

DEREE COLLEGE SYLLABUS FOR:	
HFP 2210 Rethinking the Human through Art US CREDITS: 3/0/3 (Spring 2019)	
PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics
CATALOG DESCRIPTION:	Study of contemporary art through the lens of representations of the human in modern times; interdisciplinary approach to the topic, with specific emphasis on novel developments in visual arts, literature and film, critical theory, and gender studies.
RATIONALE:	<p>As early as 1883, philosopher Friedrich Nietzsche put the question "Man is something that shall be overcome. What have you done to overcome him?" Contemporary artistic representations see the human being embodied in an extended world, in which the careful distinctions between nature and society, between human and animal, or between the animate and the inanimate are reconsidered. This has implications for traditional views of the "human" and "human nature", consciousness, subjectivity, embodiment, society as well as the way we look at art. The course will focus on contemporary artistic practices and theories to explore the ways in which human beings relate to their contemporaneous natural, social and technological environments. It also explores the ways art is affected by posthumanism, and it asks how posthumanism can be an expansion of humanism in the contemporary world, rather than a transcendence of humanism. Students will be exposed to theories of critical posthumanism as they apply to contemporary artistic representations and their aesthetics.</p>
LEARNING OUTCOMES:	<p>Upon completion of the course, students will be able to:</p> <ol style="list-style-type: none"> 1. Examine a variety of contemporary artistic representations that rethink and redefine the concept of human, with emphasis on the ways in which aesthetic structures articulate different sociocultural versions of this notion. 2. Relate different disciplinary perspectives on the contemporary concept of human. 3. Examine artistic representations of the post-human in terms of the ways in which they undermine or reinforce traditional views of life and human agency. 4. Demonstrate understanding of the ethical implications and dilemmas associated with the notion of critical post-humanism.
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> • Textual analysis, class discussion, workshop-style pair work and group work during class meetings; • Active student-centered teaching approach in the presentation of course material to engage learners; • Critical-thinking exercises and learning activities designed to help students acquire confidence and benefit from independent study;

	<ul style="list-style-type: none"> • Student presentations of learning material to encourage involvement in the learning process; • Co-curricular activities, ranging from collaboration with student clubs and societies to debates and event organizing, to encourage students' creative engagement with the material; • Extensive instructor feedback on assignments and activities; • Individualized assistance during office hours for further discussion of lecture material, additional reading, and assignments; • Additional print and audiovisual educational material posted on the Blackboard course template; • Other relevant educational material placed on reserve in the library.
ASSESSMENT:	<p>Critical Essay 40% A 1,500-2,000-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of the relevant bibliography (use of at least 3-5 scholarly sources).</p> <p>Creative Project 40% Students will deploy a creative medium of their choice to apply their insights on concepts and ideas explored in the course. The creative project includes a 500-word self-reflective essay (which articulates the concepts that inform the creative project and relates them clearly to the content of the course), as well as an oral presentation of the creative project.</p> <p>Participation 20% Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course.</p> <p>The Critical Essay tests Learning Outcomes 2 and 3 The Creative Project tests Learning Outcomes 1 and 4</p>
READING LIST:	<p>Required Material: Herbrechter, S., Posthumanism: A Critical Analysis. Bloomsbury, 2013.</p> <p>Films & Documentaries (selections) A Space Odyssey 2001 (1968) Dir. Stanley Kubrick Akira (1988) , Dir. Katsuhiro Otomo . TMS Entertainment All Watched Over by Machines of Loving Grace (2011) Dir. Adam Curtis Blade Runner (1982) Dir. Ridley Scott Brazil (1985) Dir. Terry Gilliam Ex Machina (2015) Dir. Alex Garland Gamer (2009) Dir. Mark Neveldine. Lionsgate Ghost in the Shell (1995) Dir. Mamuro Oshi Prometheus (2012) Dir. Ridley Scott The Golem: How He Came into the World (1920) Dir. Paul Wegener and Carl Boese Tron (1982) Dir. Steven Lsisberg . Walt Disney Productions</p>

	<p>Further Reading:</p> <p>Behar, K. Mikelson, E. (2016). <i>And Another Thing: Nonanthropocentrism and Art</i>, Punctum Books.</p> <p>Braidotti, R. (2013). <i>Posthumanism</i>, Polity.</p> <p>Haraway, D. J. (1991). "The Cyborg Manifesto," in <i>Simians, Cyborgs, and Women: The Reinvention of Nature</i>, 149-81, Routledge.</p> <p>Hayles, N. K. (1999). <i>How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics</i>. University Of Chicago Press.</p>
RECOMMENDED MATERIAL:	<p>Angerer, M. L. (2017). <i>Ecology of Affect: Intensive Milieus and Contingent Encounters</i>. Meson Press.</p> <p>Arendt, H. (1958). <i>The Human Condition</i>, University of Chicago Press.</p> <p>Arike, A. (2001). What Are Humans for?: Art in the Age of Post-Human Development, <i>Leonardo</i>, Vol. 34, No. 5, Ninth New York Digital Salon: 447-451</p> <p>Aronowitz, S., Menser, M. (eds). (1995). <i>Technoscience and Cyberculture</i>, London: Routledge.</p> <p>Ayers, D. (2018). <i>Spectacular Posthumanism</i>, Bloomsbury Academic.</p> <p>Bahtsetzis, S. (2016). "From Logocular Anthropotechnics to Posthuman Dispositives: Toward a Manifesto of the Postdiscursive Era", <i>South as a State of Mind</i>, Vol. 8, <i>Documenta 14</i>, Vol. 3: 199-222.</p> <p>Codrescu, A. (2009). <i>The Posthuman Dada Guide: Tzara and Lenin play Chess</i>, Princeton University Press.</p> <p>Dehaene, S. (2014). <i>Consciousness and the Brain</i>, Viking Press.</p> <p>Deleuze, G.; Guattari, F. (2009). "Balance-Sheet for 'Desiring-Machines' in Guattari, F., <i>Chaosophy. Texts and Interviews 1972-1977</i>: 90-118, MIT Press.</p> <p>Derrida, J. (1982). "The Ends of Man," in <i>Margins of Philosophy</i>: 109-136, University of Chicago Press.</p> <p>Gane, N. (2006) "Posthuman" <i>Theory, Culture & Society</i>, 23.2-3, 2006: 431-434.</p> <p>Harari, Y. N. (2016). <i>Homo Deus: A Brief History of Tomorrow</i>, Harvill Secker.</p> <p>Haraway, D. J. (2008). <i>When species meet</i>, University of Minnesota Press.</p> <p>Harris, S. (2010). <i>The Moral Landscape: How Science can determine Human Values</i>, Free Press.</p> <p>Hauskeller, M. (2018). <i>The Palgrave Handbook of Posthumanism in Film and Television</i>, Palgrave Macmillan</p> <p>Joy, B. (2000). "Why the Future doesn't need us", <i>Wired</i>, April, https://www.wired.com/2000/04/joy-2/</p> <p>Latour, B. (2005). <i>Reassembling the social: an introduction to actor-network-theory</i>. Oxford University Press</p> <p>Lazzarato, M. (2014). <i>Signs and Machines: Capitalism and the Production of Subjectivity</i>, MIT Press.</p> <p>Lyotard, J. F. (1993). <i>The Inhuman: Reflections on Time</i>, Polity Press.</p> <p>Pepperell, J. (2003). <i>The Posthuman Condition: Consciousness Beyond the Brain</i>. Intellect Books.</p> <p>Preciado, B. (2013). <i>Testo Junkie: Sex, Drugs and Biopolitics in the Pharmacopornographic</i>. The Feminist Press. City University of New York.</p> <p>Rainie, H.; Wellmann, B. (2012). <i>Networked: The New Social Operating System</i>, MIT Press.</p>

	<p>Roden, D., (2014). Posthuman Life: Philosophy at the Edge of the Human. Routledge.</p> <p>Sampanikou, E. (2017). Audiovisual Posthumanism, Cambridge Scholars Publishing.</p> <p>Sloterdijk, P. (2013). You Must Change Your Life: On Anthropotechnics, Polity Press.</p>
COMMUNICATION REQUIREMENTS:	With the exception of in-class activities, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.
SOFTWARE REQUIREMENTS:	Microsoft Office, Microsoft Powerpoint
WWW RESOURCES:	<p>The course will use a number of materials via the internet, which will be available to the students via the Blackboard template.</p> <p>Students will be encouraged to use the internet to explore themes related to the course.</p>
INDICATIVE CONTENT:	<ul style="list-style-type: none"> • Contemporary theories of selfhood and embodiment • Nonanthropocentrism and art • The aesthetics of human and posthumanism • Art and the human beyond gender and identity politics • Art and the Networked Self • Film, literature and contemporary technoscientific knowledge