

## Course Guide for Winter 2020

Any questions, please contact the LSWA office at (734) 764-7521 or e-mail [lswa@umich.edu](mailto:lswa@umich.edu).

Please note: LSWA will waive the course fee for any student who finds the cost prohibitive. Please contact the LSWA office.

### Important Registration Dates

Pre-Registration Backpacking Begins: Nov. 11, 2019

Registration by Appointment for Undergrads Begins: Nov. 21, 2019

LHSP 140.001 Art in Public Spaces/FestiFools

**Instructor:** Mark Tucker

**Date/Time:** Fridays: 2:30pm-5:30pm

**Location:** FestiFools Studio

**Fees:** \$150

**Course Description:** In this creative course students from all disciplines will be designing and producing their own large-scale animated sculptures, or “puppets,” which will be featured in our 14th-annual FestiFools extravaganza to be held on Main Street in downtown Ann Arbor on April 5th, 2020. As the originators of this artistic spectacle, students in this class will design, organize, and develop FestiFools in conjunction with local community, civic, and business partners.



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This will be a full “hands-on” experience which will challenge students’ aesthetic assumptions while exploring techniques and tools for the making of large-scale theatrical scenery and sculptural elements for the creation of large-scale public spectacles. Although this course does not require any previous art experience, due to the public nature of the projects, it will be expected that the student already possess an excellent work ethic, great attitude, and the ability to grasp and apply aesthetic principles quickly, in a physically demanding, team-oriented, community-minded environment.

In lieu of exams and papers, studio/lab work outside of course will be required and tailored to students' schedules (TBD first day of class).

### LHSP 140.002 From Kansas to Munchkinland: Drawing and Painting

**Instructor:** Mark Tucker

**Date/Time:** T/TH 6:00pm-8:00pm

**Location:** ALH Art Studio (ground floor)

**Fees:** \$150

**Course Description:** Close your eyes and imagine that you were born completely without sight. Now imagine that your sight was miraculously restored. What would you “see”? Look at your hand and wiggle your fingers. Is this what you expected your hand to look like? Would you be able to comprehend the world around you or would everything be such a confusing mass of shapes, lines, colors, textures, spaces, shadows, and light that you would feel overwhelmed by the complexity of it all?

In this course, we will demystify the art of seeing. Learning to draw and paint requires you to look at the world more closely and to record what you see more accurately. Learning to see, not what you “think” you see, but what you actually see, is the key that can unlock the door to your inner vision. Once you can access visual phenomenon through drawing and painting you will find out how much there is to see and how beautiful things really are.

One half of the course will be in black and white, drawing the human body; something simultaneously intimate and yet completely foreign. The second half of the course will concentrate on seeing the world in color through painting.

No previous experience necessary, however due to the rigorous nature of the course, students will be expected to possess a positive, open attitude, and strong work ethic.

*Note: There is a \$150 lab fee, which covers the hiring of the nude model(s) and all art supplies. Mandatory attendance and active class participation required. Expect extensive outside work on homework assignments. Museum trips (TBA) may be required.*

### LHSP 230.001 The Playwright and the Dramaturg

**Instructor:** Shelley Manis

**Date/Time:** T/TH 10:00-11:30am

**Location:** ALH 2012

**Fees:** n/a

**Course Description:** This course is a deep-dive into collaborative processes of playwriting and dramaturgy. Playwrights tend to get what limited glory there is around critically and/or popularly celebrated plays, but what many people outside the world of theater (and increasingly TV and film as well) don't know is that dramaturgs often play as crucial a role in the development of new work as playwrights/screenwriters themselves. Successful dramaturgs and playwrights alike develop expertise in writing, theater history and production, theatrical genres and structures, character development, and the like—and their collaboration can make all the difference between an “ok” play and a major success. In this course, I hope to pair students interested in playwriting with students interested in dramaturgy to

create and produce a 10-minute play festival by the end of term. We'll try to figure out what makes an excellent play work, as well as what makes an excellent playwright and/or an excellent dramaturg. We'll spend the first third of the course on an overview of the arts of dramaturgy and playwriting through reading and discussing instructional texts by experts, reverse-engineering playtexts and recorded performances, and talking with working playwrights and dramaturgs. We'll shift focus in the 2nd third of the class to developing and, ultimately, producing a small festival of our own new work. (As you might guess, then, there will be requirements outside of class time to make this happen.)

This course will include active learning and discussion in-class, experimentation with different kinds of writing (analyses, proposals, annotated bibliographies, audience outreach materials such as program notes and websites, and of course, play texts) and long-term collaboration. Students will read theoretical texts, instructional texts, and plays (short and full-length), and they'll have the opportunity to watch live and recorded performance as well as discuss playwriting and dramaturgy with working professionals. Everyone will be provided extensive feedback both from me and from peers and will have reasonable/appropriate artistic freedom. The course grading scheme is labor-based.

### LHSP 230.002 Poetry, Magic, & Science

**Instructor:** Scott Beal

**Date/Time:** M/W 10:00-11:30am

**Location:** ALH 2012

**Fees:** n/a

**Course Description:** Can a poem lift a curse or turn lead into gold? Can it illuminate cell biology or mimic a fractal? Poetry has a rich history of association with both magic and science. We may describe a poem as "experimental" or say it has "transformed" us. However, we commonly see science and magic in opposition. (Consider Arthur Weasley's bewilderment over muggle technology as one illustration.) This course will invite students to question how these seemingly opposing forces operate within poetry, and to practice their own scientific verbal magic. To develop our thinking we will read critical essays, magical and scientific treatises, and a large variety of poems with an emphasis on contemporary poets. Writing assignments will include critical reflections and close readings as well as a hefty dose of creative writing, building toward a final portfolio of poems that enacts each student's vision for how science and magic collide. No expertise with poetry, science, or witchcraft required. We will use in-class exercises to play with concepts and construction of poems, and both skeptics and avid poets should leave the course with a richer understanding and enjoyment of poetry.

### LHSP 230.003 The Children's Story: Re-thinking Children's Literature

**Instructor:** Carol Tell

**Date/Time:** T/TH 1:00-2:30pm

**Location:** ALH 2060

**Fees:** n/a

**Course Description:**

*"... I don't write children's books... I write, and somebody says: that's for children."*

*--Maurice Sendak*

The best children's books and films stay with us; they grow and deepen as we ourselves mature. Rather than label these pieces of artwork as "childish," in this class we will embrace their artistry,

sophistication, humanity, and courageous themes. We will examine the complex ways that children (and animals) are depicted, and consider how children's books portray different social identities and traumas. We'll be reading diverse genres of children's literature: storybooks (*The Cat and the Hat*, *Eloise*, *The Very Hungry Caterpillar*, *The Snowy Day*), fairy tales (the Brother's Grimm), children's poetry (Shel Silverstein), novels (from *Charlotte's Web* to *Harry Potter*); we'll also watch some films (*The Lion King*). But the emphasis will be on your own creative work. For your culminating project, each of you will write and illustrate your own children's book.

### LHSP 230.004 Event Zero: Writing Into Mystery

**Instructor:** Raymond McDaniel

**Date/Time:** T/TH 4:00-5:30pm

**Location:** ALH 2012

**Fees:** n/a

**Course Description:** Every major event leaves impressions on the culture that receives it. Those events influence the art and narratives we produce, but we also understand those events through and because those works of art. But what happens—what COULD happen—if we only had the art and no direct knowledge of the event? *What if the event never happened?*

In this section of LHSP 230, we will combine creative work and scholarship to investigate and also practice the relationship between social and civic events and popular art and media. In essence, we will create the trace evidence and residual arts in reference to an event that never occurred—we will essentially engineer fantasy or sf or speculative fiction for the purposes of understanding what culture can do. The class will determine as a group the details of the hypothetical event, and then individuals and teams will produce the arts and writing that obliquely refer to or reflect that event, depending on their artistic skills, habits, and interests. The class will culminate in a collection of artifacts that could only exist in a world in which Event Zero—*whatever it is*—transpired.

### LHSP 230.005 Writing in Motion: Composing with Bodies, Words, and Other Media

**Instructor:** Naomi Silver

**Date/Time:** M/W 9:30-11:00am

**Location:** ALH Dance Studio (ground floor)

**Fees:** n/a

**Course Description:** This class will explore the ways we can make arguments, tell stories, and test ideas through movement in space as well as through words written on a page or spoken aloud. We will enter this process through the thematic frame of how arts—and movement arts, such as dance, in particular—engage with and enact social justice. To that end, we will read texts in a variety of genres and media that consider this relationship, including films, reviews, literary works, photographs, and more. As a class, we will attend two UMS performances that engage questions of identity, community, and social justice in unique ways. Our writing this semester will consist of reflections, interpretations, analyses, and arguments created both in words and in movement (and possibly other media, depending on students' interest). We will be moving almost every class, in short improvised and composed responses to prompts of various kinds, and we will create longer compositions to share at the end of the semester. The class will meet in the Alice Lloyd Hall dance studio. No prior dance experience is necessary to succeed in this class—just a willingness to move and to experiment with new compositional modes and media!

**ENGLISH 223.003 Creative Writing**

**Instructor:** TBD

**Date/Time:** M/W 2:30-4:00pm

**Location:** ALH 2060

**Fees:** n/a

**Course Description:** Coming Soon

*Note: Though this course is offered by the English Department, it does fulfill your LSWA/LHSP course requirement for the winter semester. The class is capped at twenty students, and ten seats have been reserved specifically for Lloyd Scholars. Only one section of this course fulfills the LSWA/LHSP course requirement, which will be determined soon.*