non-human animals, the environment, the cosmos. What are the implications of these understandings for our contemporary concepts of sustainability?

Likewise, how do these religious traditions address what we understand today as personal sustainability? Although we understand contemporary society to be uniquely stressful, many of the ancient spiritual traditions regularly foregrounded the need to take time to be “apart”—to separate oneself from the stresses of daily life. Focusing on concepts such as Buddhist meditation, Christian and Muslim pilgrimage, Jewish Shabbat this course explores the different ways ancient traditions have emphasized the need to recharge and refuel.

This course introduces students to the wealth of human perspectives on cosmology and the relationship of entities within those cosmologies. Students will also engage in analyses and discussions of power relations between competing worldviews particularly with regard to colonization and co-optation.

Special Topics Courses Spring 2017

SPAN

SPAN 180 Magical Realism in Hispanic Literature and Culture

Instructor: staff

credits: 3

offered: Spring, 2017

The 20th century Hispanic literary movement known as Magical Realism has seen an amazing development in Latin American and Latino/a U.S. literature, particularly since the 1950s. The movement's world-famous works of fiction deal with a great variety of themes, perspectives and points of view. Authors such as Juan Rulfo (Mexico), Tomás Rivera (U.S.), Gabriel García Márquez (Colombia), Ana Lydia Vega (Puerto Rico), María Luisa Bombal (Chile), Julio Cortázar and Jorge Luis Borges (Argentina) created numerous narrative strategies and forms of representation in order to construct richly textured and layered patterns of meaning.

The content of this course centers on 20th and 21st century fiction, and also includes short critical essays, film clips, and other cultural documents such as murals and installations, to showcase the multiple intersections between the Magical Realist literary texts and their historical, social, political, and cultural contexts of meaning. Key topics to be covered are the various specificities of Magical Realism and their structural, semiotic, and aesthetic relations with Surrealism and the Fantastic in contemporary Hispanic fiction. The course is conducted in Spanish; therefore, reading/aural comprehension of Spanish is required. Reading and writing assignments will focus on practicing different forms of commentary and intersectional analysis of the covered texts. Combining lecture and discussion formats, this course will offer an opportunity for researching and presenting the students' own interests in the subject matter during the semester.

Two interesting views on Magical Realism:

Seymour Menton: "Surrealism is based on the Freudian interpretation of dreams and the subconscious of each individual. Magical Realism prefers Jung's collective unconscious, in the sense that all epochs and cultures are connected in a moment of the present, and that reality in itself has certain features which identify it with the world of dreamy states". (Seymour Menton, *Historia verdadera del realismo mágico*, 1998)

Jorge Luis Borges: "Joseph Conrad could write that he excluded the supernatural from his works because admitting it seemed to negate that the everyday world is marvelous". (*Other Inquisitions*, 1952)