

# PHIL 302 Monsterology: Cognition and Culture

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## **Course Description**

The category “monster” disrupts the borders and boundaries of what we consider natural, normal, and even intelligible. Our rational systems of order are frequently upended by the monstrous. In this course we will examine the history and philosophy of monsters as they impact ethics, metaphysics, and epistemology. We will consider the role of monsters in cognition and knowledge, the ethical and political uses of monstrosity, the relation to personal identity, the problem of evil, and other perennial philosophical issues.

**Dr. Stephen Asma** helped to create the academic field of monsterology, starting in the 1990s. In 1996 he published the book *Following Form and Function* (Northwestern) about the history of biological teratology (monsterology), in 2001 he published *Stuffed Animals and Pickled Heads* (Oxford), and in 2009 he published *On Monsters: An Unnatural History of Our Worst Fears* (Oxford). He has lectured on monster culture and philosophy at Harvard, Oxford, Brown University, The Smithsonian, The Morbid Anatomy Museum, and more. He appears as an academic specialist on the Blu-ray DVD release of *Godzilla: King of the Monsters*, and Emmy-nominated *Vsauce*, Michael Stevens’ *MindField*, among others.

## **Texts**

- 1.) Weekly PDF handouts (download from CANVAS)
- 2.) Various Films. Students are required to find and watch the films on their own (via streaming platforms like Netflix, Amazon, Hulu, Disney, HBO, YouTube, and

many are available free via CCC library online streaming:

<https://colum.kanopy.com/>

## Basics

Do not attempt to do philosophy while you multitask other activities. Philosophy is the art and science of *reflection*. Bring your mind into the present moment.

**Students are expected to complete all modules on Canvas.**

Written work must be handed in on time. If an assignment is handed in after the due date, its grade will be automatically reduced by one letter (e.g., B becomes C, etc.). No written assignments will be accepted after a brief grace period. Canvas will close the window of opportunity on the submission of egregiously late work. No make-up exams will be given.

Grades will be based on: (1.) 15 Monster-Memoranda (short weekly responses) (2) a Creative Project (visual, video, musical, story) (3) a Scholarly Pecha Kucha Presentation. The Monster-Memoranda will be 3 points each, totaling 45 points. The Creative Project will be 25 points and the Scholarly Pecha Kucha will be 30 points.

All work must be uploaded to the Canvas system (PDF, Word doc, PPT., Video formats, etc). I cannot accept work via email.

## Evaluation Principles

**Written work will be of crucial importance.** As a basic requirement, all writing will be expected to have good grammar and punctuation. Academic Center for Tutoring is a great resource for drafting and polishing your work: <https://students.colum.edu/academic-services/academic-center-for-tutoring/index>  
In addition, writing will be evaluated using the following three criteria: (1) logical organization, (2) mastery of the course material, and (3) creativity--in that order.

### (1) LOGICAL ORGANIZATION

This criterion is designed to measure your ability to organize your arguments, ideas and observations into a clear and cogent presentation. Your ability to make claims and systematically back them up with evidence and argument, without wandering aimlessly through vague beliefs, is extremely important.

### (2) MASTERY OF THE COURSE MATERIAL

This criterion is designed to measure the degree of your grasp on crucial ideas contained in the assigned *texts* and *video lectures*. The degree to which you understand and articulate the concepts entailed in the readings and videos will be vital to your grade.

### (3) CREATIVITY

In addition to good structure and evidence of comprehension, you are encouraged to infuse your work with some creativity. Good writing should include some level of imagination and originality. *Nota Bene*: Cleverness, while appreciated, is not a substitute for logical organization, nor does it substitute for an understanding of the texts.

**Plagiarism:** *To steal and use (the ideas or writings of another) as one's own. To appropriate passages or ideas from another author and use them as one's own.*

*All use of another author's writings and ideas must be properly acknowledged and cited in your own writing. Failure to do so is tantamount to plagiarism and can result in severe penalties.*

**Google and other software have made it very easy for me to see if your work contains plagiarism. If I discover it, you will receive zero points for that assignment.**

Point/grade criteria for Monster-Memoranda (short weekly responses) **45 points total** :

3 = The comments show clear thoughtful interaction with specific material (ideas in texts, lectures, films, etc.) from the specific module. And the writing is mechanically sound (e.g., grammar, spelling, etc.) as well as interesting.

2= The comments do not show clear interaction with the ideas of the specific module, and/or the writing mechanics are problematic.

1= The work is perfunctory and weak, lacking in the aspects described above.

0= Nothing turned in.

## The Creative Project (25 points)

Each student will create a philosophically-oriented creative work focused on a monster of their choice. The medium can be: short story (5-7 pages), graphic novella (5-7 pages), a fictional “survivor’s journal” documenting a monster encounter (5-7 pgs), visual art (painting, drawing, photography, etc.), video (5-7 minutes), or musical piece (5 minute max). Other media need instructor approval.

This Creative Project explores the philosophical issues related to a specific monster tradition. Some examples could be: the problem of evil in Golem narratives; embracing the abnormal in witch lore; gender and sexuality in Biblical monster stories; free will and determinism in monstrous robots; ethical dilemmas and zombies; Buddhism and kaiju; psychopaths and the philosophy of mind; morality and apocalyptic narratives; werewolves and rationality; demon possession and free will; Frankenstein and the soul; evolutionary psychology and phobias; uncanny psychology and ghosts; AI monsters and metaphysics; catharsis and serial-killer genres; Angst versus fear in Dracula; Succubus, Incubus and sex; epistemology and aliens; pandemics and vulnerability, and so on.

This assignment is primarily *creative* but still requires some academic or scholarly research to make it deep and interesting. **Your artwork must be accompanied by a couple paragraphs explaining the philosophical reflections embodied in your art.**

A great resource for your philosophical research is the Stanford Encyclopedia of Philosophy: <https://plato.stanford.edu/> (their entries have excellent bibliographies for you to research further).

## Pecha Kucha (30 points)

Pecha Kucha comes from a Japanese presentation format. We will do it in a PowerPoint structure. It requires the presenter to talk through 20 slides, each lasting 20 seconds, for a total of 6 minutes and 40 seconds. Your slides must advance automatically, so you will set them with the PowerPoint timer. This format constraint requires you to be interesting, concise, and organized. See sample Pecha Kucha presentations here: <http://www.pechakucha.org/watch>

You are invited to explore any Monsterology topic in your Pecha Kucha. I will ask for your topics sometime after the midpoint of the course. **A 2-3 page typed version** (synopsis or outline) of your Pecha Kucha presentation must be turned in on the day it’s due (it should include 1 page of research “works cited,”). The Pecha Kucha is a large part of your grade and it is expected to be of a very high quality. Start

thinking about it early in the semester. Obviously some topics will be entirely foreign to you at this point, but do a little informal research now on texts and ideas that may come much later in the course. And feel free to ask me for guidance.

You will be uploading a video of your presentation (more tech guidance will come later), and all students will be able to view and learn from your scholarly research. This is collective knowledge transmission –you get to teach us something.

This is the more scholarly/academic part of your grade. Dig into some research on your favorite monster. Read some dusty books, dig into some obscure journal articles, analyze some relevant theories, pore over tomes, find gripping images, translate sources, whatever it takes. Do not just look on Wikipedia and watch a shoddy documentary. Find something fresh and tell us about it. Make some knowledge.

## **Some Pecha Kucha Strategies**

Thinking of monsters from the point of view of philosophy (and cognitive science, cultural evolution, and psychology) is fun and challenging. Your job is to connect a philosophical topic/thinker/theory with a specific monster or monstrous tradition. This is not the kind of thing you can “look up” and report on. You might be constructing these connections for the first time. You’re the cutting edge.

Your monster could be a case study of a philosophical idea/problem, or you might do a compare and contrast analysis of different monsters relating to one theory, or different theories relating to one monster. It’s up to you.

Here’s a random non-exhaustive list of philosophical themes/theories/thinkers:

Love, soul, aesthetics, ontology, skepticism, Aristotelianism, Stoicism, Descartes, Paracelsus, Alchemy, Nietzsche, Freud, Baudrillard, Camus, Feminist Epistemology, Knowledge and Belief, Rationalism, Animal Mind, Artificial Intelligence, Behaviorism, Cognitive Science, Consciousness, Dreams, Dualism, Emotion, Mind-Body Problem, Parapsychology, Philosophy of Mind, Appearance and Reality, Determinism and Freedom, Pantheism, Panpsychism, Personal Identity, Evolutionary Theory, Alienation, Alterity, Bad Faith, Altruism, Hedonism, Punishment, Racism, Respect, Animal Rights, Genetic Ethics, Reproductive Technology, Patriotism, Civil Disobedience, Communism, Conservatism, Cosmopolitanism, Democracy, Dialectical Materialism, Fascism, Atheism, Nihilism, Arguments for the Existence of God, Concepts of God, Religious Pluralism, Revelation, The Problem of Evil, Buddhism, Islamic philosophy, Jewish philosophy, Buddhism, Effective Altruism, Living in a Simulation, and so on...

And Here’s a random non-exhaustive list of monsters:

Yowie, Bunyip, witch, dragon, Kraken, Grendel, Ogre, sea serpent, Bonnacon, Griffin, Manticore, Owlman, Banshee, Loch Ness Monster, Bai Gu Jing, Sha Wukong, Sun Wukong, Ammit, Mummy, Sphinx, doppelganger, Krampus, Mephistopheles, Cerberus, Charon, Charybdis, Cyclops, Gorgon, Medusa, Scylla, werewolf, Yeti, Garuda, Naga, Raksasha, Djinn, Ifrit, Baku, Genbo, Raiju, Dybbuk, Golem, Behemoth, Beelzebub, Lucifer, Leviathan, Chupacabra, El Duende, zombie, Bigfoot, gremlin, mermaid, Mothman, Montauk Monster, giants, Wolfman, Thunderbird, vampire, Wendigo, Mara, Baba Yaga, Pretas, Badi Kara, Frankenstein creature, cyborg, invisible man, Jabberwock, Godzilla, Alien xenomorph, body snatchers, terminators, shape-shifters, cynocephalus, Blemmyes, and so on.

A great resource for your philosophical research is the Stanford Encyclopedia of Philosophy: <https://plato.stanford.edu/> (their entries have excellent bibliographies for you to research further).

## **Surviving Dr. Asma's Class**

In addition to all of the above points, it is worth mentioning a few general reminders.

\* This course is *for* you, but it is not *about* you. Not everything is about you. You might find yourself thinking, "What does Renaissance natural history have to do with me?" Or "What do vampires have to do with my major?" Try to overcome such self-absorption if it arises. Keep an open mind to all your courses. You never know what could turn out to be important for you. Higher education is a bold and imperfect mission, and it's been going on for 3000 years. You are now part of that adventure.

\* Philosophy and the liberal arts generally are filled with complex challenging ideas. If you hear or read ideas exchanged in our course that are unfamiliar or make you feel uncomfortable, you are probably not

under attack or being injured or violated. You are probably learning, which (as Plato's allegory of the cave demonstrated) usually requires some discomfort.

\* Always take careful notes on the material that you're reading. This seems obvious, yet students rarely follow such a simple strategy. Remember, you're not reading a magazine here; philosophy readings are difficult. Logical arguments can be complicated, confusing and tricky. Taking notes will aid your comprehension, and aid your memory when you're asked to recall things. It's good practice to start a "reading journal" to keep track of your notes, questions, and ideas.

\* Take notes on the instructor videos and our films. Again, this seems obvious, but it's rarely adopted.

\* Be sure to do some additional research for your assignments. The Internet cannot be your *only* outside research source. Any troll in his basement can post bogus info on a webpage without the important filter of "peer review." You can't always trust what you're getting (e.g., "Is this webpage a mask for advertising?"; "Are the writers or site publishers adequately credentialed and qualified?" etc.). I will only allow one citation from *Wikipedia*. Read some books and articles for God's sake. And cite them properly.

\* Students are responsible for reading all PDF handouts and/or downloads. The instructor can see analytics on whether or not you are accessing the course materials.

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# Syllabus

*Week*   *Date*

*Assignment*

(1)   9/8

**Module 1**   Introduction : What is Philosophy, and Why Monsters?

1. Required Reading PDF: "On Monsters: Introduction"  
*Optional Reading PDF: "A Genealogy of Monster Theory WEINSTOCK"*
2. Watch Prof. Asma's video lecture "Introducing Monsterology"
3. Watch short featurette "Monsters are Real" <https://youtu.be/stXI48Xy4pQ>
4. Submit your "Monster Memoranda #1" online

(2)   9/14

**Module 2**   Monsters, Memes and Culture

1. Required Reading PDF: "*Origins of Monsters* WENGROW" and "Why are so many monsters hybrids?"  
*Optional Reading PDF (located in FILES): "Why are perfect animals, hybrids and monsters food for symbolic thought? SPERBER" and "The Grotesque in Hannibal GARCIA"*

2. Watch Prof. Asma's video lecture "Monsterology as Cognitive Science"
3. Watch any short video from Asma's "Monsterology" channel:  
<https://www.youtube.com/channel/UCoYSL5KZLdUgtp2rVE2HIYg/videos>
4. Submit your "Monster Memoranda #2" online

(3) 9/21

**Module 3** Fear, Horror and the Imagination

1. Required Reading PDF: "Monsters on the Brain"  
*Optional Reading PDF (located in FILES): "Why Horror Seduces CLASEN"*
2. Watch Prof. Asma's video lecture "Reclaiming the Imagination"
3. Watch short video Vsauce "What is the Scariest Thing?"  
<https://youtu.be/9Vmwsg8Eabo?t=1>
4. Submit your "Monster Memoranda #3" online

(4) 9/28

**Module 4** Ancient Monsters

1. Required Reading PDF: "*Ancient Monsters*"  
*Optional Reading PDF (located in FILES): "Plato's Republic Bk 9"*
2. Watch Prof. Asma's video lecture "Ancient Monsters"
3. Watch any short video from Asma's "Monsterology" channel:  
<https://www.youtube.com/channel/UCoYSL5KZLdUgtp2rVE2HIYg/videos>
4. Submit your "Monster Memoranda #4" online

(5) 10/5

**Module 5** Medieval Monsters, and the Problem of Evil

1. Required Reading PDF: "*Medieval Monsters*"  
*Optional Reading PDFs (located in FILES) or links: "Witchcraft, Demon Possession LEVACK" and "Maleus Malificarum" (<http://www.malleusmaleficarum.org/downloads/MalleusAcrobat.pdf>)*
2. Watch Prof. Asma's video lecture "Medieval Monsters"
3. Watch Eggers "Witch," and any short video from Asma's "Monsterology" channel:  
<https://www.youtube.com/channel/UCoYSL5KZLdUgtp2rVE2HIYg/videos>
4. Submit your "Monster Memoranda #5" online

(6) 10/12

**Module 6** Scientific Monsters: Natural History, Teratology, and Extraordinary Biologies

1. Required Reading PDF: “*Scientific Monsters*” AND “*Where All Bodies are Exquisite*”

Optional Reading PDF (located in FILES): “The Film *\_Freaks\_*” and “Vulnerability and Dependence MACINTYRE”, “Intolerable Ambiguity: Freaks as/at the Limit GROSZ”

2. Watch Prof. Asma’s video lecture “Teratology and Scientific Monsters”
3. Watch Todd Browning’s film “Freaks” or David Lynch’s “The Elephant Man”
4. Submit your “Monster Memoranda #6” online

(7) 10/19

### **Module 7** Inner Monsters: Psychopaths and Psychologizing Monsters

1. Required Reading PDF: “*Inner Monsters*”

Optional Reading PDF (located in FILES): “The Criminal Psychopath KIEHL and HOFFMAN”

2. Watch Prof. Asma’s video lecture “Inner Monsters”
3. Watch Hitchcock’s film “Rope” or Kubrick’s “A Clockwork Orange” or Lynne Ramsay’s “We Need to Talk About Kevin”
4. Submit your “Monster Memoranda #7” online

***Creative Projects Due UPLOADED TO CANVAS (11:59PM, 10/25)***

(8) 10/26

### **Module 8** Xenophobia and the Other

1. Required Reading PDF: “*Xenophobia*”

Optional Reading PDF (located in FILES): “Paradoxes of Dehumanization LIVINGSTONE SMITH”

2. Watch Prof. Asma’s video lecture “Demonization”
3. Find and Watch “Blade Runner” or “I am Not Your Negro (James Baldwin)” or “12 Years a Slave” or “Gattaca” or “Jo-Jo Rabbit” or “District 9”
4. Submit your “Monster Memoranda #8” online

(9) 11/2

### **Module 9** Werewolves, Wendigos, and Big Foot: A Cryptozoology of Cannibalism and Colonialism

1. Required Reading PDF: “*Regression: Werewolves, Wendigos, and Big Foot*”

Optional Reading PDF (located in FILES): “Our Monsters Ourselves GILMORE”, Freud’s *Civilization and Its Discontents*, Stevenson’s *Dr. Jekyll and Mr Hyde*

2. Watch Prof. Asma’s video lecture “Regression: Becoming Too Natural”

3. Watch film “Ravenous” or “The Last Winter” or “The Wolf Man (1941)” or “An American Werewolf in London” or “Backcountry” or “Fight Club” or “Letters from the Big Man”
4. Submit your “Monster Memoranda #9” online

(10) 11/9

### **Module 10** Vampires, Desire and Parasites

1. Required Reading PDF: “*Why Dracula Won’t Die CLASEN*” and “*My Vampire Boyfriend MUKHERJEA*”

*Optional Reading PDFs (located in FILES) or links: Le Fanu’s “Carmilla”* (<http://www.gutenberg.org/files/10007/10007-h/10007-h.htm>), Polidori’s *The Vampyre* (<http://www.gutenberg.org/files/6087/6087-h/6087-h.htm>), Stoker’s *Dracula* (<http://www.gutenberg.org/files/345/345-h/345-h.htm>)

2. Watch Prof. Asma’s video lecture “Vampires, Desires and Parasites”
3. Watch film “Nosferatu”, or “Let the Right One In” or “What We Do in the Shadows” or “Twilight”
4. Submit your “Monster Memoranda #10” online

(11) 11/16

### **Module 11** Zombies and Aliens: Stupid and Smart Predators

1. Required Reading PDF: “*Undead Americans POOLE*” and “*Preparing for Extraterrestrial Contact NEAL*”

*Optional Reading PDFs (located in FILES) or links: “A Zombie Manifesto LAURO and EMBRY,” and “Lovecraft, Prometheus, Nihilism McWILLIAMS”*

2. Watch Prof. Asma’s video lecture “Zombies and Aliens: Stupid and Smart Predators”
3. Watch film “Alien,” or “Prometheus,” or “Arrival” or “World War Z,” or “Dawn of the Dead,” or “Shaun of the Dead,” or “28 Days Later”
4. Submit your “Monster Memoranda #11” online

(12) 11/23

### **Module 12** Monsters from the East

1. Required Reading PDF: “*Asian Monsters*”

*Optional Reading PDFs (located in FILES) or links: “Marvels of the East, WITTKOWER”*

2. Watch Prof. Asma’s video lecture “Hungry Ghosts and Kaiju: Asian Philosophy and Monsters”
3. Watch film “Godzilla (1954)” or “The Host” or “Hungry Ghosts (series for SBS)” or “Spirited Away.”



4. Submit your “Monster Memoranda #12” online

**Pecha Kucha Presentation Proposals Due (enter your paragraph at Canvas by 11:59pm on 11/28)**

(13) 11/30

**Module 13** Pandemics, Pathogens, and Vulnerability

1. Required Reading PDF: “*Does the Pandemic have a Purpose? ASMA*” and “*Horror Fans and the Pandemic, SCRIVNER*”

Optional Reading PDFs (located in FILES) or links: “Ethics Resources for Covid-19, Hastings Center” (<https://www.thehastingscenter.org/ethics-resources-on-the-coronavirus/>)

2. Watch Prof. Asma’s video lecture “Pandemics and Philosophy”
3. Watch film “Contagion” or “I am Legend” or “It Comes at Night” or “The Andromeda Strain” or “Pontypool” or “The Crazyies”
4. Submit your “Monster Memoranda #13” online

(14) 12/7

**Module 14** Future Monsters: AI and Biotech

1. Required Reading PDF: “*Future Monsters*”

Optional Reading PDFs (located in FILES) or links: “AI Opportunities and Risks EFFECTIVE ALTRUISM” and “How AI Will Go Out Of Control According To 52 Experts” (<https://www.cbinsights.com/research/ai-threatens-humanity-expert-quotes/>)

2. Watch Prof. Asma’s video lecture “Future Monsters”
3. Watch film “Ex Machina,” or “Blade Runner,” or “Upgrade,” or “I Robot” “Rise of the Planet of the Apes”
4. Submit your “Monster Memoranda #14” online

(15) 12/14

**Module 15** PECHA KUCHA Presentations

1. Submit your final “Monster Memoranda #15” online
  - 2. Submit your Pecha Kucha presentation (upload to Canvas by 11:59pm, 12/18)**
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### *Free speech and free thought.*

Teachers, students, and citizens generally should have freedom of speech to discuss and debate every possible topic (i.e., First Amendment). The best remedy against ideas and speech that you disagree with is open discussion and counter-argumentation, not inhibition of speech or force. If a person finds a debate too disturbing or uncomfortable, they can freely and respectfully leave the debate space and explain the departure to their instructor afterward. College, however, is filled with uncomfortable discussions and debates, and if a person frequently feels the need to “escape” debate, then college may not be the best path forward. We are not entitled to stop others from freely expressing their controversial ideas.

Moreover, in a liberal education context it is very common to engage in a Socratic style, where discussants “embody” arguments or viewpoints in order to follow out their implications, strengths, and weaknesses.

When a person forwards an argument in class, it does not necessarily mean that they embrace and endorse that argument or viewpoint (e.g., advocatus diaboli, gadfly, peer review, etc.). Notice that this is not the same as “trolling” people, because the motive of the good-faith discussant is to arrive at truth, whereas the troll is usually motivated by amusement, pointless provocation, and the cultivation of outrage for its own sake. Our discussions will be motivated by the ultimate goal of developing strong independent powers of judgment, informed by traditional wisdom and the latest available evidence.

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### ***Humanities courses:***

This course satisfies the *Aesthetics and Ethics Pathway*

- Why do some songs give us goosebumps now while simultaneously taking us years back into our childhood? There are performances, images, separate and together, that make our heart race, our blood boil, or chill us to the bone. By what means are we moved, changed, and motivated by art that we describe as beautiful, powerful, transcendent? How do we find these states, and by what power—and by what right—do artists, writers, performers, and other creatives bring us there? In this pathway, you will explore how personal experiences, as well as social and commercial forces, shape and influence our aesthetic and ethical values. There is a dynamic web of connections between individuals, ideas, and institutions for you to discover, with threads of purpose and intent woven through it all. In these classes, you will engage with creatives who have used their work to promote social change as well as enthrall, and you will see how those efforts have altered history, culture and society, and the very moments of our lives, for good and ill.
- **Core Curriculum Information:** Undergraduate students **starting in** Fall 2019 should speak with their academic advisor for more specific information about fulfilling the [Columbia Core Curriculum](#) requirements.
- Undergraduate students who **started before** Fall 2019 should speak with their academic advisor for more specific information about fulfilling the [Liberal Arts and Sciences \(LAS\) Core Curriculum](#) requirements.

**Incompletes:** An Incomplete Grade (I) can only be issued for an undergraduate student who has successfully completed all course requirements to date but is faced with unexpected circumstances during the final weeks of the semester resulting in the inability to complete course requirements by the end of the semester. The student must have, in the instructor’s estimation, the ability to complete missed course requirements outside of class and by the end of the eighth week of the following semester. The instructor must agree to evaluate the student’s work and replace the Incomplete grade before the end of the following semester. A [Student-Faculty Agreement for Incomplete Grade](#) specifying work to be completed and a due date must be signed by both instructor and student and approved by the Department Chair. In the event that an instructor is no longer employed by the College, a program Coordinator, Director, or the Department Chair can evaluate the work and assign the course grade.

**Students with Disabilities Statement:** Columbia College Chicago seeks to maintain a supportive academic environment for students with disabilities. Students seeking accommodations for a disability must register with the Services for Students with Disabilities (SSD) office. Once registered, a Columbia College Chicago accommodation letter will be provided to the student each semester. Students are encouraged to present their current accommodation letters to each instructor at the beginning of the semester so that accommodations can be arranged in a timely manner by the College, the department, or the faculty member, as appropriate. Accommodations begin at the time the letter is presented. Students with disabilities who do not have accommodation letters should visit the SSD office, Room 304 of the 623 S. Wabash building, call 312-369-8296, email [SSD@colum.edu](mailto:SSD@colum.edu) or visit [colum.edu/ssd](http://colum.edu/ssd).

**Mandatory Attendance Policy Statement: for undergraduates only:** Students are required to attend class regularly. Failure to attend class in the first two weeks of the term will negatively impact financial aid. If your professor reports that you failed to attend and participate in class during the add/drop period, a grade of NS (no-show) will be entered on your record for the course. Please note,

you will still be charged tuition and fees for any course for which you receive a NS grade. For more information on non-attendance please visit the Student Financial Services [website](#).

### **Counseling Services Statement**

#### **Counseling Services**

731 S. Plymouth Court, suite 112  
312.369.8700 [counselingservices@colum.edu](mailto:counselingservices@colum.edu)

Services are designed to help students increase self-awareness and address mental health concerns with the goal of empowering students to manage challenging areas in their lives. All counseling services staff follow professional standards of confidentiality. Information discussed within a counseling relationship is not disclosed without written permission of the individual. Counseling Services are provided free of charge. The most utilized services include individual sessions, group sessions, and linkage to community services. A Columbia College student in a relationship with another Columbia College student, can also receive couple sessions. All currently enrolled students are eligible to receive 12 individual sessions per academic year. Group sessions are unlimited.

### **College Advising Statement**

#### **College Advising Center**

623 S. Wabash, Suite 300  
312-369-7645 / [collegeadvising@colum.edu](mailto:collegeadvising@colum.edu)

The College Advising Center assists undergraduate students with all transitional issues as they navigate their entire college experience. College advisors guide students in creating and implementing an educational and professional plan as they progress from orientation toward graduation. As students take responsibility for their academic and career goals, they should meet with their college advisor on a regular basis. Students at Columbia are expected to meet with their college advisor at least once a semester during their first year.

### **The Learning Studio Statement**

#### **The Learning Studio**

618 S. Michigan, first floor  
312.369.8130 [www.colum.edu/learningstudio](http://www.colum.edu/learningstudio)

The Learning Studio is an excellent resource for academic progress and success for all students at any level. The Learning Studio provides tutoring in a number of disciplines including Accounting, the Science and Math Learning Center, the Foreign Languages Lab and the Writing Center. Students are encouraged to go to the Learning Studio and work with the tutors. Students can make an appointment through Oasis (using the "Make Appointments" tab) or call the Learning Studio.

### **Library Statement**

The Library serves students with resources and support for research, study, collaboration, fun, and information in all formats—books, ebooks, articles, primary sources, images, film, music, space, programs, technology, and equipment. Our specialized materials and services focus on what students need and want—textbook reserves, study rooms, collaborative technology, maker lab, 3D printer, light boxes, scanners, equipment checkout (cameras, camcorders, projectors) and research assistance by chat, text, email, phone, or in-person. For more, see the website <http://library.colum.edu> or drop by the Library (624 S. Michigan).